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EXHIBITORS TRADE REVIEW

Vol. 12
No. 14

September 2, 1922

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Great Paramount Pictures

41

No. 16

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A Paramount Picture

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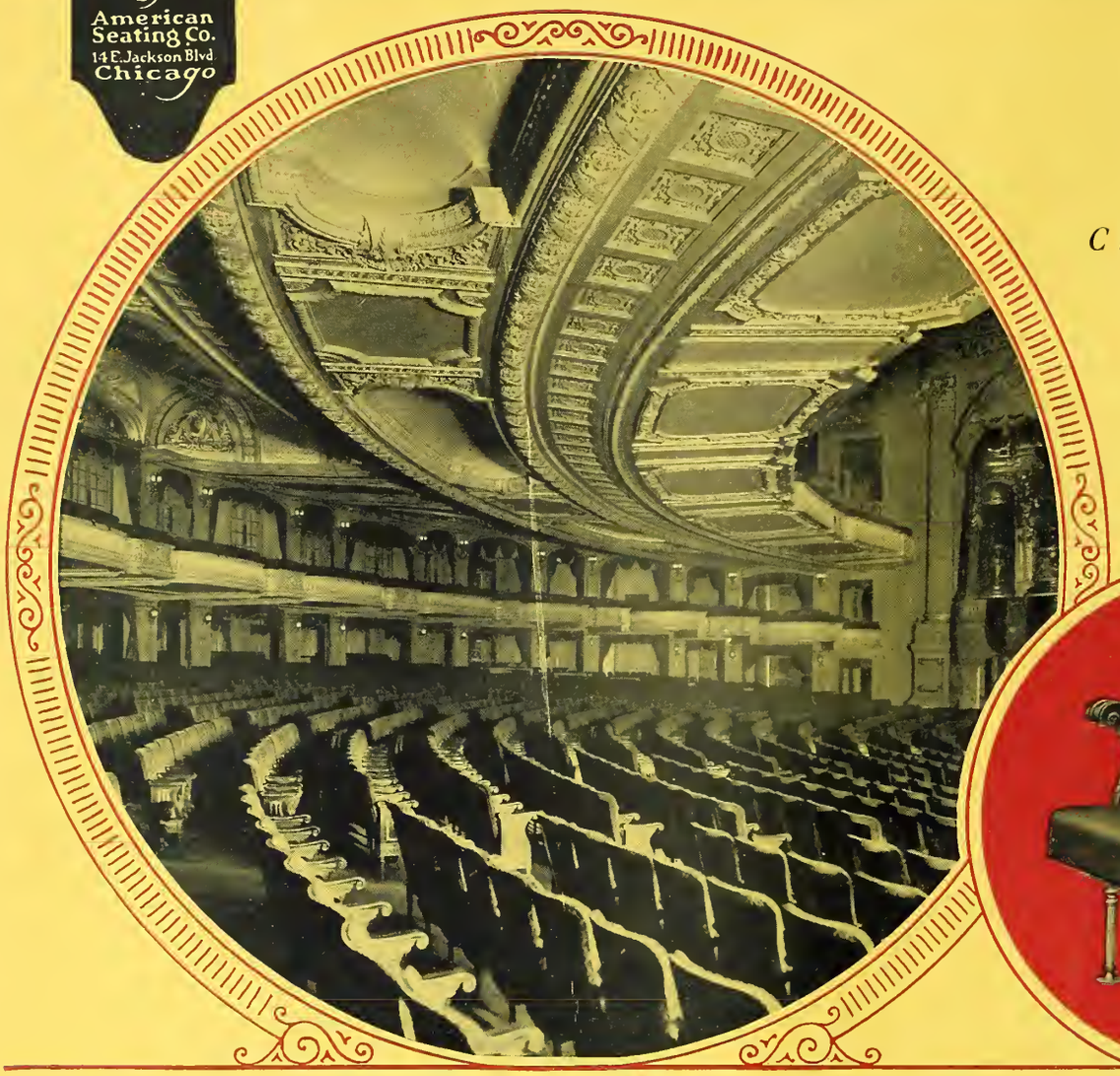

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EXHIBITORS TRADE REVIEW

Out in Front of the House

IS the public growing tired of the motion picture? That question has been echoed and re-echoed numberless times during the past two years.

Now, the whole structure of the industry rests upon understanding of and with the public. No matter from what angle you start, you always come back to that. You return to the phrase "Confidence and Co-operation," in the making, marketing and exhibition of pictures as well as in the other departments of service which the industry owes the public.

IT is the business of a trade paper to help the industry correctly understand the public. It is also the trade paper's duty to give the theatre owner the greatest possible aid in selling pictures to the people. Because those two things are true, it is also the trade paper's duty to study first-hand the public's attitude and reflect it back to the industry itself.

That is precisely what Exhibitors Trade Review is doing.

In this issue we present the results of the first survey made by a staff representative who has been sent into the field to find out, for one thing, whether the public is growing weary of the screen.

Our representative takes the position of the house manager and inquires of those known to be regular patrons whether they go as often to the theatre as they did a year ago. The question is prompted by the reports so common this year from exhibitors that the public is apathetic.

THE first results of the investigation appear in this issue. They deserve the study of everybody in the industry. Particularly, ought they to put spine in the faint-hearted.

The public is not tired of the motion picture. The screen, as an institution, is not wearing itself out. The message that comes back from the public to the industry—not as a matter of speculation or theory—but from the lips of regular patrons themselves, is most reassuring.

But there are many factors which enter into box-office receipts. Some of them have never properly been brought to light. They present obstacles to be overcome, not to be surrendered to. They must be studied. The experiences of exhibitors in various parts of the country should be told, so that exhibitors elsewhere may find the road to success easier to travel.

WE say it is the duty of the trade paper to aid the work of interpreting the public to the industry. That is one of the foundations of the commercial service which the trade paper can and should render. That is why it is necessary for the trade paper to determine how the public feels about pictures and the theatre and the industry as a whole.

We have gone ahead along that line. The trade paper man meets the known picture fans face to face on the box-office battleground—where the whole film business focuses.

Follow these reports. And remember that Exhibitors Trade Review is getting the facts, interpreting them as best we can to the industry, and building to the goal where we can render increased aid to the exhibitor in selling the picture to the public.

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

August 24-25

Meeting of the M. P. T. O. of Minnesota, Minneapolis.

August 26-September 2

Northwest "Go-to-the-Movies" Week, with Minneapolis as center.

September 4

Opening of the new Eastman Theatre, Rochester, N. Y.

September 7-8

Convention of M. P. T. O. of Oklahoma, Oklahoma City, Okla.

September 25-26

Semi-Annual Convention, M. P. T. O. of Kansas, Salina, Kan.

Real Co-Operation with the Public

THE announcement this week by Mr. Hays of the perfection of a plan for co-operation with the public, through social welfare organizations, representing more than 11,000,000 people, marks an epoch in the industry.

It is the realization in action of the program tentatively agreed upon June 22 when the conference was held between Mr. Hays and a hundred representatives of the leading agencies for good in this country. The plan, which has now been carefully worked out, even to the appointment by these great organizations of a liason officer at the Hays headquarters, is told in detail elsewhere in this issue.

The mere reading of the names of the Committee, who signed the Declaration of Purpose, and the organizations they represent, shows the tremendous scope of the influence which Mr. Hays has now definitely called to the aid of the industry. The Declaration of Purpose is written along the broadest possible lines; it is thoroughly practical; and is a document which not only constitutes a new challenge to all of us in the industry to throw every ounce of strength we have behind the Hays program, but is in itself a new Magna Charta for the motion picture.

VIEWED in another way, it is the industry's Declaration of Independence from a position of inferiority it has occupied in the minds of the people who really make America. We go out to meet the public, as represented in the great national religious and civic organizations; they come to meet us—half-way, more than half-way. No longer can the professional reformers get away with the claim that they have the "best people" of the country with them in their persecution of the motion picture.

In the highest sense, as we view it, Mr. Hays has made a stroke for the freedom of the screen which dwarfs every other effort of the sort ever made. That is, of course, but one phase of the matter. It is one of the most important.

The answer to censorship will be found, is being found, we may add, in the creation and maintenance of an actual partnership with the public.

FOR the motion picture belongs to the people of America. It is their principal entertainment. Presently, it will play a greater part than heretofore as a "force for citizenship and a factor in social benefit." It will take its place in education. It will promote better international relations and become a more powerful preventive of wars than all the treaties ever written.

That is the program and those are the ideals. They will seem impossible of accomplishment only to those of faint heart and small vision. The first thing—the imperative thing—necessary to their achievement is partnership with the American people. Well, that partnership is now actually brought into being, and on a very large scale, under a leadership as inspiring to the public as it already has been to the industry itself.

Hays Puts into Effect Definite Plan of Co-operation with Big Social Welfare Organizations

AS a result of a meeting held June 22 last at the Hotel Waldorf-Astoria, New York, between Will H. Hays, president of the Motion Pieture Producers and Distributors of Ameriea, and about one hundred representatives of national civic, religious, edueational and welfare organizations, there has eome into action, a definite plan of co-operation between those who make the pietures and those who are interested in better pietures because of their effect upon the people of the nation.

A body of men and women whose names are well known in welfare work of various sorts throughout the eountry have definitely organized, have prepared to go to work, and have ehosen as exeeutive offieer, at the invitation of the produeers and distributors, whom they have assigned to duty in Mr. Hays' offiee, Colonel Jason S. Joy, formerly exeeutive secretary of the American Red Cross, and he has assumed his duties.

Plan of Co-operation

The plan of co-operation is best explained by the following resolutions of organizations and Declaration of Purposes, enunciated at a meeting of some of the welfare workers in Mr. Hays' office several days ago:

Whereas, More than one hundred representatives of national civic, religious, edueational and welfare organizations of the United States together with representatives of exhibitors', aetors', and authors' organizations met in New York City on June twenty-second at the invitation of Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., to diseuss methods of fostering the production, distribution, exhibition and appreciation of better motion pictures.

Whereas, These representatives, whose organizations include in their affiliated membership a substantial portion of the American public, unanimously passed a resolution of appreeiation to the producers, confidenee in the plans as announced and pledged support through an eleeted Committee of Three with the instruetions to form a committee of fifteen to twenty-five persons, and to effect a permanent organization to assist in realizing the objects set forth in the Artieles of Assoeiation of the Motion Pieture Produeers and Distributors, namely:

"Establishing and maintaining the highest possible moral and artistie standards in motion pieture production," and

"Developing the edueational as well as the entertainment value and general usefulness of motion pietures.

Now, therefore, be it Resolved, that a plan of organization be set up as follows for accomplishing the purposes mentioned above:

1. A General Committee, representative of national organizations similar to those partieipating in the meeting of June twenty-seeond, and forming a nation-wide consulting body (about 100 persons).

2. The undersigned Committee of Twenty, chosen from the General Committee by the Committee of Three eleeted on June twenty-second—also nationally representative, but so constituted geographically as to permit of frequent meetings.

3. An Executive Committee ineluding members of the Committee of Three elected on June twenty-second, to act between meetings of the larger committees.

4. An Exeeutive Officer, seleeted by and responsible to the Committee of Twenty, and charged with assisting the various co-operating organizations in attaining the ends herein set forth.

And be it further Resolved, That the purpose of the work of the several agencies here named shall include:

a. The establishment of a channel of inter-communication between the agencies instrumental in forming and interpreting public opinion and the motion picture industry.

b. The increased use of motion pictures as a force for eitizenship and a factor in social benefit;

c. The development of more intelligent co-operation between the public and the motion picture industry;

d. The aiding of the co-operative movement instituted between the National Educational Association and the motion picture producers to direct the making of pedagogic films and their effective employment in the schools.

e. The encouragement of the effort to advance the usefulness of motion pietures as an instrument of international amity, by correctly portraying American life, ideals and opportunities in pictures sent abroad, and the proper portrayal of foreign scenes and persons in all productions.

Name Proposed by Committee of Nine

Special to Exhibitors Trade Review

San Francisco, August 23.

THE Motion Picture Chamber of Commerce of California is the name proposed by the Committee of Nine, appointed at the recent convention here, to formulate plans for all branches of the industry in a common fight on adverse legislation, and to promote the program of "Confidence and Co-operation" as outlined by Will H. Hays.

The new organization, it is stated authoritatively, would not interfere with existing organizations. A constitution and by-laws are being drafted for the proposed Chamber of Commerce by Frank Devlin, general counsel of the Motion Picture Theatre Owners of Northern California, in co-operation with a committee appointed for that purpose, consisting of Morgan Walsh, chairman, W. W. Kofeldt and C. C. Griffin. The movement was initiated by the Northern California theatre owners for a consolidation of interests in facing the enemies of the industry.

The furtherance, in general, of all constructive methods of bringing about a sympathetic interest in attaining and maintaining high standards of art, entertainment, education and morals in motion pictures:

Signed:

Mrs. Oliver Harriman, President
Camp Fire Girls.
Mrs. George M. Minor, President-General
Daughters of the American Revolution
Harold S. Braucher, Secretary
Community Service, Inc., and Playground and Recreation Association of America
Mrs. Woodallen Chapman, Chairman
Committee on Motion Pictures,
General Federation of Women's Clubs.
Hugh Frayne
The American Federation of Labor
James West, Chief Scout Executive,
The Boy Scouts of America
Lee F. Hanmer, Director
Department of Recreation,
Russell Sage Foundation
Charles A. McMahon, Editor
National Catholic Welfare Council Bulletin
Rev. F. Ernest Johnson,
Federal Council of Churches of Christ in America
Harold Ross, Editor
American Legion Weekly
Mrs. Robert E. Speer, President
Young Women's Christian Association ..
Mrs. Jane D. Rippin, Director
The Girl Scouts
Dr. John R. Mott, General Secretary
International Committee of Young Men's Christian Associations.

Representing 11,000,000 People

The men and women whose names are attached to the resolutions and Declaration of Purposes are among the leaders of their national organizations, the combined membership of which is more than 11,000,000.

Their representative at the Hays headquarters will keep them informed at all times as to the constructive work being done by the producers and distributors looking toward the improvement of the quality and the raising of the standards of pictures. He will also keep Mr. Hays informed of the aims and activities of the organizations he represents and of their co-operative efforts.

By reason of the presence of an executive officer right at the headquarters of the motion picture industry, it is hoped both by the welfare organizations and by Mr. Hays that his program of "Confidence and Co-operation" may be materially furthered and the present well-defined improvement of the pictures may be maintained and accelerated.

Comments upon this new plan of procedure, made by both the motion picture industry and by the public—"whose servant the industry is," as Mr. Hays has frequently said—agree that it is the most important step he has yet taken toward proving that motion pictures are being and will be improved, and that those who produce them are working with sincerity and zeal to that end.

"Marks Milestone," Says Hays

Addressing the Committee of Twenty, upon its declaration of purposes, Mr. Hays said:

"Your adoption of this Declaration of Purpose and your willingness and determination to carry out its provisions mark a definite milestone, it seems to me, in the public relations of this industry. With these great organizations which you represent and with many other associations giving us the benefit of their criticism and co-operation, both the industry and the public may look towards the future with the fullest hope for the largest accomplishment.

"I am deeply grateful for your concurrence in what is being done relative to the utilization of the motion picture as an agency for better international relationship, and for the fullest employment as a pedagogic instrument.

"It must be gratifying to you to know the appreciation generally which obtains for what you have so generously undertaken. Here is an excerpt from one of the motion picture trade journals, the *Exhibitors Herald,* which shows the industry's appreciation:

" 'Nothing has been accomplished and nothing that is conceivable of accomplishment in the near future is comparable in importance, as far as the public relations of this industry are concerned, with the scheme of practical co-operation that has been effected with various social, civic and educational associations.

" 'To have these associations heartily interested in the motion picture business and realizing that the industry is relying upon them for counsel and assistance will, in itself accomplish the elimination of many of the most trying problems of recent years. . . .'

"The following indicates the type of public approval of your effort; it comes from the Binghamton (N. Y.) *Sun,* and is selected at random from a large number of similar clippings:

" 'A nation-wide board to formulate and present a program for the improvement of all elements entering into the making of motion pictures should arrive at something constructive and its recommendations, if put into practice, will doubtless result in the elimination of most of the evils now working against a satisfactory development of the industry. . . .

" 'The producers have shown themselves to be sincere. All that is required now is a sane and common-sense program from the philanthropic, welfare, educational and labor organizations. . . .'

"It is my firm conviction that the motion picture will embody within itself the art, aspirations and ideals of America; and having done that, it will be instrumental in selling America to the world. In the accomplishment of those great tasks, we shall want to lean heavily upon you. We will first deserve your confidence and thereafter we must jointly bring about the accomplishment of our common objectives."

Colonel Joy, the new executive officer for the welfare organizations, is a Wesleyan man, 1910; was a Major in Field Artillery in the war; after the armistice was Director of the Commission on Training Camp Activities as Lieutenant-Colonel; was later Executive Secretary of the American Red Cross and for the past year, as Director of Domestic Operations, had charge of the Red Cross responsibilities toward ex-service men.

Northwest "Go-to-the-Movie" Week Opens

Hays Honor Guest at Biggest Event in History of Industry in Northwest—Remarkable Drive Staged as Season Starts

By L. W. BOYNTON

Editor, Exhibitors Trade Review

Minneapolis, August 21.

THE stage is all set for the most significant event in the history of the industry in the Northwest: "Go - to - the - Movie" Week, officially inaugurated by Will H. Hays, and the convention of the Motion Picture Theatre Owners of Minnesota, which Mr. Hays addresses on Friday, August 25.

By the time this issue of Exhibitors Trade Review reaches its readers, the "Go-to-the-Movie" Week will be in full swing and the tremendous reception to Mr. Hays written into history.

Minnesota's Biggest Campaign

"It is the greatest publicity campaign Minnesota has ever seen," declared Mr. Steffes, who has been in the forefront of the movement to bring about the industry's comeback in the Northwest. Columns of space in the newspapers of the Twin Cities and surrounding territory have been devoted to the event. Big pictures have been booked at the theatres, and the use of billboard space is unprecedented in this territory.

An idea of the vigorous manner in which the drive has been conducted may be gained from the following:

Three hundred twenty-four sheets advertising "Go-to-the-Movie" Week have been posted in the Twin Cities and two hundred in the remainder of the territory.

Three thousand five hundred one-sheets throughout the territory.

Two thousand five hundred window cards in the Twin Cities.

Slides in every theatre in the territory—two thousand five hundred of them—donated by Paramount Publicity Corporation.

The drive for patronage is accelerated by the following plan: At Sunday performances all children accompanied by parent admitted free; Monday, all ladies accompanied by escorts admitted free; Tuesday, Wednesday and Thursday all fathers accompanied by children admitted free.

Big Reception for Hays

Mr. Hays was scheduled to arrive on Friday, August 25, and immediately plunge into the elaborate program arranged for him. It was outlined by Mr. Steffes and the other members of the "Go-to-the-Movie" Week Committee, whose work in promoting the movement is worthy of all praise, as follows:

Reception by industry and representatives of civic organizations.

Breakfast and conference with joint Northwest "Go - to - the - Movie" Week Committee.

Addresses before women's clubs, ministerial associations and civic organizations of the Twin Cities.

W. A. STEFFES,
President of the Minnesota M. P. T. O., and a Leader in "Go-To-The-Movie" Week Drive.

Big mass meeting in St. Paul.

Address before the convention of the Motion Picture Theatre Owners of Minnesota.

Guest of honor at banquet attended by exhibitors, exchangemen and newspaper editors of the territory.

The significance of the occasion was emphasized by the expected presence of exhibitor leaders from other states. Among those scheduled to attend were: F. J. McWilliams, President of the M. P. T. O. of Wisconsin; A. R. Pramer, President of the M. P. T. O. of Iowa and Nebraska; W. D. Burford, exhibitor leader from Illinois and Claude Cady, President of the M. P. T. O. of Michigan.

All indications pointed to the greatest gathering, not only of exhibitors, but of all branches of the industry ever witnessed in the Minneapolis territory.

Idea Is Spreading

The spread of the "Go-to-the-Movie" Week idea has been universal in the Northwest. Following the lead of Minneapolis, Sioux Falls, S. D., is staging a similar week and North Dakota is doing likewise. In Iowa, with Des Moines as a center, the drive is in progress. And Wisconsin is well represented in the campaign.

The spirit of co-operation which the movement has brought about, and which of course Mr. Hays pre-eminently typifies, is shown by the following comment in *Greater Amusements,* which has been pushing the campaign with full journalistic vigor:

"The cooperation extended by producers, distributors and exhibitors to insure the success of the movement is without precedent. Practically every request of exhibitors for the advancing of release dates on big pictures has been complied with by distributors, many of whom have voluntarily placed their biggest attractions at the disposal of exhibitors for use during Northwest 'Go-to-the-Movie' Week. In some instances this has necessitated switches in bookings which have been cheerfully made by distributors."

Mr. Hays left New York Wednesday, August 23, on the Twentieth Century Limited for Chicago en route to Minneapolis, where he was scheduled to arrive Friday morning, August 25.

Garrison's Finish

Starring Jack Pickford. To be released by Allied Producers and Distributors Corporation early this fall.

New Season Hailed as Beginning of New Era in Motion Picture Field

By HOWARD McLELLAN

Cleveland, Ohio, August 22.

IT is almost upon us—the new season. The shadows of the uncertain two years past have lifted.

Everyone you come in contact with is enthusiastic about the outlook—the small man who runs two shows a week; the big man with his chain of theatres, or his massive war baby theatre.

The only sour note comes from men who thrive on sour notes and were never known to be satisfied, even in the glorious days of the hogshead size bankroll when money couldn't be kept away from the box office by an army of strong arm cops.

There is a strong undercurrent of feeling which you will strike anywhere, in any sized town, in hardboiled New England, upper New York state, Ohio or Eastern Pennsylvania, that the pictures of this season will be wonders—at least there will be enough wonders to make it worth while operating a good sized house.

The Independent exchangemen are crying at this time—preseason days—that they have product, plenty of it, a good variety and made by producers of note.

From New York City drift reports of big pictures that have gone over there and although Broadway successes are often viewed with suspicion away from Broadway the undercurrent says the big pictures so far shown are knockouts.

What will the season be? That's the question. And here we are attempting to tell our readers.

General Conditions

The season of 1922-1923 will see the finest array of new theatres America has ever known. The building boom of three years has dotted the country with houses that are worthy of the best pictures and the best patrons. There will be no shortage of theatres; indeed, an abundance of them, too many in spots, and in the natural course of events, and according to the law of progress, many poor houses will never open their doors again.

When they close it will be because some builder with foresight put up a better house than those existing in the locality while the old, original, pioneer theatre owner stood by weeping and gnashing his teeth while his wiser neighbor saw the change in the times and built a bigger and better house.

There is a lot of hokum in the cry about the public "losing its interest in pictures." They haven't lost their interest. They were just up for air and didn't go to the theatre for it this Summer, that's all.

There are two very patent reasons for the panic cry and as we see them they are:

The strongest kick about public apathy toward pictures comes from small cities or neighborhoods where new theatre building has been active and where the public has flocked to the newer place and left the old timer to suffer in his older house.

One of the most potent factors in keeping people away from theatres during the Summer had been the increase in street car fares. There has been, as every theatre man knows, a general increase in street car fares which, taken in conjunction with the admission tax, has cut down the family patronage of theatres in big city centres.

For some reason or other theatre operators have overlooked the important bearing the street car fare situation has upon theatre conditions. In large industrial centres where family patronage is the backbone of the theatre fares have increased from eight to ten cents and wages have dropped. Many railways have zoned the cities they serve and it requires three fares of about eight or ten cents a piece to get to the heart of town.

A man with four children and a wife takes them to town for a show nowadays and if he happens to be in any one of the several hundred cities where fares have risen the trip to town and back will cost him about $1.20 or as much, if not more, than the tickets cost.

This family has become the logical patron of the neighborhood house but unless it's an A No. 1 theatre, such as he and the family were accustomed to when fares were cheaper and they all went down town, the number of times the family will attend the neighborhood house will be reduced.

An exhibitor just outside of Boston, in a working class centre, foresaw this condition when fares went up and lowered his admission price and put on three instead of two changes weekly with double features on every bill. He keeps the family patronage coming into his theatre with more regularity than ever.

One of the surprises of the season will be a more intensive use of the motion picture theatre for community welfare and more theatre profits. Already New England theatres, instead of fighting the established civic forces of the community—the church, school and club—are renting their theatres to them for morning performances and showing pictures for children and grown ups or, as is true in many cases, putting on a show in the morning booked and operated by the theatre man with special appeal to those who are interested in morning performances. And they are making money.

Strikes and Coal Shortage

The existing strikes and the possibility of more and the anticipated coal shortage have made many exhibitors feverish and have recalled the influenza and war days.

A leading authority on business conditions says this about the new season:

"September is apparently to mark the initial stage of an important business period, notwithstanding strikes and other depressive conditions. For nearly ten years conditions have been abnormal; abnormally stimulated from the opening of the war into 1920; abnormally disturbed since 1920. The

Is the Public Turning its Back on Motion Pictures?

IS the public's interest in its greatest means of entertainment, the screen, on the wane? Are assertions to that effect merely propaganda and is there foundation for the reports from many exhibitors that the public is apathetic toward the pictures?

To Exhibitors Trade Review it seemed that the quickest and most accurate way to answer those questions would be to ask the public directly what they thought about it. A member of this publication's staff was sent into the field—away from New York City, which, because of the transient character of its theatre patronage cannot be taken as a criterion—to get the facts. On the first leg of the trip two cities were visited—Bridgeport, Conn., and Roxbury, Mass. Both localities are made up of pretty much the same class of people.

In Bridgeport the Dawe Theatre was selected for a test. This is a new house located outside of the business center and catering to neighborhood patronage. Within a radius of two miles of the Dawe there are quite a number of small theatres, some of which have been closed. The complaint from the smaller theatre man in this district was that patronage had fallen away and the theory for the loss appeared to be that the public was "fed up" on pictures.

Many regular theatre goers who had given their patronage to the smaller and older theatres withdrew it to attend the newer theatre, which is but the natural custom of the public anywhere. Some of the older houses, feeling the loss, began to remodel during the summer and report that business had picked up as a result. It was plain that the theory advanced by the small theatre man that the public was sick of pictures was unfounded; that the real cause of the attendance drop was the coming of the bigger and better theatre.

In Roxbury, Mass., the Dudley Theatre's patronage held up throughout the summer. No new theatre was opened in Roxbury but the management cut its admission price from 33 to 25 cents, adopted a policy of double features, three changes of program instead of two and an actual, although slight improvement, was noted.

The Exhibitors Trade Review man got his information from the theatre patrons as they bought their tickets or were entering the theatre. The same questions were asked and the answers speak for themselves. Here is the result of the canvass:

DUDLEY THEATRE, ROXBURY

Evening Performance

August 7, 1922

Number of patrons interviewed, 20.

Number of reels used, 15.

1. Do you attend theatre now as often as you did a year ago?

Sixteen attended oftener; four not as often.

2. Do you attend every change of performance?

Fourteen attend every change; three attend twice a week and three once a week.

3. Do you think the pictures better or worse?

Eighteen thought they were better; two never noticed any difference.

4. Do you attend the Dudley exclusively and, if so, why?

Twelve never attend any other theatre because all the good pictures shown in Boston were shown later at the Dudley. Four went to Dudley three times as often as to uptown theatres because they could see pictures cheaper and liked the Dudley policy of reduced summer prices. Four went because they felt need of entertainment and Dudley, they considered was a well kept, convenient theatre. The entire twenty believed the management did everything possible for comfort and pleasure of patrons.

DAWE THEATRE

Bridgeport, Conn.

Number of persons interviewed, 20.

Evening performance.

1. Do you attend theatre now as often as you did a year ago?

Twelve had stopped going to theatre until Dawe was opened and now attended as regularly as they did before. Five attended oftener this year, three guessed they went as often as last year.

2. Do you attend every change of program?

Ten went to every change; four went to every change at Dawe and then took in a show or two downtown. Six had never kept track.

3. Do you think pictures better or worse?

Fifteen thought pictures much better than five years ago. Five thought pictures pretty much the same and three of five thought comedies and scenics of today often made up for a poor feature.

4. Do you attend any theatre exclusively, and if so, why?

Eight attended the small house nearest their home until a new house was opened and they refused to go back to the old house because the management did not consult their wishes, was discourteous to them when they complained and had only began to clean up house and make it better after the new house was opened. Six compelled to attend new house because their old favorite house closed up. Five divided their patronage among three houses. One went to vaudeville once a month and patronized three houses during each week.

As already stated no attempt was made to gauge the sentiment among transient patrons. All those interviewed both in Bridgeport and Roxbury were pointed out as regular patrons—the kind any manager thinks the world of.

readjustment is obviously by no means finally completed, and unexpected or transitory developments may change the outlook, but this September finds signs of returning normalcy undeniable in many fundamental directions.

"Normalcy, therefore, means business for those who fight for it consistently and intelligently. . . . Profits for managers who search out the innovations in equipment; growth for business men who discover methods for producing at lower unit costs, for reducing the labor turnover and for trimming sogginess out of overhead charges. Who could ask for more?"

The statement just noted was made to apply to all lines of business including the picture business, and was made with full knowledge of existing and impending labor troubles and the coal shortage.

The coal shortage, if it becomes real acute will be serious, but it is not likely to be felt until early winter. In the meantime there is plenty of time to provide against it. Here are two precautionary methods which far-sighted gentlemen of the theatre are adopting:

In Boston Nathan Gordon theatres are using oil fuel for their boilers although its use was not adopted with a coal shortage in view. However, it leaves many Gordon houses prepared and not dependent upon coal. The operating experts of the Gordon interests say that oil is a much better fuel for theatre use than coal because it is easier to handle; because an oil-burning boiler is more readily controlled and the heat subject to finer regulation.

Another theatre owner in Massachusetts who is considering oil, and will probably use it this winter, has evolved a plan whereby he will meet the increased overhead caused by an expensive change from coal to oil (but with a lower operating expense) by re-selling light and power to the business firms located in the blocks in which his theatre is located. The theatre, to exist, must have both light and heat as it is a place of public assembly and, as the owner puts it, "why not make the most of conditions which are forced upon us by the law of necessity?"

In other instances, theatres are installing gasoline-driven electric generators which will operate independently of the coal burning lighting plant. This will serve the theatre with light, but means are not yet devised which the same independent plant will heat the theatre, although no one need worry. American engineering talent will solve that question.

Change in Selling Methods

On a tour of investigation, such as this trip has been, the writer has been astounded by the noticeable difference in film selling policies. A score of exhibitors operating successfully were asked how the film men treated them.

"Why they are getting to be a real human bunch of salesmen," was the chorus from the theatre men. "They seem to be out to gain our good will; they are getting better acquainted with their own product; they are selling goods, not trying to put you out of business. The old type salesman who put it over on you once and got away with it is disappearing and it is only natural that he should because in any line the salesman who 'gyps' does not usually last long."

There is a tremendous effort being made by sales forces to sell good will. Talking to a salesman with twenty years' experience in all parts of the country, and about whom many exhibitors who knew him personally say complimentary things, he summed up the situation from his viewpoint as follows:

"There has been quite a change in the attitude of the theatre owners toward salesmen. Many, in fact a majority, realize that new methods are prevailing. Nowadays we are selling, first, ourselves, then our organization and finally the product. Each is dependent upon the other and unless we have a product that every exhibitor is begging for we must sell according to the procedure I've just outlined."

Times are indeed changing when a film salesman talks like that. It sounds a great deal like the high powered, carefully trained salesmen who sell standard commodities like watches, machinery and furniture. Nevertheless, you will find them talking that way in large numbers.

So much for selling conditions. A final suggestion to our film salesmen is that before next year they get together at some kind of a national meeting devoted to their interest and spread the gospel of real merchandising as applied to the picture industry.

Million Dollar Strand Opened in Niagara Falls

The new $1,000,000 Strand theatre in Niagara Falls will have its premier Saturday evening, August 26. Hope Hampton will appear in person in connection with the showing of her newest starring vehicle "The Light in the Dark." Jules Brulator, Senator James J. Walker, Lew Cody and others prominent in the exhibiting and exchange ends of the industry are expected to attend as guests of A. C. Hayman, president of the company which built the handsome house.

The Strand has a seating capacity of 2200. It has every modern bit of equipment and is one of the most elaborate theatres in New York state. R. W. Thayer, formerly with Paramount's theatre department, is the managing director. George Albert Bouchard, noted organist, will play the $40,000 Marr & Colton organ. Albert Greenberg, former conductor of the Shea North Park, Buffalo, orchestra, will lead the Strand ensemble. Raephael Beck painted the beautiful murals which set forth the legends connected with the mighty cataract at Niagara Falls.

Never in the history of the industry have so many new and forward looking technical developments for better pictures and better theatres been offered and promised. A few developments can be recorded in partial detail which may be considered in a not wholly prophetic aspect:

Mechanical presentation of pictures has developed to a science. In dozens of theatres a new phase of presentation with color schemes is in effect. Instead of throwing a picture "cold" on the screen gold and silver mask curtains are being used so that when an audience beholds the screen it is treated to a fascinating and impressive opening.

On the Technical Side

Theatre lighting has progressed to such a fine scientific point that it is possible now to view the picture on the screen in a light which at the same time enables you to read finest print on a program.

An invention which will remove flicker absolutely from the screen and which is adaptable to any standard make projector is almost ready for marketing. The inventor is a man of practical experience in electricity and theatre equipment.

Improvements on the standard projectors are under way which will make them better than ever. One such improvement is the provision made in the mechanism of the projector so that it makes allowance for the contraction in film due to age and constant usage.

The condenser arrangement on projectors, always a source of worry to the theatre man, is undergoing a complete revolution in the hands of one of the world's greatest optical manufacturing companies, which will shortly place upon the market a parabolic condenser which is reported as a much needed revolution in condenser arrangement.

Summarizing this survey it is possible for the reader to look into the future with a degree of optimism which unfortunately has not always been possible. In conclusion it is safe to report that the "game" period—and few today are speaking of our business as a game—has passed and that a stabilized industry is in the process of development.

The season of 1922-23 will be a year of big developments and the box offices will feel a beneficial change if every man and woman in it is an optimistic and a *hard worker* and does not lose sight of the fact that even with things looking so propitious nothing will be gained unless the film producer and the theatre owner bears this legend in mind:

"Sell the picture and your theatre to *the public*. Work for, and with, confidence and co-operation and bear in mind that this applies to the public as well as to the branches within the industry."

Love Is An Awful Thing

A Victor Heerman production starring Owen Moore. Written and directed by Victor Heerman. Distributed by Select.

Eastman Theatre Will Open September 4

Big Gathering of All Branches of Industry Will Take Place at Rochester Two Days Earlier — Special Film Features to Mark Premiere

THE Eastman Theatre, first University owned and University operated theatre in America, has officially announced its opening for Monday, September 4. The vast $5,000,000 educational experiment under the playful guise of a picture palace, will get under way on that day with no special formalities to mark the premiere. In order to avoid class distinctions or discriminations of any sort seats will be sold in the order of applications to all comers, first come, first served, and there will be nothing to mark the difference between the opening performance and any other.

Two days preceding the official opening, on Saturday, September 2, there will be a big gathering of celebrities of the motion picture world, musical and theatrical activities and the ranks of higher education, to view the structure and its equipment. Several thousand invitations have gone forward in the form of a letter over the signature of George Eastman, who donated the institution and the Eastman School of Music, under the same roof, to the University of Rochester. In a desire to assure himself that no film producer, distributor or exhibitor has been overlooked or slighted, Manager Charles H. Goulding, of the Eastman Theatre, has requested all within those classifications, who wish to be present and who have not received invitations to communicate with him that cards of admission may be forwarded to them. This because in the confusion of construction work the condition feared might readily develop.

In addition to the inspection there will be an afternoon reception and in the evening there will be a dress rehearsal of the opening bill, although no formal entertainment will be undertaken.

The opening feature will be the Metro production, "The Prisoner of Zenda," which will be shown for the first time outside of its pre-release presentation at the Astor Theatre, New York, now in its fifth week. The Fox News Service will be used as an exclusive feature at this house. The same will be true of the Eastman Magazine, a compilation of short subjects arranged and edited by Charles H. Goulding, and which will include as its principal feature the first presentation on any screen of the Eastman Kodachrome films, showing intimate close-ups of famous film stars, taken in Hollywood and elsewhere especially for this presentation. This unit involves a new color process that has been given extensive experimental attention at the Eastman laboratories and which gives great promise of achieving the results for which experimentors in this field have long been striving.

An "Out of the Inkwell" subject will also be among the incidental features of the Eastman Magazine.

Orchestra of 62

The newly organized Eastman theatre synphony orchestra, with a personnel of 62 musicians, will be heard for the first time on this occasion, Arthur Alexander, late of the teaching staff of the Eastman School of Music, is musical director, and Victor Wagner, late conductor of the Criterion Theatre, New York, the conductor. Also the great Austin organ, largest and most complete and costly of instruments in any motion picture house, will be heard for the first time. The organists are Dezzo D'Antalffy, formerly of the Capitol Theatre, New York, and John Hammond, formerly of the Strand Theatre, Brooklyn.

The solo features of the musical program incidental to the premiere picture presentation will be furnished by Marion Armstrong, soprano, and Esther Custafson, interpreter of the dance.

A brief summary of some of the outstanding features of the Eastman Theatre, contained in an information sheet, prepared to furnish reply to the avalanche of questions pouring in upon the management, follows:

OWNERSHIP—The University of Rochester, through gift from George Eastman.

OPERATION—Same, through the instrumentality of an organization of experienced specialists: Charles H. Goulding, manager; Arthur Ames, asistant manager; Ben H. Atwell, special representative; Fred T. Harris, press representative; Arthur Alexander, musical director; Victor Wagner, associate musical director; Joel T. Barber, art director. Treasurer, Superintendent, Stage Director and Stage Manager not yet announced. Wednesday night concert activities and grand opera representations in charge of Eastman School of Music, Alf Klingenberg, director.

POLICY—Motion picture presentation, accompanied by musical features and a symphony orchestra of 62 carefully selected musicians Sunday, Monday and Tuesday of each week; concerts every Wednesday night with the best vocalists and instrumental virtuosi available in America, visiting orchestras and conductors, and the Eastman Theatre orchestra; a return to the picture policy Thursday, Friday and Saturday.

The new Eastman Theatre will be opened to the public on September 4th.

In order to afford representatives of all branches of the motion picture industry, musical, theatrical and educational interests generally and the press, an opportunity to inspect the theatre and its equipment, the institution will be open for that purpose throughout Saturday, September 2nd, after 3 P.M. For the benefit of those who wish to see the theatre in operation there will be a dress rehearsal of the opening programme in the evening about 8:30, but there will be no attempt to give a formal entertainment.

You are cordially invited to be present and I shall be very much pleased to see you on this occasion.

Sincerely yours,

Geo Eastman

Omar the Tentmaker

Richard Walton Tully production starring Guy Bates Post. To be released by Associated First National.

Making Money in a City of 200,000

Study Your People, Become a Friend of Your Audience-Family and Then You Will Know What They Want and Be Able to Give It to Them—"Good Pictures" Should Be the First Slogan of the Earnest Exhibitor, "Good Advertising" the Next

By WILLARD C. PATTERSON

Manager of the Metropolitan and Criterion Theatres, Atlanta, Ga.

(Editor's Note—This is the fifth of a series of articles by winners of First National's Advertising Contest, during First National Anniversary Week, Feb. 18 to 25. Each of these winners, officially named by a committee of trade paper editors, has made a success of his house. Each is writing on the subject of making money in a city of the size of that in which they maintain their houses. Exhibitors Trade Review is presenting the articles exclusively.)

IT isn't a question of just making money out of your house. The big problem is to make a success of it—and then it follows as day does night, that you will make money. Success in any line of endeavor is achieving the highest that is to be had out of your work. A clothier, a butcher, a grocer would be foolish to believe he could make a success out of his business by handling inferior goods. Therefore, the same proposition confronts the exhibitor.

Having been in the amusement business practically all of my life, the lesson I have learned from experience is that the man who builds up a reputation for presenting GOOD SHOWS is the man who is successful and makes money. In other words, the people cannot and will not be "bunked."

We cannot be 100 per cent. good at all times, but we can strive for good results by doing our best. And even at that we will make many mistakes. That's why rubbers were put on lead pencils.

The Square Deal

The back-bone of my policy all through the amusement business has been to give everyone a "square deal," to be reliable and to demand reliability. I have been in every angle of the show business, from running Summer parks, carnivals and fairs to conducting theatres, and have found that the policy of fairness and reliability is the one that pays.

Mr. Samuels, who built the Criterion and Metropolitan Theatres, believes in this same policy, and by carrying it out he has not only won the good will of his patrons, but has established loyalty in his organization. But "square dealing" and reliability do not mean sitting back and waiting for your crowds to come to you. Neither do they mean conservatism. To succeed in the amusement business a man must be good-naturedly aggressive at all times. He must keep his vision on the box office bull's-eye and shoot straight. And always he must be seeking for ideas, ideas—and then more ideas.

Willard C. Patterson

In Mr. Samuels, the South has a man who knows how to get the right pictures and to help in putting them over. We find that First National Attractions are immensely popular in our section, due to stars, quality of production and general merit. Norma Talmadge in "Smilin' Through" proved a tremendous success at the Metropolitan and was held over for an additional week. Jackie Coogan in "Trouble;" Richard Barthelmess in "Sonny" also proved excellent box office attractions.

It must be understood that we did not offer these pictures on their merit alone. We advertised and exploited them. We told the public that we had something good to offer and the public believed us, because it is against the policy of the Samuels houses to misrepresent what they have to offer.

Exploitation. Here is a word that means much. Exploitation really means advertising developed on another plane. Some people in the show business associate exploitation with the old-time circus "ballyhoo." And with that idea in mind they are apt to proceed through the wrong channel in "putting over" a picture and then say that exploitation doesn't pay.

Our exploitation methods have always been of the dignified kind. Perhaps it may be said that there isn't dignity in giving children who attend your show Jackie Coogan ice cream cones, in connection with the showing of "Trouble" or some other Coogan picture. Why not? Isn't this a gift? Isn't it something the child appreciates and remembers? Are not gifts given to children on their birthdays, on Christmas? Any exploitation which wins complimentary comments from the public is dignified; that which brings forth derision is not only undignified—it is demoralizing.

In our houses we do dignified exploitation and we find that it pays. We are always looking out for new ideas. We try to localize all of our advertising and publicity; in other words we try to bring the picture home to our public. This is no easy matter. It involves much serious thought and study. If you have opposition in your territory you must outguess the other fellow; if you haven't you must keep your public interested just the same, because if you don't you are only paving the way for opposition.

In running our houses we are ever alive to the best interests of the public—showing good pictures, having good music, clean and attractive surroundings, because we realize that people who go to a theatre do so to be entertained and not as a matter of necessity. By pursuing this policy we believe that we win and hold the confidence of picture house patrons in our territory.

So this is the way it works out from beginning to end. The exhibitor who intends to draw and hold his crowds must study his people, become a friend of his audience-family and then he will be able to know what they want and give it to them. "Good pictures," should be the first slogan of the earnest exhibitor; "Good advertising," the next—and good crowds are sure to follow.

The South is the best friend motion pictures have. The people of the South demand pictures of the highest merit. This is because they possess imagination plus good taste, they are fond of recreation of the better sort. They want good music and good surroundings with good pictures. This is what we give them; and the Southern exhibitor who does that is going to succeed at all times.

The importance of taking your patrons into your confidence, of seeking to learn what they like and then giving it to them cannot be emphasized too strongly. It is the one big weapon against censorship. The public knows what it wants in the way of pictures. If the public gets what it wants it will patronize theatres—and First National is one of the companies that is giving the public what it wants.

Crandall Public Service Underway

Several Welfare Organizations Co-operating With Head of Theatre Department

A survey of the work to be undertaken by the public service department of the Crandall Theatre Corporation in Washington, D. C., was given by Mrs. J. J. Locher, the head of the department, before the Washington Zonta club at the City club recently. Mrs. Locher has undertaken to organize interest in such pictures in a way that will make it possible for a theatre owner to provide films that children like at Saturday afternoon matinees at four community centers in Washington. Co-operating with her are the Girl Scouts, the Boy Scouts, the Municipal Playgrounds Association, the Y. W. C. A. and the Children of the Revolution.

Among the organizations that are taking a lively interest in the new Public Service Department recently established by the Crandall Theatres is the Washington Zonta Club. Zonta is a national organization, the feminine counterpart of Rotary, and stands for the same high business and personal ideals. The Washington Club has on its roster women executives and owners of some of the largest and best known business houses in the city, as well as many women of high professional standing. It includes Judge Kathryn Sellers of the District Juvenile Court who by virtue of her position is necessarily much interested in better films for Juniors and for the public at large.

Boston Distributors are Optimistic

Representatives of National Exchange Groups Report Lively Booking Demand from New England Exhibitors

EXHIBITORS Trade Review last week in its State Rights Department told of the brief visit of the editor of that department to Boston, of his interviews with independent exchangemen, and of their agreement that the coming season would be a busy one. In conversation with several of the national distributing exchange heads there was noted the same feeling of optimism.

"Business looks a lot better, in fact 50 or 100 per cent better than last year," declared H. A. Scates, branch manager for Famous Players-Lasky. "I believe the coming year will be the best we have ever had. When do I look for the real start? Around October 1. I have been watching conditions through the summer. The last year has been the worst, but conditions are improving steadily. Owing to the cool weather we have had a remarkable summer. Conditions now are picking up with the exception of one or two isolated cases."

The writer had a pleasant visit in the office of S. E. Fitzgibbon of F. B. O., where he met Charles Stern, president of the Maine M. P. T. O., just back from a trip to New York. Mr. Stern is the owner of two fine houses in Bangor. The population of the city is 25,000, with a theatre seating capacity of 5500, requiring 44 per cent of the population to fill each seat twice a day.

Mr. Fitzgibbon said that in New England with Connecticut omitted there were but twenty-six cities with a population of over 15,000. Conditions from the F. B. O. viewpoint, especially with an increased number of productions, look most promising. the manager stated.

Thomas B. Spry, of the First National exchange, said the open market booklngs for the coming season were better than last year at this time. Mr. Spry remarked that Boston was the strongest vaudeville territory in the country.

Four theatres, the two Gordon houses, the Orpheum and Keith's, Boston, with a seating capacity of 2500 each, show a feature picture with six acts of vaudeville. There are three first run straight picture houses, each with a seating capacity of 900.

Mr. Spry intimated as his belief that exhibitors sought to offset the competition of the vaudeville houses by running two six-reel features.

"We have on hand right now far more contracts than we had at this time last year," declared Moxley Hill, manager of Metro's New England branch, showing a stack of them on his desk which had come in the day before. "We have sold every big circuit in New England, some that we have not sold in three years. Every exhibitor knows he has got to have big pictures. at least one each week, and that means he has got to have during the year fifty-two big pictures."

Branch Manager E. D. Connelly of the Fox exchange reported that business was at least six or seven weeks ahead of the seasonal average. "Everybody seems optimistic," he said. "Yes, it is true we don't get the price for short stuff that is obtained in other territorles. The double feature bill hurts short subjects. Of course, there is a good demand for comedies."

L. J. Hacking, manager for W. W. Hodkinson, reported a bright outlook for the company's productions, especially for its growing list of short subjects. Extensive preparations are being made to exploit the Irene Castle picture "Slim Shoulders."

Charles W. Perry, manager of the Goldwyn exchange, who came to his position on July 8 from Cleveland, said he found things in New England very good from the Goldwyn viewpoint and that the territory was "sold" on Goldwyn pictures.

"We are all very optimistic regarding the coming season," said Mr. Perry. "I find the outlook in this territory very much more encouraging than that in Northern Ohio. There when I left out of 556 theatres 99 were closed, 276 were running from one to three days, and but 181 out of the total were operating full time.

"Then again let us compare the low number of theatres in Boston with those In Detrolt, for example. In the latter city, with a population of about a milllon, there are 162 theatres. Boston, with a population of 782,000, has 60 straight motlon picture houses. In Cleveland there are 149."

The writer dropped down—or up, speaking geographically—to Lynn on the evening of August 10. At the Strand Theatre at 8:40 he found a hundred persons held in the lobby waiting to enter. The house seats 2100 and gives a two and three-quarter-hour show with admisslon prices of 17 and 22 cents in the afternoons and 20 and 35 cents in the evenings. Allen B. Newhall, a native of the city, ls manager, and has been with the Mark houses in the city for fifteen years, since he left school. Lynn, by the way, was the home for fifteen years of Moe Mark, a name that is linked with Strand Theatres in many centers.

At the Lynn Olympia Manager Dan Finn reported that for the Sunday, Monday and Tuesday preceding Richard Barthelmess in "Sonny" had broken the house record for ten years. The theatre has 3400 seats and with the feature picture shows four acts of vaudeville. Manager Finn said business had held up well during the summer except in a few instances of unusual weather. The program is changed three times a week.

G. B.

Anna Eugene Aiken and Willard Patterson to Be Married in Early Fall

An engagement of more than ordinary interest is announced in Atlanta. Willard C. Patterson, manager of Atlanta's Metropolitan and Criterion Theatres, and Miss Anna Eugene Aiken, editor and publisher of The Weekly Film Review, a "regional" printed in Atlanta, are to be married in the early fall.

Mr. Patterson is one of the best known exhibitors in the country. He has been a national figure in exhibitor organization activities since the Spring of 1920. He has a large following of theatre men throughout the country, who from the beginning have been impressed by his courage, resourcefulness and poise. He was educated at the University of Georgia.

Miss Aiken also is widely known in the trade, having an extensive acquaintance by reason of her attendance at national conventions. She is a woman of charm as well as of ability. She was educated at the Georgia State Normal School and at the University of Chicago.

Exhibitors Trade Review extends its hearty congratulations to "Pat" and to Miss Aiken.

Ground Broken For New Film Studio In Detroit

Ground was broken recently for the studio of the Detroit Motion Picture Company, the largest between New York and Los Angeles. The studio is situated on Vernier Road, Grosse Pointe, and work is to be rushed on the building so that the first picture will be in the making in October.

A fireproof structure, 70 by 225 feet will be the first unit of the group of buildings, it is announced. It will be two stories high, the studio proper being one story, with 24 feet clearance to the trusses supporting the roof. It is to be a four-company studio, permitting of the production of twelve pictures a year. The company plans to work two and make six pictures during the first year. The latest electrical equipment has been ordered.

The company in which many Detroit and Michigan business and professional men are interested is headed by Frank L. Talbot, who has been identified with the industry for more than 15 years.

Capitalized at $300,000, the Detroit Motion Picture Company is the only corporation of the sort that has passed the Michigan Securities Commission. General offices of the company, until the completion of the studio, are 608 Stroh Building, Detroit.

On the board of directors are C. C. Starkweather, distributor for the Durant Motor Company; W. J. Burton, sheet metal and roofing manufacturer; F. B. Holmes, manufacturer and dealer in face brick and supplies; Edmond C. Vernier, of Grosse Pointe; Dr. Ralph J. Goodenow, J. G. Kastler, and Frank S. Cooke, secretary-treasurer of the corporation, all of Detroit, and W. R. Roach, of Grand Rapids, canner of fruits and vegetables.

The News of the Week

"Robinson Crusoe" Exploitation Contest

$7200 Divided In Awards—Exceptional Exploitation Campaigns Brought to Light

The Exploitation Contest for "The Adventures of Robinson Crusoe" has just been brought to a close. It lasted four months, during which time Universal gave away $7200 in cash, as awards to exhibitors showing the most ingenuity and showmanship in putting over the Crusoe serial.

Each week during the months of April, May, June and July the Universal Exploitation Department made a survey of the houses showing "The Adventures of Robinson Crusoe." The four exhibitors doing the best exploitation for that week, either in stunts, ballyhoos, lobby displays, prologue or mail campaign, were awarded $50 each. For the seventeen weeks of the contest, these prizes totalled. $3400.

Each month during the contest, the sixteen winners of the month's $50 prizes were considered in a bunch and the best three selected for the month. These winners received first, second and third prizes of $450, $300 and $200 respectively, in addition to the $50 they already had received. For the four months of the contest these monthly prizes totalled to $3800. The monthly selections were made by a committee of judges composed of an exploitation expert from each of several national trade papers.

The first prize winners for the four months of the contest were Arthur Desormeaux of the Strand Theatre, Madison, Wis.; Phil Gersdorf of the Palace Theatre, Macon, Ga.; Sam Harding, of the Doric Theatre, Kansas City, and Harry D. Palmer of the Liberty Theatre, Washington, Ind. The second prize winners were J. S. Woodhouse, of the United Theatre, Alhambra, Cal.; J. F. Churchill of the Palace Theatre, Santa Barbara, Cal.; James C. Adams of the Dominion Theatres, Vancouver, B. C.; and R. A. Czerny of the Kent Theatre, Kent, Wash. The third prize winners were Al Hamilton of the Palace Theatre, South Norwalk, Conn.; Charles Dutkin of the Grant Theatre, Philadelphia; Will Steege of the Liberty Theatre, Great Falls, Mont.; and Vern E. Johnson of the Orpheum Theatre, St. Augustine, Fla.

The $50 prize winners were as follows: For April: Arthur Desormeaux, Strand Theatre, Madison, Wis.; F. M. Plessner, Susquehanna Theatre, N. Phila., Pa.; Otto Meister, Whitehouse Theatre, Milwaukee, Wis.; Harry Holland, Bishop Theatre, Bishop, Calif.; Max Marcus, U. S. Theatre, Cleveland, Ohio; A. T. Simmons, Dome Theatre, Akron, Ohio; Al. Hamilton, Palace Theatre, So. Norwalk, Conn.; J. S. Woodhouse, United Theatre, Alhambra, Calif.; D. L. Suddath, Amusu Theatre, Nathitoches, La.; Ray Harding, Casino Theatre, Des Moines, Ia.; Lew Rooner, Lyric Theatre, Camden, N. J.; Y. J. A. Smith, Lowell P. S. Theatre, Lowell, N. C.; Fred S. Meyer, Palace Theatre, Hamilton, Ohio; M. E. Meinert, Arcade Theatre, Scottdale, Pa.; Frank Lofara, Victoria Theatre, Johnstown, Pa.

The $50 prize winners were for May: Robert Harmon, Knickerbocker Theatre, Columbus, Ohio; Harvey Wiliams, Allen Beach Theatre ,Toronto, Canada; Andy F. Battison, Lyric Theatre, Yukon, Pa.; Phil Gersdorf, Palace Theatre, Macon, Ga.; J. F. Churchill, Palace Theatre, Santa Barbara, Cal.; John J. Murray, Opera House, Warren, Ohio; Jay Emanuel, Ridge Avenue Theatre, Philadelphia, Pa.; L. D. Plate, Climax Theatre, Milwaukee, Wis.; J. S. Woodhouse, Strand Theatre, Avalon, C. I. Calif.; Eli Rosenbaum, Hippodrome Theatre, Ogdensburg, N. Y.; Charles Edward O'Donnell, Hauber Theatre, Pine Bluff, Ark.; Alex Schreiber, Victoria Theatre, Detroit, Mich.; Charles Dutkin, Grand Theatre, Phila., Pa.; Al. Hack, Rex Theatre, New York City; Jesse E. Jones, Jones Theatre, Canon City, Col.; W. C. MacNaughton, Leader Theatre, Washington, D. C. ;J. V. Lynn, American Theatre, Butte, Mont.; William Elliott, Pleasure Parlor Theatre, Hazleton, Pa.; Alexander Frank, Rialto Theatre, Waterloo, Ia.

The $50 prize winners were for June: B. H. Wallerstein, Broadway Theatre, Buffalo, N. Y.; L. J. Murdock, Savoy Theatre, Indianapolis ,Ind.; G. G. McCormick, Greenwood Theatre, Greenwood, Miss.; Frank Bligh, Bligh Theatre, Salem, Oregon; Frank Wehrenberg, Melba & Cherokee Theatre, St. Louis, Mo.; J. Victor Wilson, Olympic, Watertown, N. Y.; Will Steege, Liberty Theatre, Great Falls, Mont.; Sam Harding, Doric Theatre, Kansas City, Mo.; S. A. Hayman, Lyda Theatre, Grand Island, Neb.; James C. Adams, Dominion Theatre, Vancouver, B. C.; Wm. Quigley, Apex Theatre, Philadelphia, Pa.; J. Shik, Pictureland Theatre, Kokomo, Ind.

The $50 prize winners were for July: J. Cooper, Dominion Theatre, Nanaima, B. C.; D. M. Bain, Bijou Theatre, Wilmington, N. C.; George Leonardy, Star Theatre, Covina, Cal.; John T. Hendry, Temple Theatre, Perry, Fla.; R. C. Hunt, Grand Theatre, Riverside, Cal.; S. Garr, National Theatre, Toronto, Ont.; V. J. Scott, Ideal Amusement Co., Johnstown, Pa.; Walter F. James, Coliseum, Cherokee, Ia.; L. L. Goldsmith, Society Theatre, Seattle, Wash.; V. E. Johnson, Orpheum Theatre, St. Augustine, Fla.; Herman Kersken, Jose Theatre, San Jose, Cal.; Charles Triebel, Pastime Theatre, Maysville, Ky.; J. Wright Brown, Rialto Theatre Jacksonville, Fla.; H. M. Wilkinson, Strand Theatre, Altoona, Pa.; Harry M. Parlmer, Liberty Theatre, Washington, Ind.; C. G. Chacos, Utahna Theatre, Coshocton, O.; R. A. Czerny, Kent Theatre, Kent, Wash.; Richard Hertzer, Hippodrome Theatre, Bucyrus, Ohio; Mrs. J. W. Moore, Lyric Andome Theatre, St. Charles, Mo.; Pearl & Scheck, Grand Theatre, Baltimore, Md.

Blanche Sweet Reappears Before Camera After Two Years

Blanche Sweet made her first appearance before the motion picture camera in two years, when she was photographed in her initial scene for "Quincy Adams Sawyer" last week.

Marshall Neilan, who is Miss Sweet's husband, has been devoting considerable time and attention to the supervision of the preparatory work of the star. Various screen "tests" and experiments in make-up were made under Mr. Neilan's personal supervision.

Four Stars in "Rupert of Hentzau"

For "Rupert of Hentzau" to be produced as a special by the Selznick Company, Myron Selznick is reported to have selected a cast which includes four players who have been rated as real stars for the past several years.

"Prisoner of Zenda" Will Open New Eastman Theatre

The new $5,000,000 Eastman Theatre, in Rochester, has chosen as the attraction for its opening sometime in September, Rex Ingram's production, "The Prisoner of Zenda," according to announcement by Metro.

The Eastman Theatre has for its prime purpose the presentation of the best in pictures. The screen of this playhouse will reflect photoplays chosen on their artistic merits alone, irrespective of returns.

Beck Concludes New Arrangement With Asso. Exhibitors

Arthur F. Beck, who has returned from a trip to key cities and exchange centers gave first-hand reports on conditions that may be interesting to some of the chronic-pessimists of the industry. During the course of his interview he stated:

"The Associated Exhibitors and Arthur S. Kane must assuredly acknowledge the enthusiastic support of the independent exhibitors of the country. This is true if the bookings upon Leah Baird Productions are any criterion. The sincerity of these statements can be judged by the fact that it was on the strength of this summer's records and bookings that the officials of our company authorized me to conclude arrangements for the producing of even bigger and more lavish productions than heretofore. Last week marked the conclusion of my arrangements to this effect with Mr. Kane upon behalf of Associated Exhibitors, Inc.

"The phenomenal booking records established by Associated Exhibitors upon our first two productions, 'Don't Doubt Your Wife' and 'When the Devil Drives' during a reputed 'bad' summer," stated Mr. Beck, "gave the officials of our company a most unexpected surprise. We had really not anticipated any intensive booking efforts until Fall in view of the almost unanimous report of dull theatre times."

Mr. Beck added that an announcement will be made shortly covering the extent of his new deal with Mr. Kane for the season of 1923.

Pola Negri Will Arrive In New York Sept. 15

Pola Negri, famous Polish star, who is coming to America to appear in Paramount pictures, will sail from Europe on the Majestic, September 9, and will arrive in New York the 15th, ready to start work at the Long Island City studio.

George Fitzmaurice, who will direct Miss Negri in the big special production which is to mark her American debut, will arrive from the West Coast with his producing organization at about the same date. By that time he will have finished his current production of Willard Mack's crook drama in which Betty Compson, Bert Lytell and May McAvoy are featured.

Terriss to Make Famous Melodrama in England

Tom Terriss, who went to England after making "Find the Woman" for Cosmopolitan, is at work in London making "The Harbor Lights."

By a coincidence the picture is an adaptation of the stage play in which his father, William Terriss, noted English actor, starred in repeatedly.

Arrangements for the release of this picture, which is the only one Terriss will make under that contract, will not be made until the picture is completed. Following "The Harbor Lights," Terriss has arranged for a series of pictures that will be released in this country through one of the recognized companies, according to a contract that was signed before Terriss sailed. The name of the company is being withheld for the present.

Marshall Neilan supervising the preparatory work for his wife's (Blanche Sweet) return to the screen. Miss Sweet will play the leading role in Metro's "Quincy Adams Sawyer."

"Knighthood" Is Elaborate Picture

Details Given in Full Page Story Which Will Appear in Hearst Newspapers

A full page story on "When Knighthood Was in Flower," will be published in every Hearst newspaper in the country on August 27. This production, starring Marion Davies, has been scheduled for Broadway showing early in the Fall. It was directed by Robert G. Vignola.

The newspaper story reviews the making of the picture in detail and cites the elaborate arrangements necessitated. Some of these details are summarized as follows:

"The three largest studios in New York were required over a period of 160 days at a cost of $1,221,491.20, or $7,634.32 per day, or $954.29 per hour, for the actual filming. Other expenses increased the total cost of the production to approximately $1,500,000.

"Largest indoor set ever filmed was constructed, costing $41,721.26 to build, covering 28,800 square feet of floor space and containing 32 separate buildings.

"The employment of more than 3,000 actors.

"Great hall of Hampton Court palace, reproduced exactly as in the time of King Henry VIII of England.

"Genuine Gothic tapestries valued at $230,000 were used.

"Ancient armor came from some of the most famous collections of Europe.

"Antique jewelry and old silverware used worth many thousands of dollars.

"3,000 costumes of the Tudor period costing more than $100,000 were worn.

"3,123 people in a single scene.

"55 principal characters, played by celebrated actors of stage and screen, comprising the greatest and highest salaried cast ever assembled, were employed.

"33 cavalry horses—2 jumping off bridge 30 feet high.

"20 expert swordsmen engaged in the duel scenes.

"Stone bridge 90 feet long was especially constructed.

"Wedding dress of silver cloth, ermine and pearls, weighs 25 pounds.

"Street of old Paris two city blocks long."

Gets Important Post at "U" City

W. L. Rubert, for several years an official in Universal's Kansas City exchange, has been made Assistant Business Manager of Universal City, one of the most responsible positions at the big studio plant. He will aid Julius Bernheim in the commercial administration of the studio.

Song Tie-ups Made for Three Paramount Pictures

Three song tie-ups for forthcoming Paramount pictures have just been effected by the Paramount publicity department.

The first of the pictures to be thus popularized is the Fred Niblo production, "Blood and Sand," starring Rodolph Valentino. Watterson, Berlin & Snyder has published the song, "You Gave Me Your Heart (So I Give You Mine)" and has dedicated it to the Paramount picture. The cover design includes a full-width still from "Blood and Sand," followed by the lines, "Dedicated to the Paramount Picture, 'Blood and Sand,' starring Rodolph Valentino, with Lila Lee, and Nita Naldi." Professional copies are now in the hands of the singers and the song already has made a hit in New York.

Another song recently issued is "The Old Homestead," which according to the cover, is based on the Paramount picture, with Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgway. This is published by the Philip Ponce firm.

Out in Los Angeles, Aubrey Stauffer, Paramount scenario writer, has composed a song for the exploitation of "The Young Rajah," another picture in which Rodolph Valentino is starred.

London's "Fish Patrol" Tales Under Way at "U" City

Production has begun at Universal City on a series of eight two-reelers adapted from Jack London's "Tales of the Fish Patrol," short stories of the marine police who preserve order among the lawless foreign fishermen in the waters around San Francisco. Jack Mulhall is starred in the series, Edward Kull is the director.

Titles for the entire series have been chosen. The first will be known as "White and Yellow."

The series will alternate week by week in Universal's two-reel drama schedule, with a series of Lumber Jack dramas starring Roy Stewart.

Officially endorsed by M. P. T. O. of Eastern Penna., So. New Jersey and Delaware

The Theatre Inter-Insurance Exchange

What It Is and Does—

THE PLAN — The Theatre Inter-Insurance Exchange writes only theatre insurance. It operates on the *Reciprocal* plan, whereby the amount remaining from each year's premiums, after losses and expenses are paid, *is returned to the policyholders* instead of going to the stockholders of the company under the ordinary insurance plan.

THE SAVING — Each policyholder has saved 40% of his premium deposit, and this in view of the fact that the same initial rates are charged as are required by other companies.

SECURITY — Only a safe amount of insurance on any risk is carried net, all amounts above this being covered by a reinsurance contract with London Lloyds, the strongest and best reinsurers in the world.

SERVICE — In addition to the actual saving in cost the Exchange furnishes an inspection service and assistance on fire prevention methods and equipment that is of real value to the exhibitor.

Write for information or a personal call and inspection.

THEATRE INTER-INSURANCE EXCHANGE

137 South Fifth Street Philadelphia
BRANCH OFFICES: Kansas City Minneapolis Denver Birmingham
See article on Reciprocal Insurance in Exhibitors Trade Review, April 29th issue, Page 1537

Selznick Resumes Production in East with Bara Picture

Selznick Pictures Corporation resumed production in the East immediately upon the arrival of David O. Selznick from the West Coast Studios of the company. Mr. Selznick who will have complete charge of the special production featuring Theda Bara is making preliminary arrangements for the actual studio work. The choice of stories has come down to three which were selected out of a vast amount of submitted material. When the final choice is made, which will probably be some time during the coming week, Mr. Selznick will name the director and start casting.

The Selznick Company will continue to maintain its West Coast producing force which will continue in charge of Myron Selznick. Following the Bara picture David Selznick will in all probability make several other pictures with his Eastern unit.

P. N. Brinch Resigns From W. W. Hodkinson Corp.

Leading theatres throughout the country are booking "Rich Men's Wives," the initial release of Preferred Pictures through the Al Lichtman Corporation.

The picture had its Broadway premier at the Capitol Theatre during the week of August 20, and in addition to its presentation by S. L. Rothafel it has been booked by the foremost exhibitors in the United States.

On September 11 it will start a ninety-six day run on the Loew Circuit in Greater New York and early in October will be shown in Chicago through Balaban & Katz at the finest theatres in the middle west including the Chicago, the Tivoli, the Riviera and the Central Park.

In the not far distant future "Rich Men's Wives" will also play the entire A. H. Blank chain of theatres in Iowa and Nebraska as well as Frank Newman's large house in Kansas Cityfi Missouri.

Prominent exhibitors in the far west have also arranged dates for this release. Jensen and Von Herberg plan to run it in all their theatres opening in September at Coliseum in Seattle, Washington and the Liberty in Portland, Oregon.

The feature has already received an enthusiastic reception on the Pacific coast during first runs at Miller's "California" in Los Angeles and Eugene Roth's "California" in San Francisco.

P. N. Brinch, who has been associated with W. W. Hodkinson Corporation since its inception, resigned from the personnel the organization on Monday, August 21st. Mr. Brinch, before making any new affiliations, will take a protracted and well-earned vacation at his country home in Pelham.

Mr. Brinch has been associated with W. W. Hodkinson, either directly or indirectly, for the past thirteen years.

Scene from Maurice Tourneur's Screen Version of "Lorna Doone," to be Released This Fall. Madge Bellamy, John Bowes and Frank Keenan in the Cast.

"Orphans" Runs Month in Chicago

Engagement of Griffith Production Twice Extended, Despite Previous Showing

News comes from the new management of the re-modelled Roosevelt theatre, Chicago, of the run all during the month of July of D. W. Griffith's "Orphans of the Storm," a United Artists release.

This production was booked by the new management of the Roosevelt as the proper vehicle to open the re-modelled house and serve as a demonstration of the future Roosevelt policy of presenting only the biggest and best of feature productions.

The original engagement was for the first two weeks in July. Despite the terrific heat of Chicago July weather "Orphans of the Storm" played to capacity for six performances daily for the entire two weeks. Near the end of that time, and with Chicago folk standing four deep in line to buy admission, it became evident that the run would have to be extended. Accordingly this was done, the extension being for a third week. Still capacity business kept up, the box-office was swamped six times daily, and the cash-box kept right on filling up.

Again the booking was extended, and for the fourth week "Orphans of the Storm" filled the big Roosevelt six times daily. There was every reason to still further prolong the engagement, but the Roosevelt officials couldn't manage it for a fifth week, because of contract bookings for other production.

"The run of 'Orphans of the Storm' was far more than satisfactory in every sense," is the word from the Roosevelt people. "Considering the kind of weather July always brings to Chicago this twice extended run is nothing short of marvellous, especially in view of the fact that this picture had a long run previously at regular road show prices at the Great Northern theatre."

Movie Engineers Meet In Rochester in October

President L. C. Porter of the Society of Motion Picture Engineers has announced that the Fall Convention of the Society of Motion Picture Engineers will be held at the Powers Hotel, Rochester, October 9 to 12.

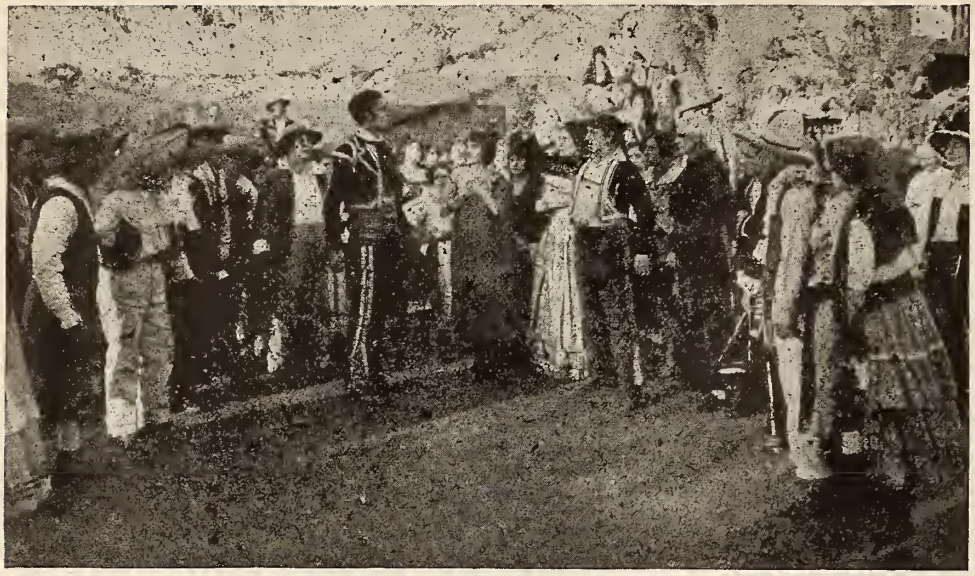
In connection with this convention President Porter is asking members these questions in a personal letter he has sent out:

"I would like to know whether you would like to see the ladies continue to attend our conventions; whether you believe the convention should be of three or four days duration; whether or not you would like to have evening sessions; what subjects you would like to have papers presented and possible authors."

Natl. Advertising Campaign for Barthelmess Pictures

Inspiration Pictures, Inc., which makes the Richard Barthelmess productions, distributed by Associated First National through its President, Charles H. Duell, Jr., within a few weeks will begin a National Advertising Campaign on Barthelmess.

The campaign which is being handled by Felix Feist opens with a page advertisement in the *Saturday Evening Post*. This will be devoted to the latest Barthelmess picture, "The Bondboy." Then will follow a Poster Campaign to take in one fourth of the billboards in the United States. Following that will come a magazine and newspaper advertising campaign.



Scene from "The Power of Love," produced by Perfect Pictures, and to be shown with the stereoscopic method of exhibition.

"Blood and Sand"-- Continued

Breaks All Records at N. Y. Rivoli— Goes Into Rialto Simultaneously

Paramount's Fred Niblo production, "Blood and Sand," starring Rodolph Valentino, continued its record-breaking performance at the New York Rivoli throughout the second week of its run, according to figures submitted by the Rivoli management to Paramount's statistical department. The first week it grossed both in attendance and receipts more than any other picture in the history of the house, 62,344 people paying $37,006.42 to see it.

Starting its second week on Sunday, August 14, when the picture grossed nearly $200 more than on its opening day a week previous, by closing Monday the total receipts had topped all previous records for the first two days of a second week of a run at that house by more than $3,600. The previous second-week record for that period was held by George Fitzmaurice's production, "Experience." Incidentally, the Monday receipts far exceeded those for any other picture on a second Monday at either the Rivoli or the Rialto.

The daily record for a second week was broken every day without interruption to the end of the week and when the figures were totalled it was found that "Blood and Sand" not only had beaten the second-week record, held by "Beyond the Rocks," by $6,244.32, but had also exceeded the best previous record at the Rialto.

Before the week had progressed very far it was seen that it would be impossible to accommodate the crowds desiring to see the picture before the close of its three-weeks' run at the Rivoli, so it was decided to put it into the Rialto for a week. All day Sunday long lines of patrons stood in front of both the Rivoli and Rialto theatres and the S. R. N. sign was out at every performance, says the management.

FILM FOLK
PRODUCERS,
DISTRIBUTORS,
EXHIBITORS

in the confusion incident to erecting and equipping

THE EASTMAN THEATRE

Rochester, New York

it has been physically impossible to reach all with invitations to the professional opening

Saturday, Sept. 2

an afternoon of inspection, with informal dress rehearsal in the evening

"Take the will for the deed."

If you can be with us on this occasion it will be a pleasure to forward cards of admission on request.

Address:
Charles H. Goulding, Manager

The Eastman Theatre will open for the public

Monday, September 4

Ingram Prepares to Film Story of the South Seas

Rex Ingram, director of "The Prisoner of Zenda," who recently came east, accompanied by Alice Terry, his wife; and Colonel Starrett Ford, production manager, is working out scenario, plans for settings, and arrangements for locations for his next screen play, "The Passion Vine," based on John Russell's short-story of the South Seas.

The two principal parts in "The Passion Vine," Mr. Ingram announced at the home offices of Metro in New York, will be taken by Alice Terry and Ramon Navarro, who have roles of similar importance in "The Prisoner of Zenda."

F. B. O. Announces "Box Office Ten" for Fall Season

Ten pictures that have been christened the "box office ten" have been announced by the Film Booking Offices of America as their contribution for the fall season. These pictures include the output of a majority of the stars who are now busy at the R-C Studios in California, and will form the bulk of the F. B. O. early fall product.

Naming these in the order of release they are: "In the Name of the Law," an Emory Johnson production which has already been shown in New York, Detroit, Los Angeles and many other cities. "The Kick-Back," a Harry Carey production is the second. Following these are: "The Snowshoe Trail," a Chester Bennett production starring Jane Novak; "Wreckage," the working title of the first Robert Thornby production, "The Three Cornered Kingdom," starring Ethel Clayton; "When Love Comes of Age," Helen Jerome Eddy's first starring vehicle; "Captain Fly By Night," starring Johnnie Walker; "Good Men and True," the second Harry Carey Production; "Thelma," another Jane Novak starring vehicle, from Marie Corelli's novel, and "The Remittance Woman," starring Ethel Clayton.

Camera Work Completed On Jack Pickford Production

All the camera work has been completed on Jack Pickford's "Garrison's Finish." his first photoplay production for early autumn release by Allied Producers and Distributors Corporation, and the further work of editing and titling is well under way in the hands of Elmer Harris. In this task Mr. Harris is aided by the personal supervision of Mary Pickford.

"Garrison's Finish" was directed by Arthur Rosson. In the supporting cast besides Madge Bellamy, are Charles A. Stevenson, Tom Guise, Frank Elliott, Clarence Burton, Ethel Grey Terry, Audrey Chapman, Dorothy Manners, Herbert Prior, Charles Ofile and Lydia Knott.

Alice Terry, in Rex Ingram's "The Prisoner of Zenda," released by Metro

N. Y. Strand Books "Grandma's Boy"

Picture Continues to Register Success in Other Cities—In 15th Week at Los Angeles

Declaring it to be "the film treat of the year," Joseph Plunkett, managing director, has selected the Harold Lloyd—Associated Exhibitors attraction, "Grandma's Boy," produced by Hal Roach, as the feature for Labor Day week at the Mark Strand Theatre, New York City.

Mr. Plunkett is arranging an elaborate prologue to introduce the picture.

Arthur S. Kane, president of Associated Exhibitors, announced this week that on Sunday last, August 20th, "Grandma's Boy" entered upon the 15th week of its world's premier run at Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, thus smashing the record for the continuous run of any picture, feature or other, in that city.

"The triumph scored in Los Angeles, under Dr. Breckwedel's capable auspices, is so eloquent in itself that comment would seem superfluous. In Portland, Ore., the first week's run was so successful that Calvin Heilig retained the picture for a second week at his Heilig Theatre, where, though there was a circus in town at the time and the county fair was in progress, it smashed all local records," said Mr. Kane.

"'Grandma's Boy' opened at Balaban & Katz's Roosevelt, Chicago, the day every surface and elevated car line in the city became idle because of the local strike, but the crowds were so large during the opening week that it was held for a second and then a third week.

"In Denver the picture played at two first run houses simultaneously, which, I believe, was unprecedented for that city. Homer Ellison showed it in both his Rialto and Princess Theatres and the dual runs had not fairly started when he predicted that all local attendance records would be broken.

"The Lloyd feature opened its first eastern run at P. Mortimer Lewis' Bijou, Atlantic City, August 12th, and when it had broken the theatre's record on three consecutive nights, it was decided to hold it for an indefinite engagement."

Rosenbluh Is Exponent of New Salesmanship Idea

With the change apparent in the industry toward a betterment of general conditions for both producer and exhibitor, there is to be noticed a "right-about" face movement in the business relations between the Exchange salesman and the theatre owner or manager.

Yesterday, the salesman sold Quantity, today, he is selling Quality. Yesterday the salesman depended on friendship in many instances to help him swell his week's record, today, he is called upon to exercise the talents of salesmanship with which he is naturally or artificially equipped.

Quality goods are in demand by the Exhibitor. This is due in a measure to the new spirit that is being infused into the film industry by Will Hays, a spirit of progression toward better things in the way of productions; a spirit of strict business dealing on a legitimate business basis.

Louis Rosenbluh

One of the pioneers in the movement of the new sales cult is Louis Rosenbluh, who for years has been in charge of the Fox New York City Exchange. Mr. Rosenbluh has seen the industry grow from the penny arcade to its present magnitude and he has commanded a Noah's ark of every type of salesman since he started sailing the flood waters of the hitherto uncertain business of selling pictures.

Rosenbluh believes in merchandising. Selling his goods as is. He has for years borne with patience and optimism the sins of omission and commission which have been passed back to him by the exhibitors, realizing that the goods were on his shelf to sell and he had to keep his sales going to make room constantly for newer attractions which also had to be sold irrespective of quality or quantity.

The Rosenbluh formula for a good salesman is: "Be busy, be helpful, be cheerful, be thorough, be dependable."

"Slim Shoulders" a Premiere At Capitol, N. Y.

Irene Castle's latest Hodkinson picture, "Slim Shoulders," will be given its premiere at the Capitol Theatre, New York, during the week beginning September 3, with an Irene Castle Fashion Promenade prologue in which newly imported gowns from Paris will be featured.

Six of the most beautiful mannequins in New York will be seen in the Fashion Promenade which will be staged with all the elaborate detail of Winter Garden and Follies scenes. The act is now in rehearsal under the direction of a style show expert.

"Slim Shoulders" was written by Charles K. Harris, the noted song writer, who wrote "After the Ball." A new song called "Slim Shoulders" has also been written by Mr. Harris.

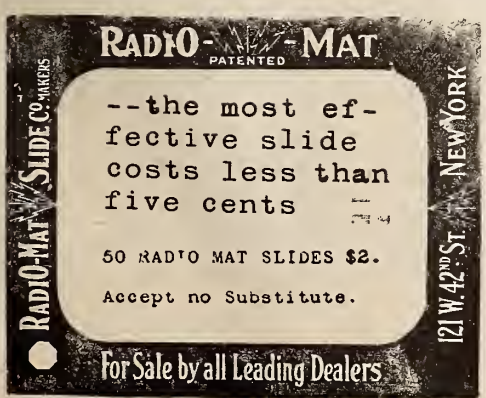
W. M. P. A. Hear Talks On All Phrases of Industry

From the time the Western Motion Picture Advertisers was founded, that organization of West Coast publicity men have had practically every film executive whose activities are centered in the west, appear at their semi-monthly meetings and give heart-to-heart talks on how the press and those who stand behind it can better serve the silent drama.

One of the most interesting of these meetings took place on Monday evening, August 7th, when Harry D. Wilson, Chairman of the evening, brought with him eight representatives of the industry, sat them at the head of the speakers' table and termed them the "links" of the chain of the motion picture.

Each speaker represented a particular field. Wilson started the meeting with the author and terminated it with the dramatic critic who, after the author's story had passed to the producer and thence to the banker for funds, then to the director, then the publicity man, then the distributor, followed by the exhibitor and ending with the newspaper writer. In the forty minutes of speech making, members of the W. M. P. A. claim they were given one of the finest lectures on their work in the history of the organization.

The speakers were: Carey Wilson, Sol Lesser, Motley Flint, E. Mason Hoppen, Mike Boylan, L. O. Lukin, Harry Arthur, and Edwin Schallert.



Vignola to Direct "Adam and Eva" for Cosmopolitan

Having completed "When Knighthood Was In Flower," the twelve reel special production, starring Marion Davies, for Cosmopolitan, Robert G. Vignola will this week begin work on his next Cosmopolitan special which will be "Adam and Eva," from the stage success of the same name by Guy Bolton and George Middleton. Miss Davies will be starred.

It is planned to make "Adam and Eva" an elaborate production and to that end the settings will be designed by Joseph Urban who has been responsible for the settings of all of Mr. Vignola's Cosmopolitan productions.

The players engaged to support Miss Davies include Tom Lewis, Louella Gear, Leon Gordon, William Norris, T. Roy Barnes, Amy Ongley, William Davidson and Edward Douglas.

The first scenes of "Adam and Eva" will be taken in and around Stamford, Conn., where the company expects to spend about ten days on location. The interior scenes, however, will be taken at the Cosmopolitan studios in New York City.

Officials of Pathe Exchange, Inc.

(Top—Left to Right) Bernhard Benson, Vice-President; Paul Brunet, President; Elmer Pearson, General Manager. (Middle Row—Left to Right) John E. Storey, General Representative; Arthur Rousseau, Export Manager; Edward Eschmann, General Sales Manager. (Below—Left to Right) Miles Gibbons, Short Subject Sales Manager; Edgar O. Brooks, Serial Sales Manager.

"Preparedness" is Pathe Watchword

Foreseeing Return of Active Business Production Forces Were Stimulated to Apply Their Best Energies to Meeting Increasing Exhibitor Demands

By ELMER PEARSON
General Manager Pathe Exchange, Inc.

BUSINESS in general, and the motion picture business in particular, enjoyed tremendous prosperity from 1918 to the middle of 1920 and suffered an equally violent reaction that has only recently spent itself. Thus we are again due for an era of prosperity.

General business unhampered by Summer slumps has already shown remarkable increases, which would have been reflected in increases in motion picture attendance except for the seasonal drawback. Therefore, action is only temporarily delayed, and is accumulating greater force; thus we can expect Fall to begin an era of business activity limited only by the preparations made to take care of it.

See Big Business Ahead

Every business with ordinary vision at its disposal saw the coming of slack times during 1920 and 1921 and trimmed sails, but now sees big business just ahead. Accordingly Pathe Exchange, Inc., has been bending its every energy and that of its producers toward lining up a program of short subjects that will fill the tremendous demand that is certain to develop with the new theatre season.

The nature of the exhibitor's business makes him very acute to these actions and reactions, and the moment he starts getting results from the business stimulus of better pictures he necessarily becomes very exacting of his program requirements. Thus it is that on the Pathe program of releases is found only the best of its kind in every department.

While cheap and poor film may (?) have its uses and find a market during dull times, Pathe's policy has always been to cater to requirements of the good periods, which practice is emphatically exemplified in its imposing array of weekly releases starting September first. These are described in accompanying Pathe announcements. Other acquisitions will be made and announced as rapidly as we find the market responding to these efforts.

Pathe has always been zealous for entertainment quality in the wide range of subjects which it distributes. We may ascribe most of the attacks upon ethical shortcomings of the motion picture to those persons who are never happy unless they are crusading against something; but attacks upon the intelligibility or entertainment value of pictures demand serious consideration for they reflect a condition which might well become serious, and if not rectified mean a loss of patronage that the business cannot afford to lose. I consider that a more liberal use by exhibitors of short subject programs, selected with a view to diversity, novelty and freshness of subject, and of course all-around quality, to be the best possible antidote to such a condition.

Short Subject Programs

Short subject programs are by no means confined to the smaller houses. The largest and most successful houses in the country are beginning to see and utilize the value of them. The Symphony Theatre of Los Angeles ran a short subject program for forty-four days, using Harold Lloyd's comedy, "Never Weaken," as the star attraction. Rothafel has run short subject programs with great success, and I have heard that he is planning another at the Capitol. Joe Plunkett is another well-known show-man who has done it with good success. It is not an innovation. It is being done, and where the programs are picked with proper care the results are always most satisfactory.

We have, in this business, come to give the feature an importance out of all reason. Not that the feature is not valuable or not needed, but many exhibitors pick their feature and throw in some short subjects as "fillers." The same attention should be given to the short subject that is given to the feature, and the most successful exhibitors in the country recognize that fact. It frequently happens that the short subjects on a program are the true "draw" for a show, and that the feature gets by because of them. How many times during the past three years has not a short length Harold Lloyd comedy been responsible for the success of a show both at the box office and in the house, while the feature has been an "also ran?"

Here at Pathe we have some features, and "Nanook of the North" illustrates their quality; but our first and most important consideration is to assure to exhibitors an ample supply of short subjects second to none in the comedy, dramatic, educational and News reel field. It is our purpose to release them so good and in such quantity that any exhibitor, no matter what his patronage and the size of his house, may run short subject programs that will thoroughly please his people and build good will for his house.

In this connection the Patheserial episode is of constantly increasing consequence. The fully and successfully tested New Era Fifteen-episode Patheserial, clean, wholesome, yet more dramatically forceful and thrilling than ever, is now represented before the picture-loving public by four significant examples—referred to elsewhere in Pathe's Fall Announcement—and is here to stay.

Resume of Pathe Comedies and Short Subjects

PATHE REVIEW—One reel, every week.

HAROLD LLOYD COMEDIES—Feature specials.

"SNUB" POLLARD COMEDIES—two reels, one every four weeks.

HAL ROACH COMEDIES—with Paul Parrott, one reel, one every week.

"OUR GANG" COMEDIES—two reels, one every four weeks.

JOHNNY JONES COMEDIES—two reels, six in series, one a month.

SCREEN SNAPSHOTS—one reel, one every other week.

RANGE RIDER SERIES—two reels, one every other week.

PATHESERIALS—four of fifteen episodes each; stars: Pearl White, 1; Ruth Roland, 2; Charles Hutchinson, 1.

AESOP'S FILM FABLES—short reel, one every week.

TOPICS OF THE DAY—short reel, one every week.

HAROLD LLOYD RE-ISSUES—one reel comedies, one every week.

PLAYLETS—two series of fifteen each in three reels, one every week; another series contemplated.

FEATURES—"Nanook of the North"; "The Isle of Zorda"; and other specials as acquired.

Hal Roach Studio Talked to Capacity In Comedy Making

Reports from the Hal Roach Studios at Culver City, Cal., describe extensive new building on the lot and additions to equipment made necessary in living up to Pathe comedy preparedness for the coming year's bright business outlook. Pathe distributes the entire Hal Roach comedy output. Under the new contract made at the beginning of this year, this includes a series of multiple-reel productions starring Harold Lloyd, the first of which, called "Dr. Jack," has just been completed.

The Lloyd producing unit, of course, has always been the most important consideration at the Roach Studios. It sets the pace for the other units that have been called into being.

The advancement of Pollard as the star of two-reel laugh sensations, with the added exactions of the longer form,—as in the case of Lloyd—imposes a fresh demand on the resources of the Roach Studios. Pathe announces a first series of six Pollard two-reelers, directed by Charles Parrott with Marie Mosquini, "Sunshine Sammy" and a picked supporting cast, for release one every four weeks beginning in September.

The one-reel comedies bearing the Hal Roach trade mark, which will continue to be released one every week, include productions featuring Paul Parrott.

In the meantime Hal Roach has added to his producing equipment a "zoo" of highly trained domestic animals which, together with a group of talented kiddies constitute a new producing unit engaged in making the two-reeler series for Pathe under the general title of "Our Gang" Comedies. There are thirteen in the series, to be released one every four weeks beginning September 10 with "One Terrible Day."

Doctor Jack

In which Harold Lloyd Again Registers Comedy Success. In the Lower Left Hand Corner is Hal Roach, Producer of the Lloyd Comedies for Associated Exhibitors Release Through Pathe.

26 Leo Maloney "Westerns" Will Be Released In Year

Pathe has contracted to release the "Range Rider" series of two-reel Western dramas featuring Leo D. Maloney. There will be twenty-six in the series which have been scheduled for release one every two weeks starting with "His Own Law," to be released September 3rd, followed by "Come and Get Me," to be released September 17th.

Mahoney has already appeared in Pathe short reels and has also been seen in big Western productions of other companies. Screen patrons and exhibitors will recall his work in such pictures as "Whispering Smith," "The Girl and the Game," "Medicine Bend," "The Spitfire of Seville" and others.

Pathe declares this new product superior to any Western short features they have previously released and consider them to be real boxoffice insurance for the exhibitor who wants a program "strengthener" or a sure-fire short feature for a short subject program. "The Range Rider Series" are described as clean dramas.

Baltzell Is Dined Before Taking Flight to Brazil

J. Thomas Baltzell took to the air with the New York to Brazil seaplane expedition on Tuesday, August 15, a proud and confident cameraman. He carried with him most inspiring recollections of the farewell dinner given in his honor at Murray's the night before by Editor Emmanuel Cohen and members of his Pathe News staff. The important "course" at that dinner consisted of Mr. Cohen's remarks to the effect that, with Mr. Baltzell on the job his mind was easy respecting the news value of "The Log of the SC-1" in motion pictures which Pathe News would be enabled to screen for picture patrons throughout the world.

Mr. Baltzell, whose experience and fully tested resources as a news cameraman won for him this important assignment, is twenty-five years old. He is married and lives in Washington, D. C. During the last five years he has done much of the serial photography screened in Pathe News. It was he who filmed the air-bombing manoeuvres over Hampton Roads. He photographed the city of Washington, while looping the loop, and, in picturing scenes of the West Virginia mine war his fearless activities caused him to be captured and held by the miners until released by Federal troops.

Negative of Mr. Baltzell's "Log of the SC-1" will be rushed back to New York from different ports touched, for printing and distribution in regular issues of Pathe News.

"The Chair of Peter" to Be Issued by Jaxon Corporation

Jaxon Film Corporation, 220 West Forty-second street, New York, is releasing "The Chair of Peter," produced by the San Marco Film Company, of Rome. The inspiration for the picture came with the illness of Pope Benedict XV. The company obtained official permission to make films of the Pope's obsequies and the coronation of his successor, and when the picture was completed it received the indorsement and approval of Pius XI.

The picture is being cut and titled in accordance with recognized authoritative history.

The Evolution of the "Patheserial"

Old "Hokum" Chapterplay Long Ago Replaced by Wholesome Adventure Story

By EDGAR OSWALD BROOKS
Serial Sales Manager

The continued motion picture dramas released under the copyrighted trade-name of "Patheserials," of which the latest example is "The Timber Queen" featuring Ruth Roland, are very different indeed from what is generally understood by the word "serial."

Over two years ago we realized that the "hokum" serial, replete with gunplay, murder and anachronism, was headed for the same destination as the dime novel of similar construction.

Therefore our producing units were given very definite instructions regarding the types of stories which were to be constructed for future "Patheserials." They were to be written and built in the standard length of 15 weekly episodes or chapters, but in no case were crime or criminals to be represented as other than despicable, there was to be an utter absense of gunplay or murderous attack with other weapons, and above all they were to be positively clean and wholesome in every particular.

The first real step toward censorproof "Patheserials" was taken when we selected Robert W. Chambers' thrilling novel, "In Secret," as the vehicle for Miss Pearl White's starring appearance in "The Black Secret" and this proved to be one of our "best sellers." Its success was instantaneous. Shortly after this we featured Jack Dempsey in "Daredevil Jack," which also had a wonderfully successful sale both here and abroad. Then followed Ruth Roland in what was at that time the most popular "Patheserial" she has ever starred in, "Ruth of the Rockies."

Coming down to more recent times, "The Timber Queen" is the fourth of a series of really phenomenally popular censorproof "Patheserials." We had gotten into our real stride when producing "Hurricane Hutch," with that daredevil stuntking, Charles Hutchison, in the title role, and this was really the first positively censorproof "Patheserial"—so much so, in fact, that it has been played by churches, schools, Y. M. C. A.'s and educational institutions all over the country as an example of American prowess of the most perfect type.

"Hurricane Hutch" was followed by Ruth Roland in "White Eagle," a Western drama, in which Miss Roland portrayed the part of an Indian chieftainess; then came "Hutch" again in "Go-Get-'Em Hutch," a romance of American business in which the shipping industry played a large part, with Charles Hutchison as the manly hero; and on July 16th we released Ruth Roland's positively chef d'oeuvre of Western stories in "Patheserial" form, "The Timber Queen."

Three more censorproof "Patheserials" are now in active work:—Charles Hutchison in "Speed," Pearl White in "Plunder," and Ruth Roland in "The Riddle of the Range," to be released in that order.

Pathe News in Its Eleventh Year

Pathe News is in the eleventh year of its record.

Editor Emmanuel Cohen submits the following list of important "Scoops" claimed by Pathe News since the beginning of the year:

Irish Civil War.
Chinese Civil War.
First pictures of the new Pope.
Indian revolution and exclusive pictures of Ghandi.
Monarchistic demonstration in Germany.
Miners' trial, Charleston, W. Va.
Roma disaster.
Arverne $4,000,000 fire.
First and remarkable pictures from the air of Victoria Falls, Africa—the world's most imposing cataract.
First air-view pictures of the Rock of Gibraltar.
Portuguese aviators on trans-Atlantic flight to Brazil.
200th anniversary of Greenland.

Features of Real Distinction Only Pathe Standard

For the coming year Pathe announces no definite extended schedule of feature releases, as it does not specialize in this type of productions. From time to time, as they are acquired, a limited number of special features will be announced for release.

"The qualities required in features seeking Pathe distribution are well illustrated in a general way by two current examples generally acknowledged to be in the front rank of this season's outstanding success," says the announcement. "Nanook of the North' has captivated exhibitors and their patrons everywhere as a motion picture masterpiece.

" 'The Isle of Zorda,' the European picturization of Jules Verne's novel called 'Mathias Sandorf,' occupies the opposite pole of engrossing picture entertainment. The steady increase of its popularity with all classes of audiences exceeds all of the distributors' high anticipations.

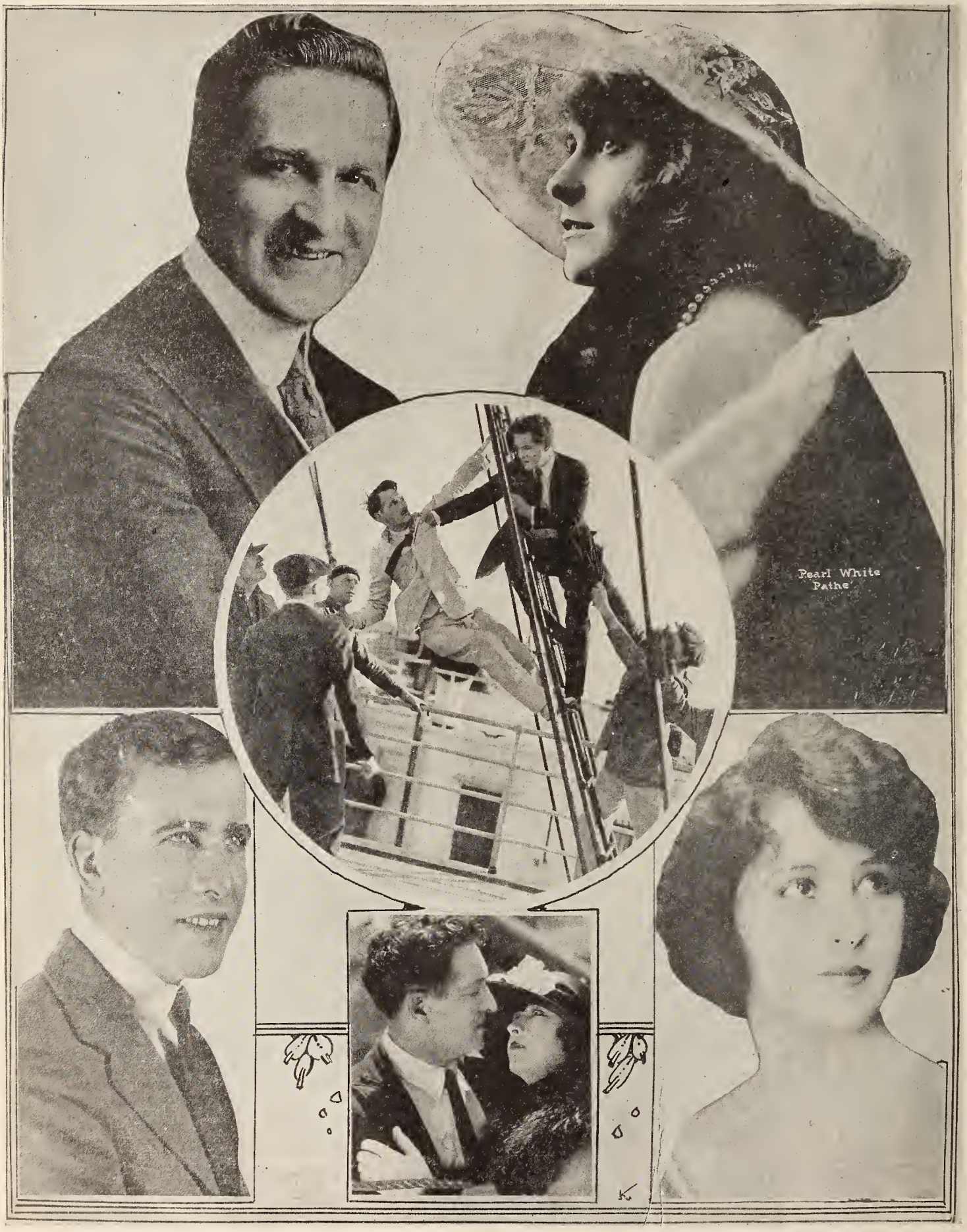
"The Harold Lloyd multiple-reel comedies produced under the new Pathe contract, of which 'Dr. Jack' is the first and will be released some time this Fall, are of course features in the most triumphant sense of the term. These new Lloyds, however, are announced in a classification by themselves.

"After nearly two years, Rudyard Kipling special, 'Without Benefit of Clergy,' retains in communities all over the country the vitality that is characteristic of a true classic.

"Regarding features, Pathe draws attention to the fact that a growing practice among exhibitors themselves has caused the Pathe short subject schedule to bristle with program features of the most valuable drawing power. Practically every Lloyd Comedy are thus featured with striking effect. The two-reel picturization of Kipling's 'Ballad of Fisher's Boarding House" was instantly seized for feature presentation.

" 'The Song of the Lark,' the two-reel delightful pastoral inspired by Jules Breton's celebrated painting, is already announced for release in August as a distinctive feature production."

Some of the Makers of Pathe Serials



(Above) Charles Hutchison and Pearl White. (Center) Scenes from Hutchison's Newest Chapter Play, "Speed." (Lower Left) George Seitz, producer of Pearl White Serials. (Lower Right) Lucy Fox, Leading Woman for Hutchison.

Pathe's Varied List of "Shorts"

Entire Field Covered in Offerings From Company For New Season

By MILES GIBBONS

Short Subject Sales Manager

The growing importance of Short Subjects is due, in a great measure, to the realization on the part of the Exhibitor of the absolute necessity for building up programs which will appeal, not only to fifty or sixty per cent. of his possible clientele but to the full one hundred per cent.

In order to draw one hundred per cent. audiences regularly, the various groups which go to make up an audience must be given the particular type of picture which has the strongest appeal. Hence the necessity for the variety which can only be supplied by the Short Subject. In many cases, the five reel picture, even though it may show a famous star, may not appeal strongly to more than fifty per cent. of the audience, leaving it to the News reel, comedy and other Short Subjects to pull the program through and send the audience away with that satisfied feeling.

The Short Subject, also, has a direct effect on the box office, especially so in these days when the patron is very much given to "shopping." The announcement of "Pathe News Today" frequently is the straw which turns, say, ten or fifeen per cent. of the "shoppers" towards the box office. A sign reading "Lloyd Reissue with 'Snub' Pollard and Bebe Daniels" has a still stronger effect on the box office. The announcement of Leo Maloney in one of the "Range Rider Series" would certainly deflect a great percentage of the vast multitude who are particularly keen for "Westerns" and send them along towards the cashier.

As each well built program must include at least three short subjects, each one of which should be of an entirely different type, the necessity for a large and varied line of Short Subjects is clearly seen. Pathe, in its desire to supply the demands of all Exhibitors, announces for the coming season what is probably the largest line of Short Subjects ever offered. It covers the entire Short Subject field, including:

Tropical Subjects, headed, naturally by the Pathe News, the leader of all news reels; Pathe Review, the magazine of the screen; "Topics of the Day," a weekly digest of current wit and wisdom, and "Screen Snapshots" intimate shots of prominent screen stars.

Comedies, in single reels, Pathe offers the Hal Roach Comedies with Paul Parrott; Aesop's Film Fables and the Harold Lloyd Re-issues; in two reels; the Johnny Jones Comedies, Hal Roach's "Our Gang" Comedies, and the new "Snub" Pollard Comedies.

Dramas, every other week Pathe releases Leo Maloney in the "Range Rider Series." These are designed to be typical "Westerns" and are intended to put a strong punch in what might otherwise be a rather tame program.

Specialties, from time to time Pathe will release novelties such as Rudyard Kipling's "The Ballad of Fisher's Boarding House," a vivid picturization of this well known author's stirring tale; "The Song of the Lark," Arthur Maude's beautiful two reel subject based upon the celebrated painting of the same name.

Screen Studies, additional Pathe Screen Studies will be released from time to time. These subjects have a special appeal in the better class theatres.

Pathe Business Policy Discussed

"Straight Line of Square Dealing Between Buyer and Seller" Is Basis, Declares Official

By E. A. ESCHMANN

General Sales Manager, Pathe Exchange, Inc.

The motion picture business, like all other branches of American commercial activity, is on the eve of a most productive era. Every student of sound merchandising realizes that we have pulled through a mighty difficult period. The ultimate arrival at prosperity will be governed solely by the route taken. If we select the straight line as being the shortest distance between two points, our progress will be the more rapid and positive.

In the case of business we may liken this geometrical theorem regarding a straight line to fair and square dealing between seller and buyer. If ever confidence were required between these two factors in merchandizing, now is the time when it is absolutely essential.

This confidence between the two factors in the exchange of merchandise cannot exist without just cause from both parties. There must be a natural desire to give and take on both sides.

It is the recognition of these requirements that makes possible the continuation of our sales policy for 1923.

The expression "Pathe Policy" has come to mean something very definite to exhibitors nationally and internationally. It is synonymous with straight-forward business practice, square dealing agreements based on eminently equitable premises.

Concretely, Pathe policy holds that "unless it is fair to the exhibitor it is not worthy of Pathe."

We, in dealing in such a variety of product, automatically possess an opportunity to force the booking of fair subjects by tying them up with subjects of extreme merit. That kind of practice, however, mitigates against a constructive exhibitor-distributor understanding and would immediately admit of a shortsighted policy.

Each and every subject and series of subjects distributed by us is sold on its individual merit. In other words, Pathe never attempts to "club" an exhibitor with "leader product." If a prospective customer wants the best that we have, he knows he may rent it without having auything tied to it. Our contracts being instruments of equitable expression secure commitments made to us by our customers and commitments made by our customers to us.

Pathe takes its stand squarely behind every item which it distributes, believing that it is the best obtainable of its kind, and leases it to exhibitors on the best possible terms. We are never content with the service being rendered exhibitors and are at all times open to suggestions from our customers, both relative to the acquisition of product and the betterment of physical distribution.

One item of our service, namely, the Pathe News, is, we believe, the nearest approach to any piece of film deserving the description of standard.

All film must necessarily vary to a greater or a lesser degree, but our many thousands Pathe News customers testify to the fact that we have reduced that variation of quality in the Pathe News to a minimum. Pathe News, being one of the first divisions of product produced and distributed by Pathe Exchange, Inc., indicates the eventual goal of standardization of all product at which we hope to arrive.

It is our firm belief and conviction that nine out of ten exhibitors are eminently fair-minded and inhereutly honest, and it is with this conviction we proceed toward the acquisition of many more Pathe customers.

We at all times are anxious to express to exhibitors our willingness to discuss differences which may arise. Our attitude is not that we believe the exhibitor is endeavoring to take advantage of us. We firmly believe that there are two sides to every argument, and we want them heard, the better to be able to establish mutual confidence and trust, believing that this is the straight line that will lead unswervingly to the prosperity that we all seek.

Exploitation of Short Subjects

By VICTOR M. SHAPIRO
Pathe Exploitation Manager

Exploitation is merely the lengthened shadow of the man whose human touch dominates his theatre.

To exploit something that every one has exploited, is easy; but to make a success along a virgin path and blazing a trail which others follow, that is a showman.

Take the showman who builds his program around a Pathe Playlet, a serial, a comedy, Pathe News and Pathe Review—

Take the showman who features Kipling's "Ballad of Fisher's Boarding House;" a one reeler—take the showman who makes a big splurge whenever Pathe News scoops the field or gets an exclusive beat.

These personalities kuow the whys and hows of exploitation. They know how romance affects moon-struck youth; how laughter drives away the cares of workworn women; how thrills affect the human heart.

For the up and goiug showman who strives for this distinction who commands attention because of his daring, who plans novelties, searches for new ideas, cultivates the human touch and radiates a showman's personality, Pathe Short Subject Product offers this theatre owner a field for the expression of his unique talents.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

B.B. Production a Pretty Love Story

"How Women Love," Starring Betty Blythe, Is Dramatic, Well Played and Staged and Steadily Holds the Interest

In "How Women Love," B. B. Productions, Inc., which is another name for Whitman Bennett productions, has a colorful picture, a good picture, one that will stand on its own feet and please the clientele of any house. The B. B., as will be noted, signifies Betty Blythe, who with this picture makes her initial appearance in a series of four subjects to be produced by Mr. Whitman for the independent market.

For her debut in her own company, Miss Blythe has a charming tale, an adaptation by Dorothy Farnum of Isola Forrester's "The Dangerous Inheritance." The "inheritance" is a set of rubies long before given to the mother of the heroine by a rajah, and with the jewels goes the tradition that to give them means life but that to exchange them for gold means death.

The story is dramatic, at times markedly so. There are few if any lighter touches, if we except the characters of the stout companion of Rosa and her Italian instructor. The story is well and clearly told, and grips the attention and interest from the start. It was directed by Kenneth Webb, who was aided in the art direction by Elsa Lopez and on the technical side by Lyman Ketcham. The work of the three will attract favorable comment.

Supporting Miss Blythe are Robert Fraser as Ames, ideal in type and pleasing in performance; Charles Lane as Ward, Henry Sedley as Count Jurka, a strong characterization; Harry Sothern as Kavec, Mr. Salerno as Jacobelli, Templar Saxe as the impressario, and Gladys Hulette and Julia Swayne Gordon. The picture is finely played.

There are several situations that notably stir, among these being the declaration of the singer, following her tiff with the young composer, that she will sing Carmen; the scene in the opera house as the singer achieves a triumph, and the unexpected twist to the tale as the jewels are returned to the owner. And there are others.

Besides identifying the members of his cast in a group at the opening of the picture, Mr. Bennett has adopted the expedient of introducing the more important ones individually, a step which will be welcomed by picturegoers.

"How Women Love" is a pretty love story. The men will enjoy it, but the women? Just watch 'em. G. B.

Premium Pictures Oregon Studio Is All Set to Shoot

Premium Pictures Corporation, with headquarters in the Wilcox Building, Portland, Oregon, has just completed at Bisbee, Arizona, eight mining, western and Northwest Mounted subjects of five reels each. Mary Ryan and Jack Livingston are co-starred. In the supporting cast are Al Ferguson, heavy, and Hughey Saxon, characters. Harry Moody is the director and "Doc" Cook cameraman. The pictures will be released through Russell & Russell of Chicago.

President Fleming has been in Los Angeles recently purchasing a large quantity of studio equipment for the company's new studio at Beaverton, Oregon. The studio is 130 by 235 feet in dimensions, with a 90 by 200 foot stage. A double force of constructors was put at work in order that the structure might be ready to begin work by August 21.

Group of the "Bulldog Drummond" company in Europe, with Major McNeile in centre, supported by Evelyn Greeley and Carlyle Blackwell on the right of the picture and Director Oscar Apfel and Dorothy Fane on the left. A Producers Security release

Ask Julius---He Knows He Travels Some, Too

Julius Singer in the lobby of the Astor met up with a couple of western independent exchangemen. Indicating interest as to the size of the occasion necessary to bring the men so far in such hot weather one of the two remarked:

"Railroad strike hell," retorted Julius. "They were held up by the railroad fare!"

"Why, there are several others coming, but they were held up by the railroad strike."

Will Strongly Bill Rose Coghlan in "Secrets of Paris"

Of more than ordinary interest to the trade was the announcement of Whitman Bennett and C. C. Burr that they had secured the services of Rose Coghlan, justly reputed to be one of the world's most famous actresses and probably known to more people of the older generation than any other living actress in America today, to portray the important part of the Owl in "The Secrets of Paris," now being made by Bennett and Burr.

Director Kenneth Webb is daily amazed at the finesse with which Miss Coghlan interprets her role.

It is understood Miss Coghlan will be billed heavily and advertised extensively in conjunction with the "Secrets of Paris."

Gaskill Is an Officer of Powhattan Productions

Another producing corporation has been added to Maine's producers in the Powhattan Productions Company, Inc., whose president is H. S. Edwards, a writer for the Monarch Film Company. Headquarters will be Portland. filming for the present to be in New York, with a northern studio promised for the near future, probably in South Portland. The organization is largely financed and officered by Maine men, other heads being: Grover C. Richards, former treasurer of the Metropolitan Steamship Company, treasurer; and Charles L. Gaskill, of New York, governor director. Work on the first picture will start this year.

Serial's Grip Holds, Says Johnston

Vice President of Arrow Notes Increasing Activity in Demand for Chapter Plays That Are Logically Produced

W. Ray Johnson, vice-president of Arrow, notes an increased activity in the serial market, due, he believes, to the ever-growing popularity of this particular type of screen entertainment.

"I don't think," said he in a recent interview, "that the lurid, sensational serial, filled with impossible situations and spiced with equally impossible 'thrills,' is what the theatre-goers want. But if you give them real entertainment in serial form,—a rational and logically constructed picture, well produced and well executed —it's a proved truth that the result at the box office is invariably gratifying.

"This, I feel sure, accounts for the popularity of 'Man of the North,' which, since its release, has been registering heavily. During the past week we have signed four important contracts on this serial and analysis will show, taking the calibre of the distributor as a guide, the type of house in which the picture will be shown. In Western Pennsylvania and West Virginia it will be marketed by Federated Film Exchange, in Northern Illinois and Indiana by Progress Pictures Company of Chicago, in Ohio and Michigan by Standard Film Service Company of Cleveland and in Delaware, Maryland, Virginia and the District of Columbia by Liberty Film Exchange of Washington.

Initial Showing of "Rags to Riches" is Warmly Received

The premiere presentation of the Wesley Barry picture, "Rags to Riches," a Harry Rapf production made for the Warner Brothers, was recently given at the Strand Theatre, Pasadena. According to Rapf the production was received with enthusiasm by a large audience, and the response exceeded his highest expectations.

In a telegram to Harry M. Warner, Mr. Rapf said: "Showed 'Rags to Riches' at Strand, Pasadena. Picture went over way beyond expectations. Turned out great audience picture. It has class and a big story full of laughs."

J. H. Goldberg, of the S. & O. Pictures Corporation, Los Angeles, who was one of the spectators at the showing, wired the Warner offices as follows: "Had the pleasure of seeing 'Rags to Riches' and certainly must compliment you upon making one of the greatest productions of year. It is a work of art, thrilling, unique and original in every respect. The comedy touches are absolutely immense. Wesley Barry is certainly at his best in this production and I was so enthused over the picture that I could not resist wiring you expressing my feelings."

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Rogers to Release Comedies Featuring Jane and Catherine

Lou Rogers, of Rialto Productions, Inc., 130 West Forty-sixth street, announces the immediate release on the independent market of a new series of comedies starring Jane and Katherine Lee. The comedies will be two-reelers and are entitled "Circus Imps," "Dixie Madcaps," and "Hickville Terrors."

Mr. Rogers lays stress on the statement that the comedies are new, saying they were held back for fall issues. The Lee girls have just completed a tour of the Keith and Orpheum vaudeville theatres, and these appearances have increased their clientele and their popularity.

Equity Has a Long Accessory List for Goodman Production

That all signs point to the new series of Hallroom Boys Comedies going over bigger than ever is the opinion voiced this week by two of the buyers of this newest serials of two-reel gloom-chasers based on the adventures of Percy and Ferdie Hallroom.

This opinion, for which two of the best showmen in the independent field are responsible, is based partly on the fact that they have both handled the preceding three series ever since their inception.

Pete Oletsky, head of Federated Film Exchange, of Baltimore, who bought the series recently, wires: "Hallroom Comedies went over big in this territory. Everyone a knockout. All played big first-run houses. Exhibitors can't wait for new series. I have seen the first release of the new ones and am sure they will be sensations in this territory."

Morgan A. Walsh, Manager of Federated Film Distributors, Inc., of San Francisco, also wrote to the New York offices of the producers that his organization was enthusiastic about the new series and they had grown to be one of the most reliable series of comedy.

Plan Big Billboard Campaign on Burr's "Sure Fire Flint"

C. C. Burr has instituted an intensive, nation-wide out-door billboard campaign in behalf of "Sure-Fire Flint," starring Johnny Hines. In New York City alone there have been erected two huge signs, one 40x60 feet at the corner of Broadway and Forty-eighth Street, directly opposite the Strand Theatre, and another at Broadway and Seventh avenue. Both of these painted signs have direct illumination and represent two of the high-lights of Broadway's White Way. In addition to these special signs approximately one thousand bold type lettered twenty-four sheets on "Sure-Fire Flint" and it's cast have been posted in every important spot in the city. These will be augmented next week by the addition of another thousand illustrated twenty-four sheets, bearing production portraits of Johnny Hines, Doris Kenyon, Edmund Breese, Effie Shannon, Robert Edeson and J. Barney Sherry.

Coincident with the outdoor campaign in New York Burr also has contracted for campaigns of like size in every principal city throughout the country.

Oletsky and Walsh Praise New Series of Hallroom Boys

"Posters that talk" has been Equity's aim in suiting their advertising for "What's Wrong with the Women," and this element of attraction has been worked out by a deviation from the ordinary poster generally exhibited to the public but still adhering to the strict theme in the production. Three styles of one sheets have been made to suit the tastes and idea of the most exacting showmen. Two styles of three sheets, one six-sheet, one twenty-four sheet, and an attractive window card complete the poster set.

The press book is the finest that has been turned out by Equity. The photographs are made up in three sizes, 11 by 14 and 22 by 28 for framing purposes in the lobbies, and a set of six oil paintings, 30 by 40 inches for lobby stands.

The music cue-sheet is an innovation. A few bars of each appropriate selection is furnished, together with the length of time to the exact second for such selection to be played. Then there are the usual supply of slides, cuts, mats, trailers, novelties and heralds.

Storey Signs Gladys Westby

Gladys Westby, a diminutive clever comedienne from London, England, has been signed by A. D. V. Storey for a series of two reelers to be released by Storey Pictures Inc. for the state rights market.

Housewarming for Warner Brothers' "W. B." Exchange

Warner Brothers kept open house on Monday, August 21, at their new offices in 1600 Broadway. Hundreds of exhibitors and film men were entertained with refreshments and also were the recipients of perhaps the most unique and useful as well as attractive souvenir that ever has been given out in large numbers in the trade.

The occasion really marked the opening of the new W. B. exchange under the management of Charles S. Goetz. The spacious quarters contain a good projection room. The large inspection room has abundance of light. Mr. Goetz said he expected his first subject, "Rags to Riches," before the end of the month, and that from then on he would be ready to talk contracts with the exhibitors in his territory. While there were but seven subjects announced, Mr. Goetz said he expected to have at least twenty for the year.

The new manager has previously opened offices for Fox, International and Artcraft. Besides his experience with those organizations he also has been affiliated with General Film, Famous Players, Robertson-Cole, Associated Producers and First National.

Southern States Secures James B. Warner Series

Oscar Oldknow, president of the Southern States Film Company, was in New York last week, and purchased from East Coast Productions the entire James B. Warner starring series for the South and the Southwest. Mr. Oldknow was accompanied by the general sales manager and the publicity director of his organization.

Mr. Oldknow and his executives were so impressed with the two Westerns, "Big Stakes" and "Flaming Hearts," that he immediately closed for the series with Franklyn E. Backer, president of East Coast Productions, through the latter's general sales manager, Jack Von Tilzer.

"Notoriety," With 60,000 Feet, Now Ready for Cutter

Will Nigh, after two months' work, has has completed the photographing of "Notoriety." This is the longest time that the director has taken on any of his output. He has "shot" 60,000 feet. It is stated that in cast, locale and action "Notoriety" is the broadest screen effort Nigh has staged.

With "Notoriety" Nigh was given one of the most exciting plots ever published in magazine history. It sets a fast pace from the word "go." The action deals with the temptation of a country girl, played by Maurine Powers, to become notorious and cash in on a society scandal in which she gets mixed up by accident.

The variety of atmosphere in "Notoriety" sweeps from city slum to society. The last part of the action moves to the country, where impressive scenes of natural beauty were shot.

In the action there is a mysterious society murder and a court-room scene, where the trial of the suspected girl is staged.

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Orphan Sally
From the original story
by
Mabel Heikes Justice
For
September release

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IT MEANS MORE TO YOU THAN ANY OTHER ACCESSORY
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WALTER MILLER AND NELLIE BURT IN

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A Series of Twenty-Six, Two Reel Detective Stories.

Big, human stories by one of America's greatest fictionists, Ross D. Whytock.

Pictures that are holding the feature position on hundreds of programs.

Billed bigger than the feature for come-back business.

Distributed by Leading Independent Exchanges.

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117 W. 46th St., New York City

To Rush Prints on "Sure-Fire Flint"

Following Completion of Editing Laboratories Will Forward Copies to Exchanges for Immediate Release

Exchangemen throughout the country who have contracted to distribute "Sure-Fire Flint" in their territories received heartening news this week when C. C. Burr, producer of "Sure-Fire Flint," starring Johnny Hines, announced that in order to meet the demands of the state rights distributors on this production for early issue, he has arranged with his laboratory service to devote day and night to the developing of prints.

Final shots of "Sure-Fire Flint" were completed at Burr's Glendale Studio this week, and as soon as the continuity and cutting of the picture are completed the negative will be forwarded to the laboratories, which in turn will facilitate shipment to Dave Segal of Royal Pictures, Inc., of Philadelphia; Roy Seery, Associated First National Pictures of Chicago; M. A. Klausner, Mountain States Film Attractions of Denver; Louis Hyman, All-Star Features Distributing Corporation of San Francisco; Sam Moscow, Moscow Films, Inc., of Boston; Davis & Alexander, Columbia Film Service of Pittsburgh; Floyd Brown, the H. Lieber Company of Indianapolis; A. H. Blank Enterprises of Des Moines; William Skirboll, Skirboll Brothers Gold Seal Productions of Cleveland; J. F. Cubberley, F & R Film Company of Minneapolis; M. A. Klausner, Mountain States Film Attractions of Seattle; Sam Zierler, Commonwealth Pictures Corporation, 729 Seventh avenue, New York, and William M. Vogel, foreign distributors, 126 West Forty-sixth street, New York.

As soon as the exchanges are in receipt of their prints the same special service is to be instituted by them for theatre deliveries inasmuch as the exhibitor demand is reported strong for this second Johnny Hines feature.

Negotiations for a Broadway showing of "Sure-Fire Flint" have practically been completed. It is expected that Producer Burr will shortly make announcement when and at which of the big Broadway theatres the pictures will have its world's premiere.

NOTE A RIOT

WHEN

"NOTORIETY"

IS READY

It's the First of the

Big 4

BY WILL NIGH

Director of "Why Girls Leave Home," and "School Days."

WHAT A CAST!

Maurine Powers	Rod La Rocque
Mary Alden	Geo. Hackathorne
Mona Lisa	J. Barney Sherry
Ida Waterman	Richard Travers
Anders Randoff	Wm. H. Tooker

Ready for Fall Release on the Independent Market by

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway New York City

American Players Go to Holland for "The Lion's Mouse"

Wyndham Standing and Marguerite Marsh have been engaged to star in several feature pictures in Holland for the Hollandia Film Company. They will sail for that country on Saturday, August 26.

Mr. Standing is one of the most finished as well as popular actors on the American screen. One of his more notable pictures was Goldwyn's "Earthbound." He has played opposite a large number of the prominent actresses and always with distinction. More recently he has been starred in "The Isle of Doubt" and "The Jellyfish" for the Syracuse Motion Picture Company.

Miss Marsh has appeared with Lionel Barrymore in a large production and as co-star with Dustin Farnum and Herbert Rawlinson.

The two players will start work immediately upon their arrival in "The Lion's Mouse," from the book by C. and N. Williams. The American rights for the production will be handled by Producers' Security Corporation.

Warner Forces on Coast Preparing for Two Pictures

With the completion of the second Wesley Barry picture, "Heroes of the Street," a Harry Rapf production made for the Warner Brothers, preparations were immediately started by Messrs. Rapf and Sam and Jack Warner for the filming of two novels.

Rapf has begun assembling the full cast for Charles G. Norris' novel, "Brass," which will be directed by Sidney Franklin.

The Warner boys also are assembling a cast of prominent players to interpret F Scott Fitzgerald's novel, "The Beautiful and Damned." In this production Marie Prevost will share honors with Kenneth Harlan. Olga Printzlau, who is confining her entire efforts to the Warner Brothers organization, picturized the story.

Report Three Sales on "Six Box Office Winners"

Three sales were completed this week by C. B. C. Film Sales Corporation on the "Six Box Office Winners," of which "More to Be Pitied" is first. Eugene Pearce, head of Pearce Films, Inc., of New Orleans, bought the series for Louisiana, Mississippi and part of Florida.

Michigan was also sold to Raymond J. Branch of Detroit, and Celebrated Players Film Corporation of Milwaukee completed arrangements whereby it will handle the features in Wisconsin.

From "Rags to Riches," and happy either way is Wesley Barry in the Harry Rapf-Warner Brothers production directed by Wallace Worsley.

Lee-Bradford Opens Foreign Department With Several Sales

Arthur A. Lee, president of the Lee-Bradford Corporation, announces that the company has recently opened a foreign department in charge of Frank Whittle. The department announces the following sales:

"Determination" by the Belgo International Film of Brussels for Belgium. This picture was also sold to the Argentine American Film Corporation of New York for Argentina, Uruguay, Paraguay, Peru, Chile, Brazil and Bolivia. The Isidro Sanches Film Company of San Juan purchased it for Porto Rico.

"The Unconquered Woman" has been sold to the Stoll Film Company of London for the United Kingdom, also to the Arrow Film Corporation, New York, for Argentina and Cuba; to the Belgo International Film, for Belgium; to the International Film Agency of San Juan for Porto Rico and to the Cine Bucareli for Mexico.

"Flesh and Spirit" has been purchased by the Sociedad General Cinematografica of New York for Argentina, and by the Isidro Sanches Film Company of San Juan for Porto Rico and the Cine Bucareli for Mexico.

It is the intention of the Lee-Bradford Corporation to devote more time to the foreign market than it has in the past.

Siebel Is Bringing Production Starring Albertina Rasch

Cable advices just received report that Bert E. Siebel, for many years on the staff of Thomas H. Ince, sailed for home from Hamburg on August 16, bringing with him a print of the feature starring Albertina Rasch, formerly ballerina at the Metropolitan Opera House here.

This picture, which was produced by Thomas B. Walsh, whose last success was "Shams of Society" with Barbara Castleton and Montagu Love, tells the love story of a gypsy dancer in the Tyrolean Alps, with much of the action laid in the United States. It was completed at Vienna with the assistance of Mr. Siebel, whose last production, "White Hell," was completed just before he sailed last April.

It is intended to put out the new picture on the independent market in this country. Samuel Schwartzberg, in the Times Building, represents the owners of the American and Canadian rights.

Franklin to Direct Norris Novel "Brass" for Warner Brothers

Sidney Franklin, credited with being one of the best known directors in the industry, has been engaged by Harry Rapf to direct the forthcoming Warner Brothers attraction, "Brass," the Charles G. Norris novel of marriage and divorce, according to report.

Mr. Franklin, who has been directing Norma Talmadge, is responsible for "Smilin' Through," "East is West," and many other screen plays. The announcement that Joseph Schenck was going to Europe, made it possible for Mr. Rapf to secure Franklin.

Marie Prevost will head the cast of players engaged to enact the story. Active work on the picture is said to be under way, and it is expected it will be completed within the next six weeks. Monte M. Katterjohn adapted the novel for the screen.

Mountain of Arrow Reports Foreign Buyers Are Active

D. J. Mountain, manager of the foreign department of Arrow, reports great activity in the foreign market. Among the most important of the recently signed contracts are the following:

With the Liberty Film Company, Havana, Cuba, for twenty-six Arrow features, 1922-1923 productions, a series of comedies and the serial "Nanook of the North."

With German Camus & Co., of Mexico City, twelve 2-reel Eddie Lyons Comedies.

With Aktiebolaget-Skandinavisk Film central, Stockholm, for Scandinavia, 26 comedies and 9 features.

With Bert Parker for Mexico, five 1-reel Muriel Ostrich Comedies and two features.

With Taisbo Film Company for Japan, twelve 2-reel Eddie Lyons Comedies and "Ten Nights in a Barroom."

With Interocean Film Corporation for the United Kingdom, 56 Comedies.

With J. Pearson & Company for Egypt, three serials.

With La Cinematographic Francaise for France, "Bitter Fruit."

With Artistic Films for Switzerland, "Bitter Fruit" and "Devil Dog Dawson."

With Bodart & Company for Belgium, "The Broken Spur."

With Select Pictures for Australia, serial "Nanook of the North" and "Lightning Bryce."

Sam Grand Buys Serial for His Yankee Patrons

Sam Grand, the Federated member for New England, has bought for his territory Export and Import serial, "The Jungle Goddess." He will release the subject about September 1 and intends to start an extensive exploitation campaign.

Louis Auerbach also announced that Mr. Grand and Bobby North, whose Apollo Exchange bought the Greater New York and Northern New Jersey rights on the serial some time ago, have bought the Upper New York State rights on the serial.

"Six Box Office Winners" Has Psychological Effect

The catchline with which C. B. C. Film Sales Corporation is advertising and selling its new series of features, of which "More To Be Pitied" is the first, has attracted attention.

The company is calling the features "The Six Box Office Winners" and, according to Jack Cohn of that company, that line has had a psychological effect on exchangemen, exhibitors, and all others who have noted the C. B. C. advertising or had the features drawn to their attention.

Quality Buys Backer Series

The Franklyn E. Backer series of Westerns starring J. B. Warner has been sold for Western Pennsylvania and West Virginia to the Quality Film Corporation of Pittsburgh, of which Harry Lando is president. The Lando Film Distributing Company has also bought this same series for Ohio and Kentucky.

G. A. Wedig, who controls the All Star Features of Detroit, has bought Michigan except the upper peninsula

Grand Buys "Curse of Drink"

The five-star state-right feature "The Curse of Drink" has been sold by L. Lawrence Weber & Bobby North, American distributors of the picture, to Sam Grand, for New England.

Independent Exchanges!

Announcement—

We take pleasure in presenting

Norman J. Sennott

Special representative in the state right field for our production

Why Do Men Marry?

Unity Pictures, Inc.
723 Seventh Ave.
N. Y. C.
Bryant 1635

UNITY PICTURES

Exhibitors Using Photoplayers and Player Pianos

Save 50% to 75%

on your Player Music Rolls by securing our dependable Rental Service.

Rent—Exchange—On Approval
Write for Particulars

New York Music Roll Exchange
5 Columbus Circle, New York

Ready Now for the Independent Market

"Is a Mother to Blame"

To be Released Thru

Model Film Corp.

Phone Bryant 5993 729 7th N. Y. City

We've got the subjects and the idea that will make extra money for exhibitors of New York State like we've made money for New England exhibitors.

WHOLESOME FILMS CO. OF N. Y. AND NEW ENGLAND
71 West 23rd St., New York City

BEWARE OF THE LAW!

And Play a Live Showman's Bet

For particulars, write or wire

JAWITZ PICTURES CORP.

729 Seventh Avenue, New York City

Short Subjects and Serials

Boston Short Stuff Men Optimistic

Pathe and Educational Eastern District Managers Look for a Good Season—Nearly 1000 Theatres in Territory

There are two exchanges in Boston specializing in short subjects which have not appreciably felt any narrowing of the market in the New England district against that class of pictures by reason of the tendency of exhibitors to employ a double-feature program. These are the Pathe and Educational exchanges, and the declaration was made in each case by the district manager, Robert Smeltzer, in the first instance and John J. Skelly in the latter.

Mr. Skelly said the Educational in New England had done a satisfactory business through the summer and that the opening of the fall campaign already was on, with prospects for exceptional business.

At the Pathe Exchange the Trade Review man found Mr. Smeltzer at 4 o'clock on a Saturday afternoon hard at work on a bunch of contracts. "Does the short subject get less of a chance in New England than in other territories?" countered Mr. Smeltzer when he had cleaned up the stack. "Why, really we have not so found it. To be sure, business has been with us as it has been everywhere rather quiet during the summer.

Exhibitors Buy with a Smash

"Then again exhibitors have been holding off in signing their contracts for the coming season, why I don't know, but this week they came through with a smash. One of our salesmen brought in $5500 in contracts this week—and that, mind you, is all in short subjects, which I think is a pretty good record. We have in this territory five salesmen for short stuff and three for features. Of course, Connecticut is sold through New Haven and Albany takes care of Western Massachusetts and a part of Vermont, so perhaps your guess of 6¼ per cent. for this territory is not far wrong.

"It is my experience if short subjects are properly presented to an exhibitor, if they are not simply sold as so much footage, there is far more chance of the buyer being interested. You have got to sell him the idea of the diversified program.

"We are all picture patrons ourselves, and there is no reason to believe we would care to look at two indifferent features and not look at good short subjects. Loew's new State Theatre, recently opened in Boston, plays short subjects and advertises them.

"If you have not the quality to sell you cannot expect the exhibitors to be interested in them. How does the Pathe News hold up? Particularly well. While at present we are selling just under fifty prints we expect to use at least sixty when the season gets into its stride. Here in this section we have one of the best of the cameramen, Jay Coolidge, whose stuff is incorporated in our New England issues. Pathe News is in strong demand here.

"We are increasing this year all of our first run accounts by a substantial percentage.

"In New England there are between 900 and 950 theatres, but many of them run only one or two days a week. Maine has 230 houses. These figures would indicate tremendous possibilities, but the shipping facilities or the absence of them and the consequent cost makes the proposition in some cases without profit or nearly so.

"This is a very nice territory in which to work. The exhibitors are as fine a body of men as I have met anywhere. We have no difficulty here. As I have been here since April and there are eight other branches in this district I am in an excellent position to make comparisons.

"Yes, for the Pathe Review there really is a strong Sunday demand, more for that than for any single reel we have. 'Nanook' is going well. It will open up Fay's house in Boston, September 4.

"Do I notice any change in the personnel of the men in the industry? Yes, I do, most emphatically, and I am bound to say, having in mind an experience in the trade that is not a short one, that I can see a vast improvement. Personally, I like for salesmen men without film experience. I find you can do more with them. They are plastic and open to suggestion and more quickly absorb the company policy than do those who have served with other distributors. For an example, we have taken a young man from one of the trade papers, Paul Hinz, who is working in New Hampshire and Vermont and is doing splendidly." G. B.

Buddy Williams Chosen For "Hansel and Gretel" Role

Albert Williams, known on the screen as "Buddy" Williams, has been chosen instead of Johnny Fox, to play the part of Hansel in "Hansel and Gretel." His keen sense of mimicry, good humor, and "pep" were the main reasons for his being chosen from about fifty juvenile applicants for the part.

"Buddy" Williams is about eight years old and has a typical comedy face. He has supported Baby Peggy before in "The Kid Reporter" during the filming of which he showed good nerve when he was alone with the little four year old star in a motor boat which caught fire.

Young Williams will support Baby Peggy in the remainder of the fairy tale series.

Picturegoer Complains of News Weekly Cuts

In its issue of August 5 the Philadelphia Evening Ledger printed the following communication from J. H. Mandel:

"May I complain to you about the manner in which some of our so-called up-to-date motion picture houses treat the news pictures? I am sure that you, too, have experienced it, and noticed it. They never show a news reel as they get it from the producers. They cut pictures out. Instead of showing the whole reel as edited by the producers they appoint themselves censors and show two, or at the most, three news events, and are through with showing the news films.

"Now do you think they have an idea that the public does not know it, or maybe they think they are fooling the public? I believe that the omission by certain movie houses of certain news can be summed up as a general disregard of human intelligence."

When the Ledger's article was brought to the attention of Pathe, General Manager Elmer Pearson remarked that it was "a complete document—lacking only the explanation or excuse of the exhibitors in question."

Larry Semon Gives Us with "Golf" New Cause for Laughter

You don't have to be a golf fiend to find more than the ordinary amount of comedy in Larry Semon's "Gold," which Vitagraph two-reeler was shown at the New York Rialto the week of August 13. For Larry digs up a lot of stunts that will tickle the risibilities even of the golfphobe if there be any such.

Just for an example, when the golf artist has to make a hole but a half dozen feet away—do you call the thing a putt?—he sends the ball accurately on its way. Before it reaches its destination, however, the head of a squirrel from below plugs the hole and the ball remains on the brink. Larry, surprised, starts an argument in the course of which the squirrel reaches up and nut fashion carries the ball into the hole.

From another opening in the ground the little animal carries his prize to a hollow tree. Larry, spying him, goes after him with a bag, which he holds open for his quarry to enter. Instead it is a skunk which accepts the free transportation. And it required no title to inform a Broadway house just what breed of animal it was.

But the foregoing represents merely some of the more quiet part of the hilarity. The picture went over strongly—and it was a mighty hot night, the official temperature several hundred feet in the air being 84 at 7 o'clock in the evening. G. B.

O'Neil Builds Fine Sets for Century's "Hansel and Gretel"

Tom O'Neil, Century's technical director, has built some fine sets for Century's third fairy tale "Hansel and Gretel."

Three large sets consisting of the exterior of the witch's candy house, the interior of the candy house and the home of the children are especially worthy of notice. The furniture in one set is entirely made of little pebbles and consumed two and a half weeks to make.

"Little Red Riding Hood," which is hand colored, "Jack and the Beanstalk" and "Hansel and Gretel" will be released as special Century Comedies. The date in the fall has not yet been set.

Urban Classic Pictures Fleet

"The United States Battle Fleet on the High Seas" is the title of the newest Urban Popular Classic series which is being released by Vitagraph. The fleet is first seen at anchor before sailing; then comes the majesty of sailing; first the submarines, then the destroyers, then the battleships.

The cameras keep in touch with the fleet until it arrives at another naval base, recording the daily life at sea with a fascinating directness.

"Buffalo Bill" Serial Is Well Made

Universal's New Chapter Play Has Wide Scope, Covering Important Events East and West from Years 1862 to 1869

In its projection rooms last week Universal showed the first five chapters of its historical serial "In the Days of Buffalo Bill." There will be eighteen chapters in all. The serial begins with the signing by President Lincoln of the act authorizing the construction of the Union Pacific Railroad, ending a seventeen years' campaign.

The portrayal of a period so important in the development of the west and in the history of the country by reason of the story's opening during the waging of the Civil War necessarily involves the employment of large numbers of characters and the introduction of them. The formal list of those taking part in the picture comprises twenty-nine names, and of course these do not include all of the characters.

Two of the principal roles are those of Art Taylor, a pony express rider played by Art Acord, and Buffalo Bill Cody played by Duke R. Lee. These two are introduced early in the action. Mr. Lee in his make-up gives a fairly good representation of the scout as he looked twenty years later than the particular period under portrayal. The express rider goes armed in the picture, contrary to the custom of the original, absurd as the statement may seem. For this we have the authority of "Roughing It," in which Mark Twain reviews his experiences in crossing the continent in 1861 over the route followed by these daring men. Here is a case where if historical accuracy were observed in this detail there would be a tendency on the part of those not familiar with the facts to look upon the omission as an anachronism.

The picture, which was produced by Edward Laemmle from the scenario of Robert Dillon, is dramatic as well as historical, and plainly has cost much money in the making. On the dramatic side Colonel Calvert Carter, a Southerner, who has lost his arm in the war, goes west with his daughter, Alice, to retrieve his fortunes. In spite of the fact he is an "unreconstructed rebel" he makes his way to the North and continues in the West his animosity toward his brother, a Northerner in sympathy and in fact. With Alice, the pony rider, Art Taylor, is in love.

In Washington sinister interests endeavor to prevent the construction of the road and failing in that seek to learn the point at which the Central and Union Pacific lines will merge. It is around this conspiracy, the battles of the pioneers with the Indians and the events in Washington, which include the assassination of President Lincoln, that the story turns. It covers a lot of ground, as it necessarily must. The locale is Washington City, the battle fields, and Kansas and Wyoming.

On account of the many factors entering into the subject undoubtedly it will have wide circulation. For it is standard fiction combined with a thoroughgoing "western" picture tale—of history and romance, of eminent statesmen and humble empire builders. G. B.

"Starland Review" Nos. 9 and 10 Are Fine Entertainment

Film Booking Offices showed last week Nos. 9 and 10 of "Starland Review." The single reelers are filled with bits showing in action several of the leading lights of the New York stage, on the lighter side of it, it would be more correct to say. Surely both numbers are brim full of entertainment.

No. 9 contains sketches of Nikita Balief and Morris Gest of the Chauve Soris; Neysa McMein, noted illustrator of theatrical subjects, seen at work in her studio; girls from Ed Wynn's "Perfect Fool" demonstrate how they are able to get the best of a local ordinance that persons in bathing costumes will not be permitted to walk through the streets of the town; the hobo dance from the Pinwheel Review; Bill Arnold, cabaret artist, does a little make-up; and Veronica Marquise, described as "famous toe dancer"—and surely she ought to be—gives a remarkable exhibition.

No. 10 starts off with views of the cast and scenes from "Strut Miss Lizzie"; shots of the recent circus in Long Island which was captained by Fred Stone; demonstration of how a musical show is cast, and scenes of the trained dancers when the show is ready to go on; back stage bits with Eddie Cantor, making up in black face and otherwise; Phyllis Jackson and Josephine Head show "Three Waltzes," and then we see William Kent of "Good Morning, Dearie," at home.

These pictures make rattling good entertainment. G. B.

Peggy to Parody the "Mounted"

Baby Peggy's picture which was filmed in the Yosemite at Camp Curry is called "Peggy of the Mounted" and parodies the life of the mounted police. In it the tiny star rounds up a gang of desperadoes among whom looms the figure of seven foot three Jack Earle, the Century giant. Baby Peggy's pony Tiny Tim also will be seen.

Hammons, Sailing for Europe, Sees Big Season Ahead

E. W. Hammons, president of Educational Film Exchanges, Inc., sailed from New York, August 18, for his annual conference with his business associates in London. He expects to be away from New York a little more than a month.

Mr. Hammons plans to make arrangements for still greater distribution of Educational's product in Europe, and probably will take up the question of getting these pictures into more theatres in Australia as well.

With the earliest pictures on Educational's third year program delivered, and with praise being given them from exhibitors and critics alike, Mr. Hammons expressed greater optimism over the coming year's outlook than he has ever shown before.

Many of Educational's series of short subjects have won great favor abroad in the last year, notable among these being the Mermaid Comedies (Jack White productions), the Lloyd Hamilton comedies and others. Plans for giving these pictures much wider distribution will be made by Mr. Hammons and his associates abroad.

Mr. Hammons carries a passport to France, and if time will permit he intends to take a brief pleasure trip to Paris.

REVIEWS OF CURRENT SHORT SUBJECTS

OFFICIAL URBAN MOVIE CHATS—Hodkinson release.—No. 30 opens with an illustrated interview with Congressman Fess of Ohio, who pays his respects to the motion picture as an educational factor. Many views are shown of the manner in which coal is mined by the surface process. There is a brief lecture by L. S. Rowe, director of the Pan-American Union, and also there are several shots of the big structure that houses the institution. Other subjects treated are motorboat racing and some character sketches of a little Tennessee mountain town.

THE TIMBER QUEEN—Episode 8, Pathe release.—"The Smugglers' Cave," as the chapter is titled, begins with the escape of Ruth from the burning oil schooner, the rescue of the party by a coastwise vessel, and another fight when the trio of rascals attempt to have Ruth restrained on board. There is a thrill as Ruth, after having reached her camp and entered another "scrap," discovers a smugglers' cave. The staging is elaborate and impressive. There is a punch at the close as Ruth is left in the air with lions waiting for her to drop.

PATHE REVIEW 171.—One of the most impressive photographs of a storm ever brought to the screen is included in "Photographic Gems." It is a rarely realistic series of pictures. In "The Man from Mars" there is some statistical matter about a planet of which we hear more than a little, with comparative statements about Mother Earth. It is informative as well as interesting. "Monkey Shines" illustrates the title. The Pathecolor section maintains its high average of quality with views of Province.

FELIX COMES BACK—Distributed by M. J. Winkler.—The latest work of Pat Sullivan's brush takes Felix into the Arctic, from which he returns encased in a block of ice. On his way and during his stay he has adventures that make for mirth. Felix has an individuality all his own; he is a likable chap—for a cat—and like a cat usually lands on his feet while the crowd laughs. The skit was shown at the Rialto during the week of August 13 and went over well.

HIS OWN LAW—"The Range Rider Series," Pathe release.—Leo Maloney in his new series of two-part westerns makes an auspicious beginning with this story of the Texas ranger. It is a lively tale, with some good riding and acting. Maloney has a pleasing personality, and his cast is wisely selected, one of the best types being that of the sheriff, a man with a Pershing physiognomy—and incidentally a good actor. The series should be popular and readily find a niche.

SUCH IS LIFE AMONG PARIS SHOPPERS—F. B. O.—Hy Mayer with his camera and brush visits out-of-the-way places in the French capital, the drawn figures merging into the living ones with the same accuracy and skill as in the predecessors of this number. The picture is all the more interesting by reason of Mr. Mayer selecting every-day types of men and women, in the lowly corners as well as the more prosperous.

THE ALPHABETICAL ZOO—Urban Review.—Twenty-six beasts are shown, each introduced by four lines of rhyme. The subject will have interest for older patrons as well as younger.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"ACROSS THE CONTINENT"
(Paramount)

Grand, Wilmington, N. C.—Admission 17c-22c. Drew very good business here for its three day run.
Exploitation—Usual newspaper space and attractive lobby display.
Fotosho, Suffolk, Va.—(Three Days) 10c-20c. Drew almost capacity business.
Exploitation—Usual newspaper space and lobby.
Daily Press Comment—"Surpasses all recent Reid pictures in action."—**Virginian Pilot.**

"ALL'S FAIR IN LOVE"
(Goldwyn)

Empress, Oklahoma City—Enjoyed splendid good business.
Short Subjects.—Pathe News. Added feature: Charlie Chaplin in "Shoulder Arms" (First National).

"A FOOL THERE WAS"
(Fox)

Aldine, Philadelphia Pa.—Admission 50 and 75. S. R. O. practically every night, and the matinee business unusually strong.
Exploitation.—It was featured as being based on Kipling's poem.
Short Subjects.—"Leather Pusher No. 6" (comedy), Pathe Review and International News.
Daily Press Comments.—Pictorially, this is a quite superior presentation.—**Inquirer.**
Tivoli, Portsmouth, Va.—(Three Days) Admission 20-30c. Pleased very well but business was off.
Daily Press Comment.—"It is thrilling and pleasing entertainment."—**Virginian Pilot.**
Lorenz, Bethlehem, Pa.—(Half week). Good business thanks to Miss Compton being popular here.
Exploitation.—Lobby displays. Newspapers and posters sole exploitation.
Strand, Seattle, Wash.—Admission 35-50. Drew well. Star popular here.
Exploitation.—Regular newspaper space, window cards, lobby trim.
Short Subjects.—"A Hickory Hick" (comedy), "Babyhood" (novelty) Kinograms.
Daily Press Comments.—"Story is strange, exotic and full of mystery. Settings and costumes are lavish and colorful, star does some captivating dances."—**Times.** "A modern romance which welds the ages together."—**Post-Intelligencer.**

"BEATING THE GAME"
(Goldwyn)

Capital, Philadelphia, Pa.—Admission 22 cents. Drew well.
Exploitation.—Lobby was fixed up to advantage with original cutouts.
Short Subjects.—"The Eskimo" (comedy), Kinograms and Topics of the Day
Daily Press Comments.—"Tom Moore's personality is more ingratiating than the commonplace plot."—"**North American.**" "The story holds the interest agreeably."—**Inquirer.**

"THE BEAUTIFUL LIAR"
(First National)

Capitol, Wilkes-Barre, Pa., (Half Week)—Average business. Mine strike, however, cut into sales of seats. Vaudeville helped boost attendance some.

"THE BRAND"
(Goldwyn)

Poli, Scranton, Pa.—Fairly good business. Matinees average, nights a little better.
Exploitation.—Rex Beach, as author, played up.
Short Subjects.—Selznick Animated News Weekly.

What They Give the Public

STANLEY THEATRE
Philadelphia, Pa.
Week August 14

1. Organ Number—(a) "Coronation March" (Kretschmar); (b) "Souvenir" (Drdla)
2. Topical Review (News)
3. Scenic—*Walt Whitman*
4. Prologue—Bubble Dance—Desha
5. Feature—Paramount presents *If You Believe It, It's So.*
6. Organ Selection—"Coronation March"—(Kretschmar)
7. Cartoon—*Bobby Bumps*

BRANFORD THEATRE
Newark, N. J.
Week August 12

1. Brandford Review of Events
2. Topics of the Day (Pathe)
3. *False Fronts* (The Herolds)
4. Vocal Selections—Moonlight Waltz (Gilberte)
5. *A Question of Honor* (First National)
6. Overture—Selections (Freind)

RIALTO THEATRE
Newark, N. J.
Week August 12

1. Rialto Review of Events (News)
2. Feature—*Restless Souls* (Vitagraph)
3. Topics of the Day (Pathe)
4. Feature—*Fools First* (Associated First National)

HOWARD THEATRE
Atlanta, Ga.
Week August 14

1. Overture—Poet and Peasant (Suppe)
2. Glimpses of Famous Player Stars—*A Trip to Paramount Town*
3. Prologue—Remembrance
4. Feature—*If You Believe It, It's So* (Paramount)

KINEMA THEATRE
Los Angeles, Calif.
Week August 13

1. Kinema Pictorial News
2. Scenic Beautiful
3. Organ Recital
4. Topics of the Day
5. Overture—A Potpourrie of popular songs
6. Comedy—*Treasure Bound* (*Educational*)
7. Musical Sketch
8. Feature—*The Primitive Lover* (First National)

"BORDERLAND"
(Paramount)

Strand, Seattle, Wash.—Good crowds.
Exploitation.—Newspaper advertising, window cards, billboards and lobby.
Short Subjects.—"'Twas Ever Thus" (comedy), A Review, Kinograms, Musical Novelty number.
Daily Press Comments.—"One of really unusual Paramount pictures of the season."—**Times.**

"THE BONDED WOMAN"
(Paramount)

Century, Baltimore, Md.—Admission, afternoon, 25; night, 33-55. Good audiences were attracted.
Exploitation.—Usual large newspaper space used and lobby displays.
Short Subjects.—Comedy, Johnny Hines in "Torchy's Feud"; Century Topical Review and Magazine; Hy Mayer's Travelaugh, "Life in Paris."
Daily Press Comment.—"The production itself is good enough."—"**Evening Sun.**"

"BOUGHT AND PAID FOR"
(Paramount)

Colonial, Allentown, Pa.—Made strong showing. Matinee trade up to average but night attendance better.
Exploitation.—Special newspaper space, readers on stage hit and posters.
Short Subjects.—News Reel, Comedy.

"CARNIVAL"
(United Artists)

Trianon, New Orleans—Admission 28 cents. Business good.
Exploitation.—Newspaper advertising and lobby display. (No Short Subjects.)

"A CONNECTICUT YANKEE"
(Fox)

Lester's Rivoli, Columbia, S. C.—Drew big business on a three day run.
Exploitation.—Large newspaper space, billboards, effective lobby display.

"THE DEUCE OF SPADES"
(First National)

Globe, New Orleans, La.—August 12 to 15. Admission 28 cents. Business good.
Exploitation.—Newspaper advertising and lobby display.
Short Subjects.—"Touch All Bars" (Pathe Comedy). Globe Graphic.

DEMPSEY-CARPENTIER FIGHT
(States Rights)

Rialto, Portsmouth, Va.—(Three days.) Admission 50 cents. Drew packed houses at every performance.
Exploitation.—Big newspaper space.
Daily Press Comment.—"Dramatic entertainment with ceaseless action."—**Virginian Pilot.**

"THE DELICIOUS LITTLE DEVIL"
(Universal)

Liberty, New Orleans, La.—Admission 55 cents. Business fairly good.
Exploitation.—Newspaper advertising and publicity, lobby display and billboards.
Short Subjects.—"Nanook of the North" (Pathe feature film), Liberty Kinema News, Liberty Concert Orchestra.

"THE DICTATOR"
(Paramount)

Strand, Birmingham, Ala.—Admission 10-35. Business exceptionally good even for a Wallace Reid picture.
Exploitation.—Special large photo of Wallace Reid placed over the sidewalk, in addition to the usual newspaper advertisements and special readers.
Short Subjects.—International News feature.
Press Comment.—"A comedy that deserves the name, abounding in cleanly, wholesome fun minus custard pies."—"**Birmingham News.**"
Loew's State, Boston, Mass.—The enthusiasm of audiences throughout the week was faithfully mirrored in the receipts.
Exploitation.—Large billboard posters; three sheets; window cards; advance sheets in lobby with framed stills; regular newspaper advertising with display on Sunday; advance flashes on screen.
Short Subjects.—New Comedy, Loew's Minute Views of Local News, Pathe Weekly, Topics of the Day.
Daily Press Comment.—"Reid provides an hour and a half of vast entertainment."—"**American.**"
"'The Dictator' is very enjoyable."—"**Traveler.**"
Liberty, Seattle, Wash.—Admission 25-35. Drew well and patronage well sustained.
Exploitation.—Regular newspaper advertising, window cards, billboards and lobby.
Short Subjects.—"Torchy Steps Out" (comedy), Pathe Review, Liberty News.
Daily Press Comments.—"Just the sort of picture old and young alike enjoy."—"**Times.**" "This will undoubtedly be voted one of Reid's best."—"**Post-Intelligencer.** "This adaptation furnishes him once again with the hero type he first portrayed during his early screen successes."—"**Star.**"

"DIVORCE COUPONS"
(Vitagraph)

Alcazar, Birmingham, Ala.—Admission 10-20 cents. Drew very good business.
Exploitation.—Usual newspaper advertising and readers.
Short Subjects.—Christie Comedy, "The Barnyard Cavalier."
Press Comments.—"The feature picture has an exceptionally interesting story."—"**The News.**"
Modern and Beacon Theatres, Boston, Mass.—Coupled with "Insinuation."
Daily Press Comment.—"If they are going to supply with more vehicles that are up to this mark we hope to see all of her pictures at our houses."—"**Traveler.**"
"Miss Griffith is well cast. It is fitting that so good a vehicle should present her."—"**American.**"
Picture Garden, Baltimore, Md.—Admission, afternoon, 25; night, 30. Satisfactory business.
Exploitation.—Newspaper display advertising and lobby display.
Short Subjects.—Comedy.

"DON'T SHOOT"
(Universal)

Garden, Milwaukee, Wis.—Admission 35-50. Drew fairly well entire week.
Exploitation.—Usual newspaper advertisements, lobby display, street car signs, window cards.
Short Subjects.—Wedding Dumbells (comedy); Fox news reels.
Daily Press Comments.—"A fair amount of suspense and action."—"Journal. "Splendid suspense rivets one's attention."—"**Wisconsin-News.**"
Loew's Orpheum, Boston, Mass.—"Went good with all houses for two day run.
Exploitation.—Same as for "Her Majesty."
Short Subjects.—Same as for "Her Majesty."

What They Give the Public

MISSOURI THEATRE
St. Louis, Mo.
Week August 12

1. The Missouri News
2. Organ Number—"Becky from Babylon"
3. Vocal Selection—Celeste from "Aida" (Verdi)
4. Comedy—*The Stone Age*
5. Vocal Number—Duet from "Firefly" (Friml)
6. Novelty—"Musical Moments"
7. Mr. Walter Hiers in Person, Paramount comedian, co-star in "Bought and Paid For," "Is Matrimony a Failure," "Two Weeks with Pay,"
8. Feature—*While Satan Sleeps* (Paramount)

CAPITOL THEATRE
St. Paul, Minn.
Week August 19

1. Overture—From "Mikado" (Sullivan)
2. Capitol Digest — Current Events, Pathe News, International News
3. The Original Movie
4. Musical Novelty—Marche Militarie, Kitten on the Keys, Three O'Clock in the Morning, Popular Airs
5. Feature—*If You Believe It, It's So* (Paramount)
6. A Trip to Paramount Town

THE RIVOLI THEATRE
Baltimore, Md.
Week August 14

1. Organ Recital—Overture "Raymond" (Thomas) Popular Airs (Selected)
2. Overture—"Oberon") C. M. Weber)
3. Rivoli News
4. Comedy—*The Village Sheik* (Wm. Fox)
5. Novelty Review
6. Vocal Selections
7. Feature—*Fools First* (First National)
8. Organ Recital—Overture "Carmen" (Bizet) "Mighty Like a Rose" (Nevin)

CENTURY THEATRE
Baltimore, Md.
Week August 14

1. Century Symphony Orchestra — Overture "Wiliam Tell" (G. Rossini)
2. Topical Review (News Weeklies)
3. Travelaugh—Life in Paris
4. Comedy—*Torchy's Feud*
5. Vocal Selection—"Giannina Mia" (From "Fire-Fly"—Friml)
6. Feature—*The Bonded Woman* (Paramount)
7. Organ Solo

69TH STREET THEATRE
Upper Darby, Pa.
Week August 21, 22, 23

1. Overture—"Jewels of the Madonna" (Wolf-Ferrari)
2. News Review
3. Comedy—*Let's Go* (Pathe)
4. The Moonlight Sonata (Ludwig Van Beethoven)
5. Feature—*The Man Unconquerable* (Paramount)

PRINCESS THEATRE
San Antonio, Texas
Week August 21

1. News of the day
2. Specialty—Radio demonstration (Evening News)
3. Fables—Aesops
4. Cellist—"Evening Star" from Tannhauser (Wagner)
5. Feature—*The Dust Flower* (Goldwyn)
6. Comedy——*Step Forward*

CHICAGO THEATRE
Chicago, Ill.
Week August 21

1. Overture—"Sweethearts"
2. Digest
3. Novelty Number
4. Weekly
5. Organ Solo—"Three O'Clock in the Morning"
6. Scenic
7. Pianologue
8. Feature—*Nice People* (Paramount)
9. Comedy

"A DOLL'S HOUSE"
(United Artists)

Granby, Norfolk, Va.—Admission 30-40c. "Drew exceptionally well all week."
Exploitation.—Usual newspaper space, billboards and lobby display.
Daily Press Comment.—"An exceptional picture giving this artiste her greatest role."—"**Norfolk Landmark.**"

"THE FACE BETWEEN"
(Metro)

Globe, New Orleans, La.—August 16 to 18. Admission 28 cents. Business good.
Exploitation.—Newspaper advertising and lobby display.
Short Subjects.—"Ask Father" (Lloyd Comedy), Globe Graphic.

"FOOTFALLS"
(Fox)

Broadway, Charlotte, N. C.—Admission 20-30 cents. Fair business on a three day run.
Exploitation.—Large newspaper space, hand bills, banners, window cards, lobby display.
Short Subjects—Pithy Paragraphs, Pathe Review.

"FOOLS FIRST"
(First National)

Rivoli, Baltimore, Md.—Admission, afternoon, 25; night, 30-50 cents. Did excellent business throughout the week in spite of return of hot weather. Feature won unusually high praise. Comedy, featured as added attraction.
Exploitation.—Large newspaper display advertising, lobby display.
Short Subjects.—Comedy, Al St. John in "The Village Sheik" (Fox); Novelty Review; Rivoli News.
Daily Press Comments.—"Moves along at a rapid pace and carries the spectator's interest to the end."—"**Morning Sun.**" "Two thrills appear where only one thrill appeared before."—"**Baltimore American.**" "Very capably contrived melodrama."—"**Baltimore News.**" "Al St. John in and as 'The Village Sheik' is just about what you would expect from that combination."—"**Evening Sun.**"

"FOOLISH WIVES"
(Universal)

Columbia, Seattle, Wash.—Admission 25-35 cents. Drew well at special two day showing at popular prices.

"THE FAST MAIL"
(Fox)

Victoria, Philadelphia, Pa.—Admission 35 cents. Did a smashing business throughout the week, and had waiting lines every night.

Exploitation.—Lobby of house was rigged up with novel cutouts showing speeding trains, and railroad semaphore signals. Box office girl operated loud gong at intervals.
Short Subjects.—"The Reporter" (comedy), Screen Snapshots No. 7, and Pathe News.
Daily Press Comments.—"'The Fast Mail'; it is just one thrill after another—with the 'just' omitted."—"North American." "Thrill piled upon thrill."—"Inquirer."

"GRANDMA'S BOY"

(Pathe)

Heilig Theatre, Portland, Ore.—In its second week and playing to capacity.
Exploitation.—Lobby decorated with flowers on trellis work. Big pair of spectacle rims hung from marquee. Lobby stills, and big newspaper space.
Short Subjects.—Pathe News, "Song of a Lark"—short drama.
Daily Press Comments.—"Superlatively funny."—"Oregonian."

"THE GRAY DAWN"

(Hodkinson)

Loew's Hippodrome, Baltimore, Md.—Admission, afternoon, 20-25; night, 25-40-50 cents. Audiences were pleased. Featured as an extraordinary double bill.
Exploitation.—Newspaper display advertisements and posters and stills in lobby and in front of theatre.
Short Subjects.—Charlie Chaplin in "A Day's Pleasure"; Loew's Up-To-Date News Events; vaudeville.

"THE GREATEST TRUTH"

(Paramount)

Rialto, Allentown, Pa.—Made good as average feature film. Matinees below average, nights about up to that standard.
Exploitation.—Newspaper publicity and readers.

"THE GLORIOUS FOOL"

(Goldwyn)

Regent, Philadelphia, Pa.—Admission 35 cents. Did an ordinary business.
Exploitation.—Usual newspaper space.
Short Subjects.—"Splitting Hairs" (comedy) and Pathe News.
Daily Press Comments.—"Mary Roberts Rhinehart's distinctive touches retained in the screen adaptation."—"Inquirer."

"HATE"

(Metro)

Arcadia, Philadelphia, Pa.—Admission 50 cents. Rather weak programs for the past few weeks did not give this picture the support it should have had, was the general opinion.
Short Subjects.—"A Tin Broncho" (comedy), Pathe News and Movie Chats No. 28.
Daily Press Comments.—"Miss Lake's performance does not wrest any laurels away from anybody else, but at least it discloses an ability and a versatility that were not strikingly indicated in any former appearance."—"North American." "A simplification of the tale by judicious cutting would improve the showing."—"Inquirer."

"HER MAJESTY"

(Pathe)

Loew's Orpheum, Boston, Mass.—Average business for two days.
Exploitation.—Special display advertising Sundays, regular weekdays. Advance framed three sheets in lobby, window cards, billboards, elevated and subway posters.
Short Subjects.—Comedy, Pathe News Weekly, Loew's Minute Views of Local News, five acts of vaudeville.
Daily Press Comment.—"Mollie King does all she can to show the difference in the sisters, . . . does very well. Creighton Hale is wasted in an insignificant role."—"American."

"THE HEART OF A FOOL"

(First National)

Empress, Oklahoma City.—Good business.
Exploitation.—Newspaper advertising, billboards and posters.

"HIS BACK AGAINST THE WALL"

(Goldwyn)

Lorenz, Bethlehem, Pa.—(Half week.) Just up to normal. Newspaper space sole exploitation. Summer lull blamed for no record, as was counted upon.
Short Subjects.—Comedy, News Reel.

"HEEDLESS MOTHS"

(Creole Enterprises)

Strand, New Orleans, La.—Week of August 10. Admission 28-55 cents. Business fair.
Exploitation.—Newspaper advertisements and publicity, billboards and lobby display.
Short Subjects.—Strand Concert Orchestra, "The Blacksmith" (1st National Comedy), Strand Topical Digest.

"HIS WIFE'S FRIEND"

(American Releasing)

Park, Cleveland, O.—Admissions 25-50 cents. Fair business. No exploitation.
Daily Press Comment—"Mysterious story of considerable appeal but with the inevitable weakness at its most vital part."—"Plain Dealer." "The picture is illogical in many spots and tends to be unconvincing"—"News."

"HUMAN HEARTS"

(Universal)

Bijou, Richmond, Va.—Admission 30-40 cents. Drew very big business all week.
Exploitation—Usual newspaper space, with hand bills, heralds, window cards and billboards.
Daily Press Comment.—"Extraordinarily praiseworthy."—"Times Dispatch."

"HURRICANE'S GAL"

(First National)

State, Cleveland, O.—Admission 35-60 cents. Drew to satisfactory business, matinees not in comparison with evening performances excepting on Wednesday and Saturday.
Short Subjects.—Pathe Revue and News Weekly. No exploitation other than regular newspaper advertising.
Daily Press Comment.—"Splendid screen entertainment."—"News." "It has as many thrilling incidents as three average movies."—"Press."
Coliseum, Seattle, Wash.—Admission 25-50 cents. Drew splendidly and held up to capacity all week.
Exploitation.—Extra newspaper space, window cards, lobby and bill boards.
Short Subjects.—"Felix at the Fair" (cartoon comedy), Topics of the Day, Pathe News, Kinograms.
Daily Press Comments.—"Undoubtedly one of the screen's most artistic offerings of its kind, being filled with thrilling action and exquisite sea scenery."—"Times." "Involves some of the best acting of the cinema season." — "Post-Intelligencer." "This film contains all the best elements of all the sea stories that have been told in the films."—"Star."
Liberty, Portland, Ore.—"Drew big crowds.
Exploitation.—Newspaper, lobby stills, cut outs and painted set of sea scene over marquee.
Press Comments.—"Stirring Romance."—"Oregonian."
Short Subjects.—International News No. 62 (Universal), "Touch All the Bases" (Pathe Comedy).

"ISLAND WIVES"

(Vitagraph)

Blue Mouse, Seattle, Wash.—Admission 25-35 cents. Instant hit. Held up well all week.
Exploitation.—Newspaper advertising, lobby with illuminated frames and stills.
Short Subjects.—"Please Be Careful" (comedy), "Annabel Lee" (picturization of Edgar Allen Poe's poem), Fox News.
Daily Press Comments.—"One of those offerings that come few and far between."—"Times."

"INSINUATION"

Modern and Beacon Theatres, Boston,—World Premiere. Written, produced and directed by Miss Margery Wilson, who also starred in the picture. Took city by storm.
Exploitation.—Miss Wilson in person, appearing three times each day at both theatres. Display advertisements and excellent publicity; lobby decorations. Regular advance in window cards, posters in all subway and elevated stations, and frames of stills.
Short Subjects.—Educational comedy, Topics of the Day, International News Reel.
Daily Press Comment.—"The quality that makes 'Insinuation' stand out, we are convinced, is sincerity. The players have followed the 'Griffith' ideal of 'feeling their parts' rather than acting them."—"Traveler." "I felt that something worth while had been done and a standard attained."—Telegram.

"I AM THE LAW"

(Enterprise)

New Folly, Oklahoma City.—Excellent business prevailed.
Short Subjects.—Pathe News, Mutt and Jeff Cartoon (Goldwyn).

"IS MATRIMONY A FAILURE?"

(Paramount)

Palace, Bethlehem, Pa.—Good business done.
Exploitation.—Newspaper space covering title and some suggestive questions attached thereunto.

"IF YOU BELIEVE IT, IT'S SO"

(Paramount)

Imperial, Charlotte, N. C.—Admission 10-30 cents. Drew exceptionally good business for three days.
Exploitation.—Regular newspaper space, billboards and window cards.
Short Subjects.—International News (Universal), "Topics of the Day" (Pathe).
Stanley, Philadelphia, Pa.—Admission 50 and 75 cents. Meighan pictures always pull well at this house. The best business was done the last three days.
Exploitation.—Bill posters and newspaper space.
Short Subjects.—"One Old Cat" (comedy), Famous American Author series, "Walt Whitman," Fox and Pathe news reels, Topics of the Day.
Daily Press Comments.—"The acting and direction are almost uniformly good."—

"North American." "Here is just an ordinary picture with no exceptional characteristics to raise it above others of its class, and yet with no definite faults to cause it to be judged worthless."—"Inquirer."

"LIVE WIRES"

(Fox)

Lehigh Orpheum, Bethlehem, Pa.—Business average at most shows.
Exploitation.—Newspaper space.

"LOVES OF PHARAOH"

(Paramount)

Allen, Cleveland, O.—Admission 35-60 cents. Splendid business all week—both matinee and evening.
Exploitation.—Distribution of 10,000 four page rotogravure section exploiting the picture; street car cards and lobby.
Short Subjects.—Earl Hurd—Educational cartoon, International News Weekly.
Press Comment—"A screen triumph."—"News" "The story lifts the movie above the interest we have found in any of the many shallow and artificial movie spectacles which have had their scene in ancient Egypt."—"Press." "It is one of the greatest spectacles ever staged."—"Plain Dealer."
Palace, Dallas, Tex.—Particularly good business. Pronounced by newspaper critics one of most stupendous productions ever shown in Dallas.
Exploitation.—Folders in shape of pyramid distributed to patrons previous week. Extra display advertising in newspapers with more than usual amount of free readers. Special lobby decorations.
Short Subjects.—Pathe News. Aesops Fables and Palace Tours.

"THE MASQUERADER"

(First National)

Stillman, Cleveland, O.—Admission 35-60 cents. Satisfactory business, with the evenings overshadowing matinee performances.
Exploitation.—Half sheet cards on front of street cars, newspaper advertising.
Short Subjects.—Fox News and Prizma "Ancient Algeria."
Press Comments.—"The picture retains its excellent stage qualities."—"News." "Post does what may be termed 'finished acting.'"—"Plain Dealer." "As a movie 'The Masquerader' seems to us as good as the stage play."—"Press."

"MY OLD KENTUCKY HOME"

(American Releases)

Royal, Wilmington, N. C.—Admission 25-40 cents. Very good business on a three day run.
Exploitation—Usual newspaper space, lithographs, window cards and heralds.
Short Subject.—International News.
Daily Press Comment.—"An idylistic screen portrayal deserving highest commendation."—"Morning Star."

"THE MAN UNCONQUERABLE"

(Paramount)

State, Scranton, Pa.—Good business done considering mine strike.
Exploitation.—Palm beaches, sea stuff, man and woman on south seas isles all played up.
Short Subjects.—"Bath day" (comedy), Kinograms, News Reel.
Rivoli, Portland, Ore.—Good business.
Short Subjects.—"Hello Mars" (Century Comedy), Harry Sweet, Selznick News.

"MARRIED FLAPPER"

(Universal)

Alhambra, Milwaukee, Wis.—Admission 35-50 cents. Drew good crowds despite sweltering weather.
Exploitation.—Title played to the limit in newspaper advertising, lobby displays, billboards and street car signs.
Short Subjects.—"Felix Finds a Way" (comedy), Pathe news reels.
Daily Press Comments.—"It's a pleasant, effortless summer story that will keep you amused without overexertion."—"The Journal."
Garden, Baltimore, Md.—Admission, afternoon, 20-35 cents; night, 25-65 cents. Attracted a great deal of attention.
Exploitation.—Large display newspaper advertisements featuring flapper contest, and lobby displays.
Short Subjects.—Comedy, "The Small Town Hero," International News, vaudeville.
Daily Press Comment.—"The picture is easy to gaze upon and supplied a thrill with its scenes of an automobile race."—"Morning Sun."

"ORPHANS OF THE STORM"

(United Artists)

Trianon, New Orleans, La.—Admission 28 cents. Business very good.
Exploitation.—Newspaper advertising and lobby display. (No short subjects.)

"OVER THE BORDER"

(Paramount)

Galaz, Birmingham, Ala.—Admission 10-20 cents. Business very good.
Exploitation.—The usual newspaper publicity featuring the comments from other cities and photographs in the amusement section.
Press Comment.—"Abounding in thrills and interesting scenery."—"The News."
Strand, Scranton, Pa.—Drew well and held up for entire date of showing. Matinees average and nights up to par.
Exploitation.—Stars played up together with boosting of fact that Sir Gilbert Parker is author.
Short Subjects.—Fox Comedy, "His Wife's Son," Topics of the Day, Strand News, Comerford weekly showing local news events.
Grand, Wilmington, N. C.—Admission 17-22 cents. Drew very satisfactory business on a three day run.

"OATHBOUND"

(Fox)

Boston, Boston, Mass.—Excellent business for the season despite hot wave.
Exploitation.—Special Sunday advertising and regular one inch weekdays. Large advance stretchers interior and exterior of lobby entrance, cut-outs and framed stills advance and during run. Usual window cards, one sheet, and subway and elevated station posters.
Short Subjects.—Pathe News Weekly, Aesop's Fables, Topics of the Day, new comedy. Five vaudeville acts.
Daily Press Comment.—"Is replete with thrills, is exciting, and as a moving picture is well worth seeing."—"Traveler."

"ONE CLEAR CALL"

(First National)

Strand, Milwaukee, Wis.—Admission 40 cents. Good business for the entire week.
Exploitation.—Lobby display, extensive newspaper advertising.
Short Subjects.—First National Kinograms and Literary Digest.
Daily Press Comments.—"See 'One Clear Call' and be convinced that there is so much good in the worst of us and so much bad in the best of us, that it behooves all of us to be tolerant."—"Wisconsin News." "Don't miss this one—they rarely come this way!"—"Journal."

"THE PRIMITIVE LOVER"

(First National)

Broadway, Richmond, Va.—Admission 20-30 cents. Drew big business all week.
Exploitation.—Very small newspaper space and attractive lobby display.
Short Subjects.—"Hard Knocks and Love Taps," Sennett-First National comedy ("Charles Murray at his funniest."—"Times Dispatch.")
Daily Press Comment.—"A fantastic little theme, not to be taken seriously, but amusing at that."—"Times Dispatch."

"A QUESTION OF HONOR"

(First National)

Rialto, Birmingham, Ala.—Admission 10-20 cents. Business exceptionally good.
Exploitation.—The usual newspaper publicity.
Press Comment.—"A story which thrilled even the fed-up reviewer."—"Birmingham News."

"THE GREATEST TRUTH"

(Paramount)

Queen, Dallas, Tex.—Fair business.
Exploitation.—Usual amount of newspaper advertising.
Short Subjects.—"Caesar's Ghost" (Star Comedy), Selznick News.
"The Spanish Jade," David Powell (John S. Robertson). Average business.
Exploitation.—Usual amount of newspaper advertising was used.
Short Subjects.—"The Truth Jugglers."

"RED HOT ROMANCE"

(First National)

Columbia, Portland, Ore.—Did fair business.
Exploitation.—Usual newspaper space; lobby stills.
Short Subjects.—Kinograms (Educational), "Treasure Bound," comedy (Educational), Screen Snapshots.

"THE REAL ADVENTURE"

(Assoc. Exhib.)

Criterion, Oklahoma City.—Played to very good business for last half of week.
Exploitation.—Newspaper advertising.
Short Subjects.—International News, Century Comedy, Selznick News.

"ROUGH SHOD"

(Fox)

Bluebird, Richmond, Va.—Admission 10-20 cents. Fair business on a three day run. No extra exploitation.
Short Subjects.—Al St. John comedy, International News ("of great interest."—"Times Dispatch").
Newspaper Comment.—"Corking good entertainment."—"Times Dispatch."

"THE ROOKIE'S RETURN"

(Paramount)

Rialto, Oklahoma City.—Good sized crowds.
Short Subjects.—Pathe News, Harold Lloyd in "Never Weaken" (Pathe).

"SHERLOCK BROWN"

(*Metro*)

Rialto, Milwaukee, Wis.—Admission 15-25 cents. Drew fairly well.

Exploitation.—Lobby display and newspaper advertising.

Short Subjects.—"His Wife's Son" (comedy), Selznick news reels.

Daily Press Comments.—"Members of the cast carry off the highly improbable story with such dash that you forget the frequent lapses in logic and really enjoy yourself."—"**The Journal.**"

"THE SLEEP WALKER"

(*Paramount*)

Strand, Allentown, Pa.—Ordinary business done. Midsummer lull kept down sales of tickets.

Exploitation.—Newspaper space and lobby stills.

"THE SEVENTH DAY"

(*First National*)

Trianon, Birmingham, Ala.—Admission 15-35 cents. Business very good.

Exploitation.—Usual newspaper publicity.

Press Comment.—"A real story of life, in which Richard Barthelmess proves again that he is an artist."—"**Birmingham News.**"

"STATION CONTENT"

(*Ent. Dist. Corp.*)

Alcazar, Birmingham, Ala.—Admission 10-20 cents. Business was exceptionally good.

Exploitation.—The usual newspaper advertisements.

"THE STORM"

(*Universal*)

Merrill, Milwaukee, Wis.—Admission 55 cents. Capacity houses at each performance. Matinee and night shows equally popular. Picture to be held over for another week.

Exploitation.—Extensive billboard, lobby display, newspaper, street car, window cards and electric light advertising.

Short Subjects.—Universal news reels and Goldwyn's Sport films.

Daily Press Comments.—"It is a fine example of motion picture art."—"**Sentinel.**" "Here is a thriller, a regular one! Whether you have seen the play or not, see the picture."—"**The Milwaukee Journal.**"

"TROPICAL LOVE"

(*Hodkinson*)

Park, Boston, Mass.—Made a better than average appeal.

Exploitation.—Regular system of newspaper advertising, subway, elevated, and window advertising, with cards and sheets, lobby display.

Short Subjects.—New comedy, Fable, Topics of the Day, International News Reel.

Daily Press Comment.—"Ruth Clifford as the maiden in the case does very well with the little material given her. Of Denny I have already spoken. He is, as always, capital. The rest of the company is very adequate, and the scenery was so tropical that one must believe the picture was made in the West Indies."—"**American.**"

"UNDER OATH"

(*Selznick*)

Wizard, Baltimore, Md.—Good-sized audiences attended during the week despite unusually warm weather.

Exploitation.—Newspaper display advertisements, displays in front of theatre.

Short Subjects.—Comedy, "Touch all the Bases."

Daily Press Comment.—"There is a finish and style about the entire production that pleased us very much."—"**Evening Sun.**"

Colonial, Richmond, Va.—Admission 30-40 cents. Drew moderate business.

Short Subject.—"Sawing a Woman in Half."

Exploitation.—Usual newspaper space and lobby display.

Daily Press Comment."—Hammerstein is good but supporting cast is inferior. "Sawing a Woman in Half" is exposed in a very creditable manner and seems plausible."—"**Times Dispatch.**"

"A WOMAN OF NO IMPORTANCE"

(*Selznick*)

Newman, Kansas City, Mo.—Admission 15, 25, 35, 50, 75 cents. A good week's business despite hot weather.

Short Subjects.—"The Boat" (comedy), Newman News and Views (Current Events).

Exploitation.—Usual newspaper, billboard and lobby display.

Daily Press Comments.—"The film starts off well but loses its convincing nore toward the middle."—"**Star-Times.**" "Is entitled to special consideration."—"**Journal-Post.**"

"THE WALL FLOWER"

(*Goldwyn*)

Majestic, Portland, Ore.—Good business all week.

Exploitation. — Newspaper advertising, lobby display.

Short Subjects.—Pathe News, "Henpecked" (Universal).

"WOMAN'S PLACE"

(*First National*)

Orpheum, Wilkes-Barre, Pa.—Average business. Drew well evenings, up almost to average. Afternoon trade was up to standard. No special exploitation.

"THE YOUNG DIANA"

(*Paramount*)

Karlton, Philadelphia, Pa.—Admission 50 cents. Drew fairly well. Matinees showed an improvement of the past month.

Exploitation.—Ordinary newspaper space and window cards.

Short Subjects.—Buster Keaton in "The Blacksmith" (comedy), "Pierce School" (Stanley made special one reeler).

Daily Press Comments.—"Marion Davies adds new laurels to her career." "**North American.**" "Exceptionally pretty picture, with some of the settings by the gifted Joseph Urban. The acting, too, is generally of a high order."—"**Inquirer.**"

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

Rialto

1. Overture—"Espana" (Chabrier)
2. Vocal Number—"Scenes of Spain"
3. Tenor Solo—"Lolita" (Buzzi-Peccia
4. Feature—Blood and Sand (Paramount)
5. "Gypsy Dance" (Tivadar Nachez) Michael Leonoff, violinist
6. Cartoon

Press Comments appeared in issue of August 19.

Rivoli

1. Overture—"Capriccio Espargnol" (RimskyKorsakoq)
2. "Scenes in Sunny Spain" (Pathe Review)
3. Vocal Number—"A Night in Spain"
4. Feature—*Blood and Sand* (Paramount)
5. Ballet Divertisement
6. "One Ol' Cat" (Earl Hurd Comedy)

Featuring play third week. Press comments appeared in issue of August 19.

Strand

1. Overture — "Ill Trovatore" (Selections—Verdi) Torcom Bezazian, Baritone; Kitty McLaughlin, Soprano; Strand Symphony Orchestra, Carl Edouarde, Conductor
2. Marh Strand Topical Review
3. Vocal Prologue
4. Feature—*The Masquerader* (First National)
5. Educational Film Corp. presents a new Earl Hurd Comedy *Fresh Fish*
6. Organ Solo

Featuring playing second week. Press comments appeared in issue of August 26.

Capitol

Unit No. 1. Overture—"Poet and Peasant (Suppe)
Unit No. 2. Sport Review—*Western Stuff* (Goldwyn)
Unit No. 3. Baritone Sdlo—Aria "Piangi, Piangi" from Rigoletto"
Unit No. 4. Capitol News
Unit No. 5. Prelude—"The Flatterer" (Chaminade)
Unit No. 6. Feature—*Rich Men's Wives* (Preferred)
Unit No. 7. Interlude—Selections from "Mlle. Modiste" (Herbert)
Unit No. 8. A New Hy Mayer Travelaugh (F. B. D.)
Unit No. 9. Organ Recital

Press Comments

Times.—Made for the provinces, where, according to report, they like to see wealthy and wicked New Yorkers and at the same time remain satisfied that virtue is always triumphant. *World.*—The Lichtman Company seems to have done everything within its power to get away to a good start excepting in selection of a story. *Herald.*—All the pomp and circumstance of such extreme wealth are to be seen. *Tribune.*—Is one of those pictures which make you feel as though you must rise up in your seat and shout: "Stop, please stop! *American.*—The cast and the photography were very good indeed, the story inept, ridiculous and primitive. *Mail.*—Aside from its story, it is an excellent picture. Louis Gasnier, who directed it, displays the touch of his genius at many points in the progress of the film. *Globe.*—The picture's saving grace is its effective mounting. *Telegram.*—The story is an absorbing society drama of today. *Sun.*—Is intensely human, even though at times improbable.

The Sagebrush Trail

Story by H. H. Van Loan. Directed by Robert T. Thornby. Distributed by Western Pictures Exploitation Company Featuring Roy Stewart, Marjorie Daw and Wallace Beery.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Above All Law"	(Mia May)	Paramount	Aug. 5	727
"Affinities"	(Colleen Moore)	Hodkinson	Aug. 19	817
"Afraid to Fight"	(Frank Mayo)	Universal	July 15	559
"All's Fair in Love"	(May Collins and Richard Dix)	Goldwyn	May 20	1849
"Always the Woman"	(Betty Compson)	Goldwyn	July 22	611
"A Fool There Was"	(Special Cast)	Fox	July 29	667
"Angel of Crooked Street, The"	(Alice Calhoun)	Vitagraph	June 3	55
"Arabian Nights"	(All-Star)		July 15	525
"Barb' Wire"	(Jack Hoxie)	Sunset Production	July 15	525
"Beauty Shop, The"	(All-Star Cast)	Paramount	May 20	1847
"Belle of Alaska"	(Jane Novak)	American Releasing	July 15	557
"Beyond the Rocks"	(Gloria Swanson and Rudolph Valentino)	Paramount	May 20	1853
"Black Bag, The"	(Herbert Rawlinson and Virginia Valli)	Universal	June 10	127
"Blood and Sand"	(Rudolph Valentino)	Paramount	Aug. 19	819
"Bluebeard, Jr."	(All-Star)	American Releasing	July 8	493
"Bonded Woman, The"	(Betty Compson)	Paramount	Aug. 12	765
"Borderland"	(Agnes Ayres)	Paramount	Aug. 5	727
"Channing of the Northwest"	(Eugene O'Brien)	Selznick	May 20	1855
"Colleen of the Pines"	(Jane Novak)	F. B. O.	July 29	667
"Country Flapper"	(Dorothy Gish)	Producers' Security	Aug. 12	751
"Cradle Buster, The"	(Glenn Hunter and Marguerite Courtot)	American Releasing Corp.	June 3	63
"Crossroads of New York, The"	(All-Star Cast)	First National	June 3	59
"Daring Danger"	(Special Cast)	American Releasing Corp.	Aug. 19	821
"Deuce of Spades, The"	(Charles Ray)	First National	May 20	1847
"Devil's Pawn, The"	(Pola Negri)	Paramount	June 24	245
"Desert Gold"	(E. K. Lincoln)	Hodkinson	July 22	615
"Destiny's Isle"	(Special Cast)	American Releasing	Aug. 5	724
"Divorce Coupons"	(Corinne Griffith)	Vitagraph	July 8	495
"Dictator, The"	(Wallace Reid)	Paramount	July 15	557
"Domestic Relations"	(Katherine MacDonald)	First National	June 17	183
"Don't Write Letters"	(Gareth Hughes)	Metro	May 27	1933
"Don't Shoot"	(Herbert Rawlinson)	Universal	Aug. 26	879
"Dust Flower, The"	(Helen Chadwick)	Goldwyn	July 15	555
"Evidence"	(Elaine Hammerstein)	Selznick	June 24	247
"Eyes of the Mummy, The"	(Pola Negri)	Paramount	Aug. 26	876
"Face Between, The"	(Bert Lytell and Sylvia Breamer)	Metro	June 10	119
"Fast Mail, The"	(Charles Jones)	Fox	July 15	553
"Find the Woman"	(Alma Rubens and Harrison Ford)	Cosmopolitan Production	May 27	1935
"First Woman, The"	(Mildred Harris and Percy Marmont)	R-C	May 27	1933
"Five Dollar Baby, The"	(Viola Dana)	Metro	June 17	187
"Flesh and Blood"	(Lon Chaney)	Western Pictures Exploitation	Aug. 19	806
"Fools First"	(Special Cast)	First National	Aug. 12	761
"Fools of Fortune"	(Special Cast)	American Releasing Corp.	Aug. 19	817
"Forget-Me-Not"	(Bessie Love)	Metro	Aug. 12	767
"For Big Stakes"	(Tom Mix)	Fox	July 1	301
"Gay and Devilish"	(Doris May and Cullen Landis)	R-C Pictures	June 10	125
"Girl in His Room"	(Alice Calhoun)	Vitagraph	July 8	491
"Girl in the Taxi, The"	(Mr. and Mrs. Carter De Haven)	First National	June 10	121
"Glory of Clementina"	(Pauline Frederick)	R-C Pictures	June 10,	121
"God's Country and the Law"	(William H. Tooker)	Arrow	July 15	523
"Golden Dreams"	(All-Star)	Goldwyn	June 17	191
"Hate"	(Alice Lake)	Metro	May 20	1845
"Head Over Heels"	(Mabel Normand)	Goldwyn	June 17	189
"Heart's Haven"	(Special Cast)	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson)	Paramount	Aug. 12	763
"Her Night of Nights"	(All-Star)	Universal	July 8	489
"Hills of Missing Men"	(Helen Holmes and J. C. McGowan)		May 20	1845
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"His Wife's Husband"	(Betty Blythe and Huntley Gordon)	American Releasing Corporation	May 20	1853
"Human Hearts"	(House Peters)	Universal	July 29	671
"Hurricane's Gal"	(Dorothy Phillips)	First National	Aug. 5	725
"If You Believe It, It's So"	(Thomas Meighan)	Paramount	July 22	613
"In the Name of the Law"	(All-Star)	Film Booking Offices	July 22	615
"John Smith"	(Eugene O'Brien)	Selznick	July 1	303
"Just Tony"	(Tom Mix and his horse Tony)	Fox	Aug. 19	819
"Kick-Back, The"	(Harry Carey)	F. B. O.	Aug. 5	726
"Kissed"	(Marie Prevost)	Universal	June 3	57
"Ladder Jinx, The"	(Special Cast)	Vitagraph	Aug. 5	726
"Lady Godiva"	(Special Cast)	Associated Exhibitors	May 20	1851
"Lights of the Desert"	(Shirley Mason)	Fox	June 24	239
"Man Unconquerable, The"	(Jack Holt)	Paramount	July 29	669
"Man's Law and God's"	(Special Cast)	American Releasing Corp.	Aug. 19	825
"Married Flapper, The"	(Marie Provost)	Universal	Aug. 5	725
"Married People"	(Mabel Ballin)	Hodkinson	Aug. 5	724
"Masquerader, The"	(Guy Bates Post)	First National	Aug. 26	879
"Me and My Gal"	(Special Cast)	American Releasing Corp.	Aug. 26	877
"Men of Zanzibar, The"	(William Russell)	Fox	June 3	55
"Missing Husbands"	(Special Cast)	Metro	May 27	1939
"More to Be Pitied Than Scorned"	(Special Cast)	C. B. C.	July 29	639
"Mr. Barnes of New York"	(Tom Moore)	Goldwyn	June 10	127
"My Dad"	(Johnnie Walker)	Film Booking Offices	July 22	609
"My Wild Irish Rose"	(All-Star)	Vitagraph	June 24	247
"Nanook of the North"	(Eskimo Cast)	Pathe	June 24	241
"Nero"	(Special Cast)	Fox	June 3	63
"New Teacher, The"	(Shirley Mason)	Fox	Aug. 19	825
"Nice People"	(Wallace Reid)	Paramount	Aug. 26	878
"Nine Seconds from Heaven"	(All-Star)	Rialto Productions	July 15	525
"North of the Rio Grande"	(Bebe Daniels and Jack Holt)	Paramount	May 27	1937
"Oathbound"	(Dustin Farnum)	Fox	Aug. 12	761
"One Clear Call"	(All-Star Cast)	First National	July 1	303
"Ordeal, The"	(Agnes Ayres and Conrad Nagel)	Paramount	June 10	123
"Our Leading Citizen"	(Thomas Meighan)	Paramount		243
"Out of the Silent North"	(Frank Mayo)		June 24	241
"Over the Border"	(Tom Moore)	Paramount	June 17	187
"Primitive Lover, The"	(Constance Talmadge and Harrison Ford)	First National	May 27	1937
"Prisoner of Zenda, The"	(Alice Terry)	Metro	Aug. 12	763
"Queen o' the Turf"	(Brownie Vernon)	R-C Pictures	May 27	1929
"Queen of the Moulin Rouge, The"	(Martha Mansfield)	American Releasing Corp.	Aug. 19	823
"Rose o' the Sea"	(Anita Stewart)	First National	Aug. 26	878
"Real Adventure, The"	(Florence Vidor)	Associated Exhibitors	July 22	609
"Referee, The"	(Conway Tearle)	Selznick	May 20	1849
"Restless Souls"	(Earle Williams)	Vitagraph	July 8	489
"Rough Shod"	(Charles Jones)	Fox	June 17	183
"Second Hand Rose"	(Gladys Walton)	Universal	May 20	1843
"Self-Made Man, A"	(William Russell)	Fox	July 15	559
"Shackles of Gold"	(William Farnum)	Fox	May 20,	1851
"Sherlock Brown"	(Bert Lytell)	Metro	July 8	495
"Sherlock Holmes"	(John Barrymore)		May 27	1931
"Sign of the Rose"	(George Beban)	American Releasing	Aug. 12	767
"Silas Marner"	(All-Star)	Associated Exhibitors	June 24	245
"Silver Wings"	(Mary Carr)	Fox	June 3	57
"Slim Shoulders"	(Irene Castle)	Hodkinson	July 8	493
"Smudge"	(Charles Ray)	First National	July 29	669
"Snitching Hour"	(Arthur Housman)	Clark-Cornelius		217
"Son of the Wolf, The"	(All-Star)	R-C Pictures	June 24	237
"Sonny"	(Richard Barthelmess)	First National	June 10	123
"South of Suva,,	(Mary Miles Minter)	Paramount	July 1	301
"Spanish Jade, The"	(All-Star)	Paramount	June 17	191
"Step On It"	(Hoot Gibson)	Universal	May 27	1929
"Strange Idols"	(Dustin Farnum and Doris Pawn)	Fox	June 10	119
"Stroke of Midnight, The"	(All-Star)	Metro	June 17	185
"The Half-Breed"	(All-Star Cast)	First National	July 1	305
"The Storm"	(All-Star Cast)	Universal	July 1	305
"The Top of New York"	(May McAvoy)	Paramount	July 1	307
"They Like 'Em Rough"	(Viola Dana)	Metro	July 1	307
"Tracks"	(All-Star)	Pathe	June 24	237
"Trimmed"	(Hoot Gibson)	Universal	July 15	555
"Trooper O'Neil"	(Charles Jones)	Fox	July 29	665
"Trouble"	(Jackie Coogan)	First National	June 3	59
"Trouper, The"	(Gladys Walton)	Universal	July 29	671
"Understudy, The"	(Doris May)	F. B. O.	July 15	553
"Unfoldment, The"	(All-Star)	Associated Exhibitors	July 22	611
"Up in the Air About Mary"	(Special Cast)	Associated Exhibitors	July 29	665
"Up and At Them"	(Doris May)	F. O. B.	Aug 26	876
"Veiled Woman, The"	(Marguerite Snow)	Hodkinson	July 22	611
"Very Truly Yours"	(Shirley Mason)	Fox	June 3	61
"West of Chicago"	(Charles Jones)	Fox	Aug. 26	877
"Virgin's Sacrifice, A"	(Corinne Griffith)	Vitagraph	June 17	189
"Voices of the City"	(Lon Chaney)	Goldwyn	Aug. 19	823
"Wall Flower, The"	(Colleen Moore)	Goldwyn	June 3	61
"Watch Your Step"	(Cullen Landis and Patsy Ruth Miller)	Goldwyn	May 27	1935
"What's Wrong with the Women?"	(Special Cast)	Equity	Aug. 12	751
"When the Devil Drives"	(Special Cast)	Associated Exhibitors	Aug. 12	765
"While Satan Sleeps"	(Jack Holt)	Paramount	July 8	491
"Wife Again Wife"	(Pauline Starke)	First National	May 20	1855
"Wife Trap, The"	(Mia May)	Famous Players-Lasky	May 20	1843
"Wildness of Youth"	("Bobby" Connelly)	Graphic Film	Aug. 26	867
"Woman of No Importance, A"	(All-Star)	Selznick	June 24	239
"Woman Who Walked Alone"	(Dorothy Dalton)	Paramount	June 17	185
"Worldly Madonna, The"	(Special Cast)	Equity	Aug. 5	694
"Yellow Men and Gold"	(Helen Chadwick and Richard Dix)	Goldwyn	June 10	125
"Yellow Stain, The"	(John Gilbert)	Fox	May 27	1931

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704
Timothy's Quest (Dirigi Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6,000*
When the Desert Calls (Pyramid Pictures..	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid-Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Sacramenta Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seen-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Johnson)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dwan)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Harold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Aone (West Coast Films)	5,912
Me and My Gal (Welsh-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jane Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louise Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Delores Sassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Dictator (Wallace Reid)	5,221
The Young Diana (Marion Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan)	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves of Pharoah (Ernest Lubitsch)	7,352

REALART PICTURES
(Through Famous Players-Laskey)

STAR PRODUCTIONS	Footage
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Fredrick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,357
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnson)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Katherine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvst Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*

BERG-KAHLERT PRODUCTIONS

Free Air (Marjorie Seaman)	6,000*

LEWIS TRACY

The Silent Barrier (Sheldon Lewis)	5,760

IRVIN V. WILLAT PROD.

Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*

J. L. FROTHINGHAM PROD.

The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

*Approximately

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Monte Cristo

William Fox Production in About Eight Reels. Scenario by Bernard McConville from the Novel by Alexandre Dumas. Directed by Emmett J. Flynn.

CAST AND SYNOPSIS

Edmund Dantes, Count of Monte Cristo, John Gilbert; Mercedes, Estelle Taylor; Caderousse, William V. Mong; De Villefort, Robert McKim; Fernand, Ralph Cloninger; Abbe Faria, Spottiswoode Aitken; Luigi Vampa, George Seigmann; Danglars, Albert Prisco; Haidee, Virginia Faire; Albert, Gaston Glass; Morrel, Al Filson; Elder Dantes, Harry Lonsdale; Benedetto, Francis McDonald; Governor of Chateau D'If, Jack Cosgrove.

Danglars, Fernand and de Villefort, the King's prosecutor, conspire to throw Dantes into prison on a trumped up charge of treason. Dantes is snatched from the arms of his bride, Mercedes, in the midst of the marriage feast and is sent to a dungeon in the Chateau D'If. In attempting escape, he tunnels into the cell of the Abbe Faria, who, through long years, gives Dantes the benefit of his great learning. Dying, the Abbe gives Dantes a map of the island of Monte Cristo and tells him of fabulous wealth concealed there. Dantes, by a ruse, substitutes himself for the dead man and is thrown into the sea. He goes to the island, finds the treasure, and, entirely changed in appearance, returns to France for revenge on his enemies. He disposes of all of them through his sinister influence in a series of exciting events, and is reunited to Mercedes.

The Fox screen version on "Monte Cristo" has been carefully and elaborately done, and seems to us to possess first-rate box-office possibilities. The acting is uniformly excellent; the atmosphere of the Dumas story presented in a first-class way; and the interest well sustained.

"Monte Cristo," as novel and play, is so well known that it is superfluous to dwell upon the appeal of the theme and the central situation. In picture form, these become impressive to a degree, and, of course, the screen's advantage in offering a wide range of setting is marked.

There are really two stories—closely related—in "Monte Cristo," as Fox has screened it. One builds up through the betrayal the climax where Dantes, standing on the rock, shouts "The world is mine"; and the second depicts the achievement of his revenge upon his enemies.

In the first of these stories or episodes, the dramatic interest and suspense, particularly in the prison scenes, are on a level with anything the screen has ever offered. The second episode—that of revenge—also holds an audience closely, though it does not equal the first.

In the role of Edmund Dantes, John Gilbert gives a performance that is wholly convincing and satisfying. It is matched by the impersonation of the Abbe Faria by Spottiswoode Aitken and the polished portrayal of De Villefort rendered by Robert McKim. The other members of the cast are more than competent, and have succeeded in rendering the spirit of the story in a manner far above the average. The direction is smooth. Details have been attended to in a workmanlike way. The photography, on the whole, is excellent.

"Monte Cristo," as Dumas wrote it, is one of the compelling stories of all time. The power of it; the pathos of it; and the originality of it are well preserved in the screen version. The picture deserves the term "exceptional," if ever a picture deserved it.

Monte Cristo

Paid Back

Released by Universal. Story by Louis Duruea Lighton. Scenario by Hope Loring. Cameraman, William Fildew. Directed by Irving Cummings. Length, 5600 Feet.

CAST AND SYNOPSIS

Carol Gordon, Gladys Brockwell; Jack Gregory, Stuart Holmes; David Hardy, Mahlon Hamilton; Dorothy Britton, Lillian West; Carol's Servant, Kate Price; Elouse Hardy, Edna Murphy; Jason Lockhart, Arthur Stewart Hull; Ship Captain, Wilfred Lucas.

Carol Gordon, wealthy orphan, weds Jason Lockhart, executor of her estate. Jack Gregory, society parasite, plots to blackmail Lockhart's married daughter, Dorothy Britton. Carol undertakes to save Dorothy. While talking things over with Gregory they are surprised by Lockhart, who misunderstands their conversation, and thinking Carol is false to him, leaves her. Carol appeals to Dorothy to confess but she refuses. In desperation Carol goes to Gregory's room. They leave together for a small island in the Pacific. At the post of the Matthews Copra Company on the island where boats touch only occasionally, Dave Hardy is introduced as the superintendent of the company, living there with his young sister Elouise. The cabin that Carol and Gregory are occupying is two or three miles from the post. As soon as they are by by themselves, Gregory starts to take Carol in his arms. She tells him that she has come there with him to see that he never ruins another woman's life and happiness, and that she will keep him there as long as she lives. Gregory is terrified. He tries to bluster, and in desperation makes a break. Carol whirls after him and shoots. He goes down wounded in the leg. She drags him into the house, takes his money from him and begins to care for him dispassionately. Carol goes for help and sets out toward the Matthews settlement. Hardy hears Carol who is uncertain of her way. When she sees him she runs to him in relief. Hardy's visits, begun thus, grow frequent. Eventually she finds everlasting happiness in this real man's love. Gregory meets the fate he deserves.

Good entertainment value although the material affords little or no newness in the shape of a plot. Starting off as a sort of society drama with San Francisco as the locale the scenes are soon shifted to an island in the Pacific where practically all of the action takes place. There is a pleasing element about South Sea atmosphere and in "Paid Back" this feature has been artistically worked out. However, there is the possibility, because of the fact that settings of this sort have been offered before the public quite frequently of late, that the picture will produce no startling effects. The story consists of good romantic material that is fairly obvious from the beginning but sufficiently interesting to hold an uncritical audience.

Points of Appeal.—The scenes on the island of Luoa have considerable realism and some splendid effects have been obtained. There is the development of a rather interesting love story and the heroine reaches a sympathetic appeal through her sacrifice that eventually brings her happiness.

Paid Back

Cast.—Through the efforts of a very capable cast the interest in the picture has been greatly improved. Gladys Brockwell does pleasingly the role of Carol Gordon. To Stuart Holmes the most difficult male role has been given which he goes through in a truly villainous manner while Mahlon Hamilton makes himself agreeable as the hero. Good support is given by the other members of the cast.

Photography, Lighting, Direction.—The exterior shots are good. Interiors suitable for the story. Good lighting prevails. Continuity and direction satisfactory.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.
East Lynne (Mabel Ballin and Edward Earle) 6,634
The Journey's End (Mabel Ballin and Wyndham Standing) 8,000*
Jane Eyre (Mabel Ballin and Norman Trevor) 6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)..... 7,000*
Married People (Mabel Ballin)..... 6,000*
ROCKET FILM CORP.
The Truant Husband (All Star)..... 5,000*
Keeping Up with Lizzie (Enid Bennett)..... 6,000*
RENCO FILM CORP.
At the Sign of the Jack O'Lantern (All Star) 5,193
The Veiled Woman (Marguerite Snow).... 6,000*
WARD LASCELLE PRODUCTIONS
Rip Van Winkle (All Star)..... 6,700
WINNIPEG PRODUCTIONS, LTD.
God's Crucible (All Star)..... 6,000*
Cameron of the Royal Mounted (Gaston Glass) 6,000*
HOLTRE PRODUCTIONS
French Heels (Irene Castle)..... 5,500
No Trespassing (Irene Castle)..... 6,000*
TILFORD CINEMA STUDIOS
Slim Shoulders (Irene Castle)..... 6,000*

METRO PICTURES CORP.

NAZIMOVA
The Heart of a Child..... 6,239
Madame Peacock 5,428
Billions 5,036
Camille 5,600
METRO CLASSICS, Inc. (Special)
Fourteenth Lover, The (Viola Dana)..... 6,000*
Infamous Miss Revel, The (Alice Lake).... 6,000*
Alias Ladyfingers (Bert Lytell)..... 6,000*
There Are No Villains (Viola Dana)..... 6,000*
Golden Gift, The (Alice Lake)..... 6,000*
Right That Failed, The (Bert Lytell)..... 6,000*
Glass Houses (Viola Dana)..... 6,000*
Kisses (Alice Lake)..... 6,000*
Face Between, The (Bert Lytell)..... 4,997
Seein's Beliving (Viola Dana)..... 6,000*
Hate (Alice Lake)..... 6,000*
Five Dollar Baby, The (Viola Dana)..... 6,000*
They Like 'Em Rough (Viola Dana)..... 6,000*
Sherlock Brown (Bert Lytell)..... 6,000*
MAURICE TOURNEUR PROD.
The Great Redeemer (All Star Cast)..... 5,005
TAYLOR HOLMES PROD.
Nothing But the Truth..... 5,639
The Very Idea..... 5,212
Nothing But Lies..... 4,882
C. E. SHURTLEFF PROD.
The Mutiny of the Elsinore (All Star)..... 5,778
The Star Rover (Special Cast)..... 4,446
The Little Fool (Special Cast)..... 4,670
S. L. PRODUCTIONS
Garments of Truth (Gareth Hughes)..... 4,968
The Hunch (Gareth Hughes)..... 6,000*
Little Eva Ascends (Gareth Hughes)..... 6,000*
Stay Home (Gareth Hughes)..... ????
I Can Explain (Gareth Hughes)..... 6,000*
Don't Write Letters (Gareth Hughes)..... 6,000*
ROLAND WEST PROD.
The Silver Lining (Jewel Carmen)..... 5,846
HOPE HAMPTON PROD.
A Modern Salome (Hope Hampton)..... 5,280
WILLIAM DESMOND PROD.
Fightin' Mad (Special Cast)..... 6,000*
REX INGRAM PROD.
Conquering Power, The (Special Cast)..... 6,000*
Turn to the Right (Special Cast)..... 8,000*
Prisoner of Zenda (Special Cast).....10,497
TIFFANY PROD.
Peacock Alley (Mae Murray)..... 8,000*
Fascination (Mae Murray)..... 7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)...	5,000*
The Empire of Diamonds.....	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet).....	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis).....	6,000*
The Killer (Claire Adams).....	6,000*
Truant Husbands (Mahlon Hamilton).....	5,019
Bars of Iron (Madge White).....	5,000*
The Lure of Egypt (Federal Prod.).....	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy.....	5,635
The Money Maniac.....	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)..	6,000*
Isle of Zorda (Louis Nalpas Production)....	9,000*
Nanook of the North.....	6,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES
Remorseless Love 4,180
Handcuffs or Kisses..... 4,180
The Way of a Maid..... 4,800
Why Announce Your Marriage?..... 5,200
Reckless Youth 5,700
Evidence ..... ????
EUGENE O'BRIEN STAR SERIES
Is Life Worth Living?..... 5,019
Clay Dollars ..... ????
Chivalrous Charlie 4,543
The Prophet's Paradise..... 4,000*
Channing of the Northwest..... 4,725
John Smith ..... ????
CONWAY TEARLE SERIES
Bucking the Tiger..... 5,333
The Fighter 6,000*
After Midnight ..... ????
The Man of Stone..... 4,676
A Wide Open Town..... 4,650
The Referee ..... ????
OWEN MOORE STAR SERIES
The Chicken in the Case..... 5,261
A Divorce of Convenience..... 5,000*
SPECIAL PRODUCTIONS
The Sin That Was His (Wm. Faversham).. 5,600
Red Foam (Ralph Ince Special)..... 5,500
Who Am I? (All Star)..... 4,938
A Man's Home (All Star)..... 4,580
Conceit (All Star)..... 4,580
Reported Missing (Owen Moore)..... ????
SELECT PICTURES
Seeds of Vengeance (Bernard Durning)..... 5,000*
The Servant Question (William Collier)..... 5,000*
Just Outside the Door (Edith Hallor)..... 5,000*
REPUBLIC FEATURES
The Gift Supreme (Bernard Durning)..... ????
Children of Destiny (Edith Hallor)..... ????
REVIVALS
The Lone Wolf (Hazel Dawn and Bert Lytel) 5,158*
DeLuxe Annie (Norma Talmadge)..... 5,000*
By Right of Purchase (Norma Talmadge).. 5,000*
The Safety Curtain (Norma Talmadge)..... 5,000*
Forbidden City (Norma Talmadge)..... 5,000*
A Pair of Silk Stockings (Constance Talmadge) 5,000*
Mrs. Leffingwell's Boots (Constance Talmadge) 5,000*
Good Night Paul (Constance Talmadge).... 5,000*
Experimental Marriage (Constance Tamadge) 5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)... 7,800
The Love Flower (D. W. Griffith Prod.).. 6,800
The Lovelight (Mary Pickford)..... 7,800
The Nut (Douglas Fairbanks)..... 5,800
Dream Street 9,400
Through the Back Door (Mary Pickford).. 7,000*
Carnival (Matheson Lang)..... 7,000*

	Footage
Way Down East (D. W. Griffith Prod.)....	11,000*
Disraeli (George Arliss).....	7,000*
I Accuse (Abel Gance Prod.).....	8,250
Iron Trail, The (Rex Beach Prod.).....	7,000*
Little Lord Fauntleroy (Mary Pickford)....	9,984
Three Musketeers (Douglas Fairbanks).....	11,750
Doll's House, A (Nazimova).....	????
Ruling Passion, The (George Arliss).....	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES
Conflict (Priscilla Dean)..... 6,205
Foolish Wives (Eric Von Stroheim).....12,000*
Wild Honey (Priscilla Dean)..... 7,000*
Man to Man (Harry Carey)..... 7,000*
The Trap (Lon Chaney)..... 7,000*
Going Straight (Mary Pickford)..... 2,000*
The Storm (Virginia Valli and House Peters) 8,000*
UNIVERSAL FEATURES
The Dangerous Little Demon (Marie Prevost) 5,000*
The Bear Cat (Hoot Gibson)..... 5,000*
The Man Under Cover (Herbert Rawlinson) 5,000*
A Wonderful Wife (Miss Dupont)..... 5,000*
The Man Who Married His Own Wife (Frank Mayo) 5,000*
Second Hand Rose (Gladys Walton)..... 5,000*
Kissed (Marie Prevost)..... 5,000*
Step On It (Hoot Gibson)..... 5,000*
The Black Bag (Herbert Rawlinson)..... 5,000*
Her Night of Nights (Marie Prevost)..... 5,000*
Trimmed (Hoot Gibson)..... 5,000*
The Trouper (Gladys Walton)..... 5,000*
The Married Flapper (Marie Prevost)..... 5,000*
Afraid to Fight (Frank Mayo)..... 5,000*
The Loaded Door (Hoot Gibson)..... 5,000*
Don't Shoot (Herbert Rawlinson)..... 6,000*
Paid Back (Gladys Brockwell and Stuart Holmes) 5,000*
Top O' the Morning (Gladys Walton)..... 5,000*
The Galloping Kid (Hoot Gibson)..... 5,000*
MAE MURRAY SPECIAL PRODUCTION
The Delicious Little Devil (Mae Murray).. 6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES
The Prodigal Judge..... 7,200
Gypsy Passion 6,000*
The Sheik's Wife..... 6,000*
Too Much Business..... 7,000*
My Wild Irish Rose..... 7,000*
The Ladder Jinx..... 6,000*
The Ninety and Nine..... 7,000*
ALICE JOYCE PROD.
The Scarab Ring..... 5,598
The Inner Chamber..... 5,951
CORINNE GRIFFITH PROD.
Received Payment 5,000*
Island Wives 5,000*
A Virgin's Sacrifice..... 5,000*
Divorce Coupons 5,000*
EARLE WILLIAMS PROD.
Three Sevens 5,000*
The Man from Downing Street..... 5,000*
Restless Souls 5,000*
ANTONIO MORENO PROD.
The Secret of the Hills..... 4,900
A Guilty Conscience..... 5,000*
ALICE CALHOUN PROD.
The Little Minister..... 6,000*
The Angel of Crooked Street..... 5,000*
The Girl in His Room..... 5,000*
A Girl's Desire..... 5,000*
WILLIAM DUNCAN PROD.
Where Men Are Men..... 5,000*
Steelheart 6,000*
No Defense 6,000*
The Silent Vow 5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)
She Sighed by the Sea- side — Made in the Kitchen
Call a Cop
BEN TURPIN COMEDIES (2)
Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)
The Devil's Foot — A Case of Identity
The Dying Detective — A Scandal in Bohemia

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)
A Rag Doll Romance — A Penny Reward
How to Grow Thin (Special) — A False Alarm
Circus Days
CHESTER COMEDIES (2)
Snooky's Blue Monday — Snooky's Wild Oats
CHESTER OUTINGS (1)
The Last Hop — Jogging Across Sawtooth
Music in the Air
CHESTER SCENICS (1)
Old Moose Trails — New Wine in Old Bottles
CHRISTIE COMEDIES (2)
'Twas Ever Thus — A Hickory Hick
Oh! Promise Me! — Bucking Broadway
'Tis the Bull — Mile-a-Minute Mary
Fair Enough — Cold Feet
Any Old Port

CINAL FILMS—SLOW SPEED (1)
The Manly Art of Self-Defense — Annette Kellerman in High Diving
Golf
GAYETY COMEDIES
Wild and Willie — Standing Pat
Assault and Flattery
KINOGRAMS (1)
News Reel—Sunday and Thursday
MERMAID COMEDIES (2)
Step This Way — Danger
The Rain Maker — Poor Boy
Spooks — Rapid Fire
MISCELLANEOUS (1)
Could Columbus Discover an America? — The Crater of Mt. Katami
Dixie (2)

Moonshine Valley

Released by Fox. Story by Mary Murillo. Scenario by Mary Murillo and Herbert Brenon. Cameraman, Tom Malloy. Directed by Herbert Brenon. Length, 5679.

CAST AND SYNOPSIS

Ned Connors, William Farnum; His Wife, Sadie Mullen; Dr. Martin, Holmes Herbert; Nancy, Dawn O'Day.

One evening, Ned Connors and his wife who live in the mining country out west see a wagon passing along the edge of a cliff, the driver apparently unconscious. Rushing to the spot Connors rescues the man and brings him into the house and they nurse the stranger back to health. Ned returning one day from a prospecting trip, find the two in an embrace. He sends his wife into the house and orders the stranger to leave. As Connors turns, Martin fires a shot that strikes him in the head. He covers the body with leaves and tells the girl he killed her husband in a fair fight. She leaves with him hurriedly. Connors has only been struck unconscious. After his recovery, he becomes a drunkard and swears to get the man who robbed him of his wife. Three years later he finds a little girl lost in the woods and not being able to learn where she belongs he keeps her. The little child brings new happiness into his life. Some time later she is taken ill with fever. He goes for a doctor and is directed to a cabin into which a doctor has just taken shelter. Here he comes face to face with the man he had sworn to kill but promises him no harm will come if he consents to attend the child. The doctor finds that the baby is his wife's child and in an attempt to steal her is killed by Connors, who takes the body back to the cabin where his wife is, and through the child a reconciliation is made.

There is a lot of action in Mary Murillo's story "Moonshine Valley" but for all of that the plot seems draggy and trite. It is along the lines of the usual triangle melodrama and although numerous points of appeal are scattered throughout the picture it could hardly be classed as having anything above the average entertainment values. To an audience who enjoy William Farnum there is little doubt that the picture will prove to be a satisfying attraction.

Moonshine Valley

Points of Appeal.—Aside from the drawing power that the star may possess one of the most attractive features of the story is the clever little child actress who will win the hearts of all spectators. There is a good bit of humor and pathos that is brought in through her entry into the story. Her acting is "cute" and succeeds in relieving the triteness of the plot to some extent.

Cast.—William Farnum does one of his typical roles as Ned Connors. His display of man power is as forceful as ever. Sadie Mullen, as his wife, possesses a pleasing personality and her emotional roles are done with splen- sa did feeling. Holmes Her- ve bert, as Dr. Martin, is st good. Dawn O'Day, as ma Nancy, the little three ear old girl, is a fine lit- gi e actress and she is justly entitled to share honors with the fo ar in this production.

Pe **Photography, Lighting, Direction.**—There are no unusual shots Ga this, although the exteriors are effective. The interiors are do d and ample lighting has been supplied in every instance. i tinuity is even, with a fair amount of interest sustained. teri ction good. bee and

Under Oath

Selznick Photoplay in Five Parts. Author, Edward J. Montague. Director, George Archainbaud. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Shirley Marvin, Elaine Hammerstein; James Powers, Mahlon Hamilton; Hartley Peters, Niles Welsh; Chester Marvin, Dwight Chitterdon; Steve Powers, Carl Garrard; Ralph Marvin, Wallace McDonald.

Big Jim Powers defeats his financial rival, Chester Marvin, in a final Wall Street battle. Martin is at his mercy if Powers chooses to ruin him utterly. Chester's daughter, Shirley, persuades her financee, District Attorney Hartley Peters, to intercede with Jim Powers. The latter proposes to call off the fight on condition that Shirley marries his degenerate brother, Steve. Peters refuses, but Shirley, to save her father, goes to Powers and consents. Her undaunted courage wins big Jim's admiration and on the day set for the wedding Powers stops it and releases her from her bargain. Shirley sees that there is a human and honorable side to the much detested big Jim. Steve reproaches Jim for his action, determines to get even, goes to Peters, who has broken off his engagement with Shirley, and offers him evidence to send Jim to jail. Shirley warns Jim, who is now in love with her. Steve is killed and Jim arrested on suspicion of murder. When Steve was slain, Shirley was with Jim, but he refuses to prove an alibi by drawing her into the case and hurting her reputation. Peters proceeds to prosecute but Jim is saved by Shirley offering an unbreakable alibi. Jim and Shirley are united.

Swift action, good direction, excellent acting and fine photography combine to make "Under Oath" an extremely interesting picture and admirable starring vehicle for Elaine Hammerstein. There are many strong dramatic situations in evidence, the plot is coherent at all stages, skilfully developed and prolific in surprises, not the least of which is the sudden discovery that the seemingly implacable and unscrupulous Jim Powers is very much of a man after all, behind the mask of indifference he wears. Nor is his reform under the heroine's influence an unconvincing episode, for it is brought about in such natural fashion as to ring true and leaves the spectators gratified over the outcome, something not always accomplished by screen stories which start off with heroes painted in rather dark colors. "Under Oath," viewed from every angle, is just the sort of film calculated to please the majority of movie patrons and should prove a valuable box office asset.

Under Oath

Points of Appeal.—The heroine's willingness to sacrifice herself for her father's sake gains sympathy from the outset, a feeling which is intensified when she resolves to risk her reputation for the sake of the man she has learned to appreciate at his true value, and love. The element of suspense is well sustained throughout and the climax hard to anticipate.

Cast.—Elaine Hammerstein is very attractive in the role of Shirley Marvin and gives a performance remarkable for its emotional strength and tender power of appeal. She is supported by a talented cast, Mahlon Hamilton scoring a decided hit by his clean-cut, impressive impersonation of big Jim Powers and the well balanced work of the rest of the company calling for unqualified praise.

Photography, Lighting, Direction.—There are many handsome interiors shown, the exterior shots are skilfully filmed and good lighting prevails from start to finish. The action is fast and the continuity unbroken.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENICS BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Missing Men — My Country
Nights of Many Shadows — The One Man Reunion
SELIG-ROBK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit?
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials
TORCHY COMEDIES (2)
Torchy and Orange Blossoms — Torchy's Hold Up
Torchy Steps Out
Torchy's Ghost
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
First Families of America
Seeing San Marino
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Moritz — The Jungfrau Railroad
Wildest Wales
Kilawea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Slaying the Hippopotamus
Jungle Dancers — The Land of the Pygmies
The Lion Killers

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozem Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Blacksmith — Cops
The Boat — My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It With Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
All Wrong — The Toreador
Don't Tickle — The Chauffeur
The Guide — Hot Dog
The Sailor
AL. ST. JOHN SERIES (2)
The Happy Pest — Straight for the Farm
Fool Days — The Studio Rube
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead
LUPINO LANE SERIES (2)
The Broker
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change Your Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Holligan in "Doctor Jekyll and Mr. Zipp"
Happy Holligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Holligan in "The Blacksmith" — Happy Hooligan in"Oil"
Happy Holligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
Seein' Things on the Orinoco
The Island of the Mist — Unshod Soldiers of the King
Through the Earth — No Reg'lar Bird
What Is Your Body Worth? — Chemical Inspiration
A Paradise for Birds — Safe Combination
Venice of the Orient — The City That Never Sleeps
Action of the Human Heart
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washington Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fenimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS——Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of August 27
Mutiny (The Timber Queen No. 7) ..... 2 reels
Rough on Romeo (Paul Parrott) ..... 1 reel
The Mechanical Horse (Aesop Fables) ..... 2/3 reel
Hear 'Em Rave (Lloyd reissue) ..... 1 reel
Makin' Movies (Johnny Jones) ..... 2 reels
Rolin Comedy ..... 1 reel
Screen Snapshots No. 7 ..... 1 reel
Week of September 3
The Smugglers' Cave (The Timber Queen No. 8) ..... 2 reels
Wet Weather (Paul Parrott) ..... 1 reel
Fearless Fido (Aesop Fables) ..... 2/3 reel
Off the Trolley (Loyd reissue) ..... 1 reel
His Own Law (Leo Maloney) Known as Range Rider Series) ..... 2 reels
Week of September 10
Horned Fury (The Timber Queen No. 9) 2 reels
The Boy and the Bear (Aesop Fables) ..... 2/3 reel
Si, Senor (Lloyd reissue) ..... 1 reel
Screen Snapshots No. 8 ..... 1 reel
One Terrible Day (Featuring Children) Will be known as "Our Gang" Comedies ..... 2 reels
Paul Parrott Comedy ..... 1 reel
Week of September 17
Human Vultures (The Timber Queen No. 10) 2 reels
Paul Parrott Comedy ..... 1 reel
The Two Explorers (Aesop Fables) ..... 2/3 reel
Come and Get Me (Leo Maloney-Range Rider) ..... 3 reels
Count the Votes (Lloyd reissue) ..... 1 reel
365 Days (Snub Pollard) ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Speed 'Em Up — Hello Mars
Ten Seconds — Henpecked
Three Weeks Off — Bath Day
Horse Tears — Kid Love
Live Wires — Hickville's Romeo
Apartment Wanted — Cured
You and Me — Foolish Lives
Short Weight
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 4
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 6
SERIALS
The Diamond Queen (Eileen Sedgwick) ..... 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) ..... 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
STAR COMEDIES (1)
A Shaky Family Tree — Caesar's Ghost
His Prehistoric Blunder — Unfermented Bricks
Easy to Cop — The House of a Thousand Trembles
Should Watchmen Sleep
Cured by Radio — Simply Shocking
High Fliers — Accidents Will Happen
All Balled Up — The Wall Nut
Society Hoboes — Matinee Idles
A Spirited Affair — Young Ideas
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Seeing Red — The Hour of Doom
Plain Grit — At Large
Daring Dangers — Dead Game
Go Get 'Em Gates — Come Clean
Two Men — Tracked Down
Ridin' Through — The Gypsy Trail
Unmasked — The Soul Herder
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
The Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) ..... 15 Episodes
The Veiled Mystery (Antonio Moreno) ..... 15 Episodes
The Silent Avenger (William Duncan) ..... 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson ..... 15 Episodes
Breaking Through ..... 15 Episodes

The Crusader

Released by Fox. Story by Allen Sullivan. Scenario by Jack Strumwasser. Cameraman, David Abel. Directed by Howard Mitchell. Length, 4780 Feet.

CAST AND SYNOPSIS

Peter Brent, William Russell; Mary Dart, Helen Ferguson; Jim Symonds, George Webb; Bob Jephson, Carl Gantvoort; Mrs. Brent, Gertrude Claire; "Gunboat" Clark, Fred Kohler; Alice, Fritzie Brunette; Louis Bradeaux, Ralph Cloninger.

Peter Brent wants to seek his fortune but he cannot leave his mother. Mary Dart, who has been Peter's sweetheart since childhood tells him she is moving to the city and has come to say goodby. Peter learns that her father is going to associate in business with Jim Symonds whom Peter knows is successful but unprincipled. His mother, noticing his discomfiture, tells him to go out into the world. Peter goes to a lumber camp. One day he learns about a great silver find. Finally he strikes a vein, stakes his claim, and starts for the registry. He is attacked by two men who set off to register the claim for themselves. Alice, who lives with her father on land adjoining Peter's claim, witnesses the scene, and after reviving him, tells him what has happened. Peter follows the men and regains his property. He, then, wires Symonds for a loan to work the mine. Symonds loves Mary, but she tells him she is engaged to Bob Jephson, a young mining engineer in Symond's employ. Bob is sent by his employer to investigate Peter's proposition. Bob and Peter learn they love the same girl. Peter takes his disappointment with good grace. Symonds later goes to the mine. While in there an explosion occurs and he escapes but the others are buried beneath. He leaps into a canoe and paddles down stream. Passing Alice and her father. Sensing trouble they rush to the mine and rescue the victims. Bob and Mary are reunited and Peter becomes engaged to Alice.

A somewhat stereotyped story possessing some entertaining qualities. The chief fault of the picture seems to lie in the fact that much of the action is anticipated and the interest in the various happenings is therefore practically negative. However, "The Crusader" has possibilities of furnishing good entertainment in a house that thrills over a villainous half-breed's treachery, in league with an unscrupulous stock promoter, to outdo the hero. William Russell is the crusading hero who sets forth to seek his fortune and although the actual plot has undergone a succession of noticeable changes, the action follows along the beaten path for the most part.

The Crusader

Points of Appeal.—Admirers of the star will be satisfied with the material he is given in this. The story offers a double romance and affords melodrama aplenty. A well known cast also contributes largely to the interest in the development of the story. The rescue from the tunnel in the mine is fairly exciting and the scenes where Peter saves the people from investing in the worthless stock makes a good climax.

Cast.—William Russell gives a satisfactory performance in his role as Peter Brent. Helen Ferguson, as Mary Dart, is good. Carl Gantvoort, as Bob Jephson, and Fritzie Brunett, as Alice, also do some pleasing work. Supporting cast is good.

Photography, Lighting, Direction.—There are some nice exteriors and long shots. The interiors are good and all have been adequately taken care of in lighting. Action fairly good and direction satisfactory.

The Prince and the Pauper

German Photoplay in Six Parts. Adapted From Mark Twain's Novel of Same Title. Distributing Company Not Yet Selected. Director, Alexander Kardo. Running Time, Sixty-Nine Minutes.

CAST AND SYNOPSIS

Edward, Prince of Wales and Tom Canty, the Pauper, Tibi Lubin; Miles Hendon, Francis Everth; John Canty, Francis Herter; Henry VIII, Alfred Schreiber; Hugh Hendon, Wilhelm Schmidt; Lady Edith, Ditta Ninjan; Isabel, Spanish Infanta, Lily Lubin; Lord Chancellor, A. D. Weisse.

Tom Canty, London slum lad, is born on the same day as the Prince of Wales, of whom by a strange freak of nature, he is the living likeness. Wandering outside the palace gates the ragged urchin peeks through at the young prince at play. A sentry abuses and orders him away. The prince intervenes, rebukes the soldier and brings Tom into the palace. There the two boys confer and the prince, moved by Tom's stories of life with his ragged playmates, insists upon exchanging clothes with him and going forth to seek adventure. The prince goes out into the world and speedily discovers that a poor boy's life is full of trouble. He is beaten by Tom's thieving father who thinks his son is crazy when the latter claims to be the prince, and is forced to accompany him into the country with a gang of robbers. Tom, on the other hand, finds the royal life bewildering. The king, his father, believes his son's mind to be affected, but compels all the attendants to pay him due respect. In his wanderings the prince is succored by Miles Hendon, an honest soldier of fortune, who also deems him mad, but defends him. Miles takes the prince to his ancestral home, where he finds his brother Hugh has seized the estates and Miles' sweetheart, Edith. In due course of time the king dies and preparations are made to crown Tom Canty. Separated accidentally from Miles, the prince steals into Westminster Abbey where he hides in a tomb. As Tom is about to be crowned the ragged prince appears and asserts his right. Tom confirms his statement, which is proved by the prince and the latter is crowned king of England. Tom becomes the prince's ward, Miles Hendon is rewarded and his false brother punished.

With a few trifling exceptions the original plot of the "Prince and The Pauper" has been quite closely adhered to by the foreign producers of this film, who have succeeded in turning out a picture which should find favor with young and old. Its atmosphere and color is delightful, the scenes depicting ancient London are beautifully executed and the handling of the crowds is extraordinarily well done. In point of magnificent pageantry and imaginative conception of the pomp and grandeur surrounding the court of Henry VIII the feature attains a high-water mark of excellence which reflects lasting credit on director Alexander Kardo. Yet the human note has not been sacrificed to exploitation of purely spectacular effect, for the touching story of the tender-hearted young prince and his ragged associate is preserved and developed in all its simple power.

Prince and Pauper

Points of Appeal.—Artistically the picture is a delight to the eye and from the beginning of things one's sympathy goes forth unsparingly to the brave little prince who holds himself so royally and bids fate defiance amid the bewildering surge of pauper life into which he is suddenly hurled. A particularly impressive moment is that in which the prince appears during the coronation and asserts his right to the crown, and there is just enough sly comedy in Tom Canty's work to lighten the serious trend of the tale.

Cast—Tibi Lubin is an exceptionally talented little actor and his pantomime in the dual role of the prince and Tom is expressive and convincing. Also, he is free from the curse of camera consciousness which handicaps so many juvenile stars. Francis Everth is a notable figure as the reckless, good-humored soldier of fortune, Miles Hendon, Alfred Schreiber a dignified and truly kingly Henry VIII and the work of the supporting cast is all that could be desired.

Photography, Lighting, Direction.—There are some good double exposures, splendid interiors and luxurious sets. Too much praise cannot be accorded the skilful filming of the exterior shots and the lighting is effective. The continuity holds together well and the action moves rapidly.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on the Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage a la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELYWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

The Hands of Nara

Metro Photoplay in Six Parts. Author, Richard Washburn Child. Director, Harry Garson. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Nara Alexieff, Clara Kimball Young; Boris Alexieff, Count Orloff; Emlen Claveoux, Elliott Dexter; Connor Lee, Edwin Stevens; Adam Pine, Vernon Steel; Doctor Claveloux, John Milterne; Emma Gammell, Margaret Loomis; Mrs. Miller, Martha Maddax; Carrie Miller, Dulcie Cooper; Gus Miller, Ashley Cooper; Vanessa Yates, Myrtle Steadman; Mrs. Claveloux, Eugenie Bessemer.

Nara Alexieff, daughter of Boris, a wealthy Russian landowner, escapes to America after her parents die during the Bolsheviki revolution. In New York, she is patronized by Mrs. Vanessa Yates, wealthy widow, at whose home she becomes acquainted with the secretary, Emma Gammell, Adam Pine, a sculptor, Dr. Emlen Claveloux, eminent physician and Connor Lee, the latter an ex-actor and fake spiritualist. Pine becomes fascinated with Nara's beautiful hands and reproduces them in marble. Lee persuades Nara that she is a medium and induces her to join him in experiments in healing the sick with her wonderful hands. Nara is successful as a healer. Emlen believes he loves the sculptor and they separate. Emlen's father is a strong foe of spiritualists, but she changes his views by curing his sick wife. Emlen, however, insists that her power is fraudulent and due to his opposition she leaves the patient. Nara returns to the tenement district whence she originally came. During a paralysis epidemic her aid is implored by the people, but she is powerless to help them. She is attacked by an angry mob but rescued by Emlen, who tells her she has made him believe that faith is an important factor in healing and that he loves her.

Hands of Nava

The brilliant success attained by one big film whose theme was that of faith-healing has naturally brought forth many imitations in its wake, of more or less value from an entertaining standpoint. "The Hands of Nara," it must be confessed, belongs in the category of minor values. It is an exasperating sort of yarn, which wanders about bewilderingly in blind pathways of utterly superfluous detail and has little to recommend it outside of some excellent photography, ornate sets and a lavish display of gowns warranted to charm the feminine eye. But the story is altogether unconvincing and while successful in demonstrating the fact that Clara Kimball Young possesses a pair of hands worthy of adorning advertisements for a de luxe manicurist parlor, gets absolutely nowhere in point of human interest. The star's name may prove a good box office asset during initial showings of this picture, but patrons whose expectations of entertainment are based on memories of better productions in which Miss Young has appeared will be doomed to disappointment.

Points of Appeal.—The start of the picture, dealing with events in Russia, is too long drawn out and quite unnecessary, so far as the continuation of events is concerned. A shooting incident in Mrs. Vanessa Yates' home seems to be introduced simply for the purpose of adding variety to things, as it is otherwise quite superfluous. Nara as a healer impresses one as rather a joke and confused, crowded sub titles merely help to impede the direct action, which drags considerably at times.

Cast.—Clara Kimball Young is physically attractive as Nara and does the best that could be expected with an impossible role, wearing many handsome costumes with her customary grace. Elliott Dexter is a very likeable hero, Edwin Stevens furnishes a good character sketch of the fakir, Connor Lee, and the rest of the support do commendable work under adverse conditions.

Photography, Lighting, Direction.—Some pretty views of New York harbor are shown, there are many handsome interiors, luxurious sets and artistic lighting effects. The action moves jerkily and the continuation is badly broken throughout.

Rich Men's Wives

Al Lichtman Corporation Photoplay in Six Parts. Authors, Frank Dazey and Agnes C. Johnston. Scenario by Lois Zellner. Director, Gasnier. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

John Masters, House Peters, Gay Davenport, Claire Windsor; Mrs. Lindsey-Blair, Rosemary Theby; Juan Camillo, Gaston Glass; Mrs. Davenport, Myrtle Stedman; Jackie, Richard Headrick; Estelle Davenport, Mildred June; Mr. Davenport, Charles Clary; Reggie, William Austin; Maid, Carol Holloway; Nurse, Martha Mattox.

Gay Davenport, daughter of wealthy but neglected parents, is wed to John Masters, millionaire. They have one child, Jackie. Because her husband is absorbed in business matters, Gay grows resentful, flirts with Juan Camillo and is surprised by Masters at a moment when Juan has presumed too far and has been repulsed by the young wife. But Masters refuses to believe her innocent and threatens divorce, unless she submits and leaves him quietly. Gay does so, returning home to find her father in poor circumstances and her mother unsympathetic with her misfortune. She strikes out for herself. Her only friends are Estelle, her younger sister, and Ella, her former maid, from whom she obtains news of Jackie. Masters will not permit her to see the child, who is led to believe that his mother is dead. Mrs. Lindley-Blair knows the truth about Gay's innocent adventure with Camillo, but sets out to capture Masters. On a night of revelry at Master's house Gay manages to get in and see her child. During a ball-room frolic it is decided that the scene needs a Cupid and a woman goes upstairs to bring down Jackie. She mistakes Gay for a nurse, takes the child to the company and undresses him, making him ill. Gay, desperate, rescues Jackie and upbraids Masters. He recognizes the true worth of his wife and they are reconciled.

Rich Men's Wives

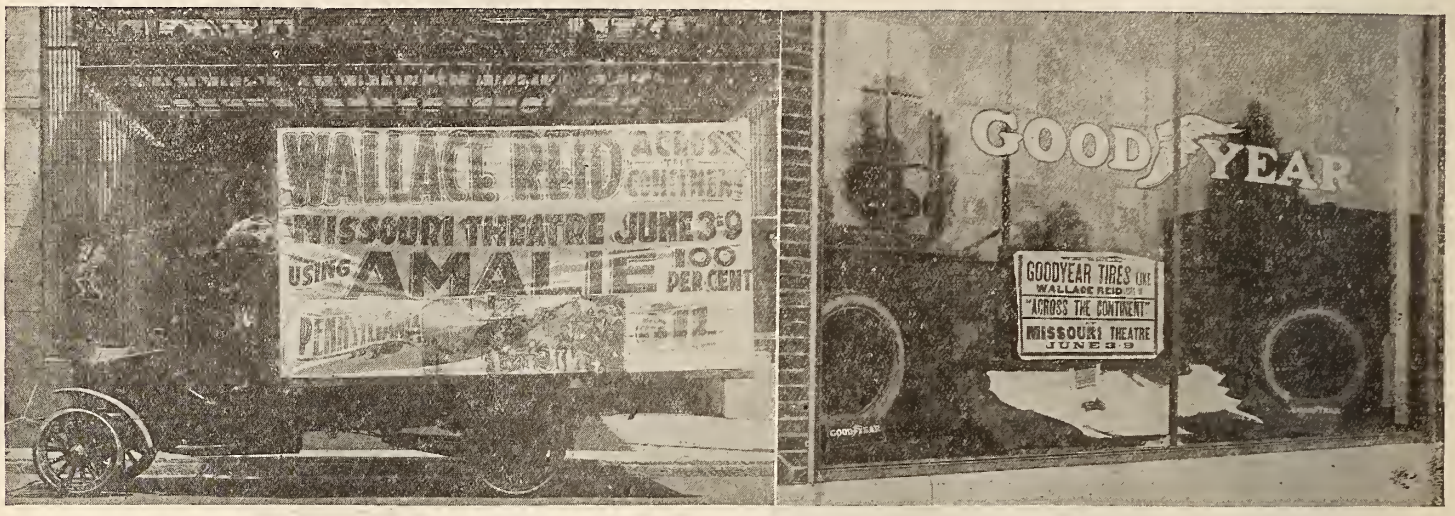
The social follies of the idle rich and evils resulting therefrom have been so frequently exploited on the screen that the moulding of such subjects into a picture retaining any semblance of originality becomes a task of extreme difficulty. Yet, thanks to the skilful technique of director Gasnier and the intelligent work of his players this time-worn theme is so well handled and stirred into fresh vitality that "Rich Men's Wives" registers as an attraction which is likely to win popular favor. It may be objected that the "high jinks" indulged in by the wealthy guests in the hero's palatial residence are characteristic of the few, rather than the many who possess unlimited financial resources. But the majority of movie patrons prefer to think otherwise, consequently this feature by falling in line with their views, has a decided commercial value. And the quality which lifts it head and shoulders above the ordinary photoplay is the tremendous amount of sympathy it creates for the suffering young mother and her pretty baby boy. The lure of maternal love is irresistible when it doesn't degenerate into sickly sentimentality and "Rich Men's Wives" is refreshingly free from the slightest trace of "slushy" striving after effect. Summed up, the feature presents excellent box office possibilities and is worthy the attention of all exhibitors.

Points of Appeal.—The picture gathers force as it porceeds, such scenes as that in which the baby boy kisses his outcast mother through the glass door brought tears to the eyes of the huge audience which packed the big Capitol Theatre, New York, during its initial showing and there were many other moments when the sympathy of the crowd was expressed loudly, a sure test of the heart interest striking right home. Artistically the picture is a treat and its climax is tender and pleasing.

Cast.—Claire Windsor is pathetically alluring as the young mother, House Peters fills the husband role acceptably, Rosemary Theby is an attractive siren and Jackie, as played by winsome little Richard Headrick, stands forth as a wonderful bit of juvenile impersonation. The support is adequate.

Photography, Lighting, Direction.—There are a number of beautiful interiors, the exterior shots of water and garden landscape are exquisitely filmed and perfect lighting prevails. The continuity is smooth and the action moves swiftly.

Some Tieups That Spelled Profit



The automobile dealers are live operators and only th e opportunity was needed to produce some big cooperative advertising between them and the theatre. Paramount's "Across the Continent" supplied the means and the above illustration of how the Missouri Theatre, St. Louis, tied up with the Amalia Oil Company, whose truck is shown on the right, and the Goodyear Tire window on the left, shows the result.

Are Your Belongings

Bought and Paid For?

Celebrate Butler's

PAY UP CAMPAIGN

By Paying All Current Bills

YOU PAY PETER SO PETER CAN PAY PAUL

ENDORSED BY

Butler Board of Commerce

Mon-Tues-Wed-June 12, 13, 14

Be Sure To Go and See

BOUGHT AND PAID FOR

A Paramount Picture

With Jack Holt and Agnes Ayres

LYRIC THEATRE

MON-TUES-WED-JUNE 12th, 13th and 14th

The advertising paid for by the Chamber of Commerce at Butler, Pa., through a cooperative drive in which Paramount's "Bought and Paid For" was the center of a "Pay Up" campaign.

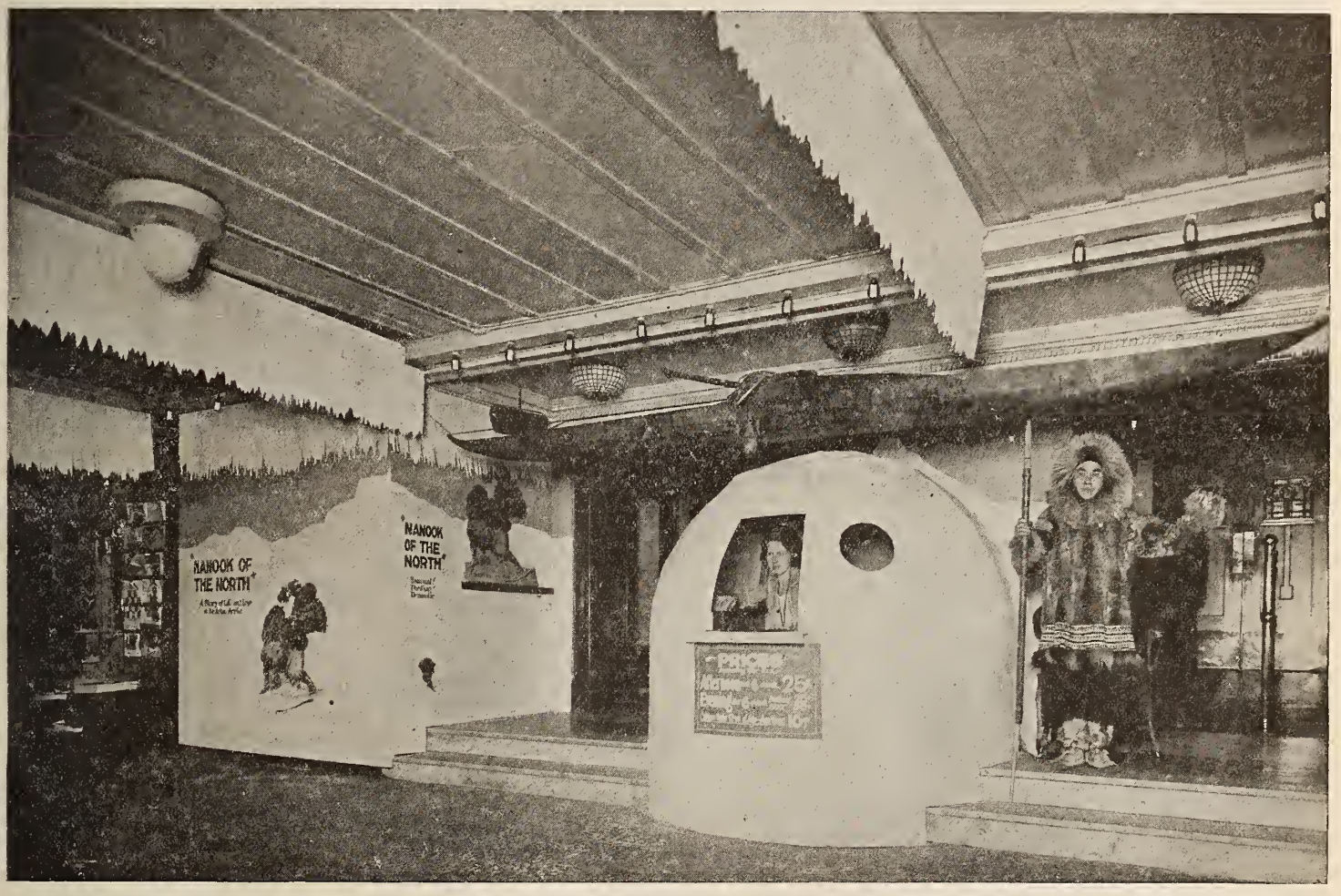
Sid Graumon's campaign for "Nice People" at the Rialto, Los Angeles, was far-reaching and used every medium. It incluaed a tieup with a motor agency in which a brand new car of smart model was placed at the disposal of the theatre for the purpose of driving a "Nice Couple" about town.

On the right a parade in which nine different agencies tied up with Manager Joseph Choate of the Majestic, East St. Louis, Ill., for a big ballyhoo of the showing of "Across the Continent." Left: Mack Trucks displayed in the streets of Syracuse, N. Y., well covered with ad lines for the engagement of "The Good Provider" when the Paramount offering played the Strand. Arranged by Manager W. D. McDowell.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre



The drama of Arctic life which Pathe offers under the title "Nanook of the North" has inspired exhibitors to many fine achievements in special lobby decorations. But it is doubtful if any thus far attempted have surpassed in either advertising or pictorial value this arrangement of the Heilig Theatre at Portland, Ore. It necessitated no extraordinary properties, aside from the usual amount of compo board regularly used for these effects.

Exploitorials

ONLY a really great trickster like Fate could contrive a situation like this: A theatre, closed Sundays through a local ordinance fostered by some of the churches, was the only place in town not affected by the light famine resulting from a strike in the town power plant. The management of the theatre thereupon offered the use of the house to the churches for their Sunday night services, and it was gratefully accepted. There's an exploitation stunt for you. Of course it was a rare opportunity. On the other hand it was a rare display of vision on the part of the particular showman.

THE new Marion Davies vehicle, "The Young Diana," seems to have about everything in the way of exploitation material. Everything is ultra-ultra, the star's costumes, the settings, the sumptuous atmosphere, the search and accomplishment of eternal youth, etc., etc. There are as many angles as a Cubist's conception of the Manhattan sky line.

THE star of prosperity must be on the upward course of its orbit if there is anything truly prophetic in the preparations of theatres all over to boost their programs up again after a summer of curtailment all along the line. Houses that cut their shows to the bone and houses that were closed up altogether are reported to be showing the first signs of blossoming out into full flower again.

LOOKING at the crowds that gathered in front of the Rivoli during the stay there of "Blood and Sand" made one feel that he was not the hardest working person in New York by two jobs at least. It's a safe wager that the ticket sellers and takers at the Rivoli learned more than was good for the enjoyment thereof about what it means to be really busy on a hot day.

TOM KENNEDY

George Schade, imported a woman's band to liven things up in Sandusky for the showing at his theatre of First National's "Red Hot Romance" The bandstresses gave the public concerts at which there was a big banner display of the fact that they were playing at performances of "Red Hot Romance" at the Schade Theatre.

These attractive youngsters dressed in the costumes of the Louis XVI period, served as program girls, distributing the programs in the lobby, for the showing of United Artists' "Orphan's of the Storm" at the Princess Theatre, Montreal. They are sisters and eight years old. Their appearance in front of the theatre proved a worth while attraction.

Something to make them look. Anything to make them look. The Gilbert Theatre, Beatrice, Neb., did it with a washline draped with some articles of clothing and the caption "I can't take these along on the Great Adventure." The flash, of course, was for First National's "The Great Adventure."

Heap Coals of Fire

A. W. and R. T. Kaspar run the Electric Theatre in Pomeroy, O., which is the First National house in that city. They have an unfailing supply of power, whereas the power supplying the churches broke down recently owing to the closing of the mines.

As soon as the Kaspars learned of the church's plight they got busy despite the fact that the church element had been largely responsible for the local ordinance closing the motion picture theatres on Sundays, the owners of the Electric promptly turned their house over to the members of all churches to hold religious services on Sunday. The offer was accepted and has built up good will for the theatre of inestimable and lasting value.

Another Daddy

One of the best selling angles for a Tommy Meighan picture continues to be his love for children. Manager Ross Rogers, of the Mission Theatre, Amarillo, Tex., got the whole town interested in the "Bachelor Daddy" by giving a free showing to the inmates of the local orphanage.

Local automobile companies not only endorsed the project but donated enough trucks to transport the youngsters to and from the theatre. Mr. Rogers gave the agencies permission to banner their trucks with advertising matter, and the agencies came back at him and let him put on announcements of the picture.

Naturally a hundred kids piled on each truck didn't maintain the decorum of a church and they transferred their conveyances into noisy ballyhoos for the picture. The trucks gave the kids a ride through town.

A confectioner also saw a chance of combining good philanthropy with good publicity and set the kids up to ice cream cones and candy.

The newspapers took advantage of the news angle of the stunt and the theatre, the picture, the agencies, and the confectioner got front page stories. Mr. Rogers only expense was his share of the banners which cost a little over $10.

Here's Midsummer Santa

The manager of the Lyda, Grand Island, Neb., worked a new one for his showing of "Hail the Woman."

Remembering that it was the man biting the dog who won the headlines in the paper, he used a Santa Claus for his street ballyhoo in the middle of summer. When wintertime comes around, if this manager's convictions persevere, he'll probably have some poor son of toil walking the sidewalks in a palm beach suit.

"Nanook" Song Out

The success "Nanook of the North" has resulted in a new fox-trot, "Nanook," which will be heard in a new musical production on Broadway and will also be used as an aid in the exploitation of the feature. The song was written by Herb Crooker, Milt Hagen and Victor Nurnberg, who were also responsible for the Oriental fox-trot, "The Isle of Zorda," inspired by the photoplay of the same title.

Arrangements for orchestras are now being completed and will be ready soon for various theatres playing the picture. Also, tie-up with music stores during the run of the picture are to be arranged.

The Stage Lobby

When the Stage Is Set Then the Action Begins

Illustrating the art of pictorial expression in lobby display. It's a worthwhile ambition to make the lobby decoration convey something of the atmosphere and character of the play as well as compel the notice of the passerby. Frank J. Miller of the Modjeska, Augusta, Ga., did it with his arrangement, shown above, for Metro's "Peacock Alley." And so did George Schmidt of the Strand, Atlanta, in his Remington setting for the McCarty production released by Pioneer, "Out of the Dust?" illustrated below.

A cutout frontal display having attraction and pictorial value was arranged by Manager Abe Levy of the Stroud, Waco, Tex., for the First National production "The Lotus Eater." In effect it was a triple cutout design in which the trees formed the background for the figures of John Barrymore and Colleen Moore. Stretched across the centre was a netting having the lettering pasted on and above it a group picture of the principals of the cast.

The music score of Metro's "The Four Horsemen" has as its motif "I have a Rendezvous with You" so Manager R. R. Russell of Loew's Palace persuaded a local music store to use a cooperative window of this number during the run of the picture.

Night riders who did not ride but walked proved something of a novelty when the Des Moines Theatre, Des Moines, sent them out to ballyhoo for First National's "One Clear Call." They started out at night and marched about the streets, the dramatic effectiveness being pointed by having some of the gowned individuals secreted in doorways along the line of march. These would dart out and join the parade at a sounding of the bugle call.

Inexpensive Lobby

Lobby stunt that was put over with the expenditure of very little money, and which can be put over by an exhibitor even in a small town was the one used by Julian M. Solomon at the National Theatre in Jersey City.

A number of desks were secured by the house manager from the local school board, and blackboards were pinned up around the lobby. The blackboards consisted of a roll of tar paper costing 48c, and with the proper slogans written in chalk, gave a school effect. The cutout used was specially painted, but a three-sheet cutout can be made for the cost of the beaver board or compo board to put it on.

The complete advertising campaign on "School Days" was very much more pretentious, including large newspaper space and the use of all of the Warner novelties, the small slates to announce the coming, the hangers in the lobby and for door knobs, the dunce caps, and the lollipops. In addition to our regular performances, Saturday morning shows were given in each of the three theatres, National, Tivoli and Lincoln, with splendid results.

Puts Phones in Windows

The use of telephone operators to announce "Smilin' Through" was given a new angle when the picture opened its run at the Liberty Theatre, Terre Haute, Ind., Manager Brentlinger had a switchboard set up in a prominent retail store window and had two operators make the calls there. During their incumbency of this prominent display space a crowd gathered on the sidewalk to learn what it was all about.

Motor Tagging Stunt

An automobile tag which can be used for any picture was sprung on the motorists of Charles City, Ia., when the Gem Theatre played "Something to Think About."

Three days before the picture opened the tags were strung on the steering wheels. They read:

Important Traffic Notice

Traffic will be Unusually Heavy in front of the Gem Theatre, Sunday and Monday. Cecil B. DeMille's Great Paramount Production, "Something to Think About" Is to be the attraction

The local paper to give a two column box story every night for six nights previous to the opening. The stories were all captioned "Something to Think About" and signed by some prominent merchant who elaborated on the superior advantages of Charles City in municipal government, parks, paving, etc.

The last day the article was written by the manager of the theatre who described Charles City's unusual presentation of better pictures.

Neat Window Idea

Manager E. R. Cummings of the Fort Armstrong Theatre, Rock Island, Ill., wins the prize for the most original stunt to date on Jackie Coogan in First National's "Trouble."

The window of a prominent retail store was marked to give the illusion of having been broken through. It was exhibited as the broken pane that got Jackie Coogan into *Trouble*.

Two lobbies decorated for First National's "Smilin' Through." On the right the Rialto, San Antonio, Tex. Left: Isis, Bristol, Va.

Showmanship Shows Its Resources

"Smilin' Through" Campaigns An Illustration of Exhibitor Genius

SEVERAL months of the most intensive exploitation — months in which it has played engagements and return engagements at some of the biggest houses in the country—and still they come, marching on like the several units which make up a circus parade with each glittering, as flamboyant and as astonishing as the one ahead of it, these campaigns on "Smilin' Through."

When it would seem that the last advertising angle had been touched upon and every stunt which possibly could be worked in exploiting the picture had been exhausted, then the apparently limitless resource of picture showmanship flares up with renewed brightness. The continued energy, ingenuity and pretentiousness of the "Smilin' Through" campaigns offer cumulative evidence of the most convincing sort to pay tribute to the efficiency of the exhibitors.

Among the more recent campaigns carried out in exploiting "Smilin' Through" are to be found many decided novelties and many examples of novel treatment of stunts in use for some time. For example the stunt worked by G. T. Spoffard of the Liberty, Madison, N. J.

Some of the roads in his section were under repair and detours necessary. Spoffard immediately grasped the opportunity and had the pavements painted "Go Smilin' Through to Morristown," or to Dover, indicating the direction with an arrow. For this he received the thanks of the city council and the countless motorists whose journeys were speeded thereby.

Then there is the excellent use made of the "local boost" idea by Manager C. C. Pratt of Jensen and Von Herberg's Rialto, Tacoma, Wash. He tied up the picture with a drive for $2,000,000 to build a new hotel, a movement that had the support of the entire population.

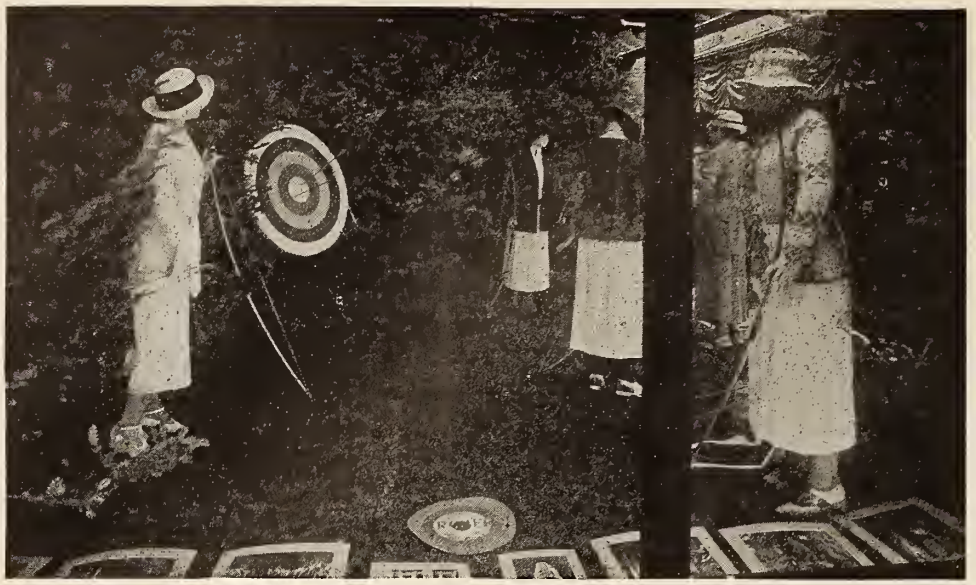
An especially effective tag to be attached to the driving wheel of autos was designed by Fred Worrell, manager of the Strand, Hastings, Neb. By a clever use of light face and bold face type these tags were made compelling to an extraordinary degree. They read: We have ARRESTED your attention to remind you of the fine entertainment in store for you next week, when we are proud to present Norma Talmadge's supreme effort, "SMILIN' THROUGH." It was printed in black on a red card.

When some dare devil ballyhoo artists invaded the town of Augusta, Kansas, and were getting all the attention that could be desired, Mr. Johnson, who runs the Isis Theatre, got up a banner far more screaming than the one used for shoe polish that the ballyhoo was working for. This he set up in the midst of the show, it read: "Use This Shoe Polish and you'll go 'Smilin' Through' 1922."

A place of first prominence among the lobby decorations that have been used with "Smilin'

"Smilin' Through" tied up by the Rialto, Tacoma, Wash., with a drive for a new $2,000,000 Hotel

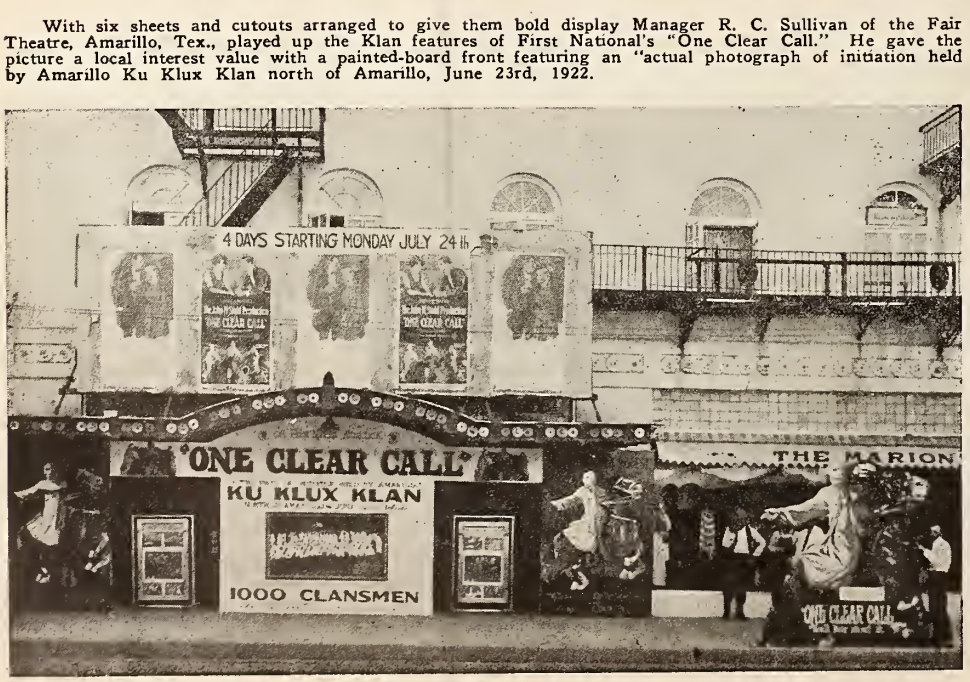
(Continued on page 948)



Though the firm has not gotten beyond the production stage, there is already an exploitation campaign on for the forthcoming United Artists feature "Douglas Fairbanks in Robin Hood." This window display of archery goods and sport clothing models was used by the Filene store in Boston. In the window a number of large still pictures of the Fairbanks production were featured.

Manager Johnson of the Rialto, Omaha, Neb., obtained the services of Captain Laurence, said to be the champion bugler of the U. S. Army and Navy, to sound calls from the marquee of the theatre when First National's "One Clear Call" was the attraction. The stunt was widely advertised in advance and the Captain gave demonstrations of military bugle calls that brought out the crowds.

With six sheets and cutouts arranged to give them bold display Manager R. C. Sullivan of the Fair Theatre, Amarillo, Tex., played up the Klan features of First National's "One Clear Call." He gave the picture a local interest value with a painted-board front featuring an "actual photograph of initiation held by Amarillo Ku Klux Klan north of Amarillo, June 23rd, 1922.



Showmanship Resources

(*Continued from page* 947)

Through" must be accorded the one designed by Ellsworth Hamer of the Strand, Lansing, Mich. A wax figure of Norma Talmadge was the centerpiece and stood before a garden bench with a latticed arch over it. The brick garden wall so prominent in the play was represented by painted-board panels at either side of the bench. Hamer also made a direct-by-mail publicity drive, using a letter in which he gave his personal endorsement and assurance that the recipient would be certain to enjoy the play.

When business was at its lowest ebb and there was more encouragement to close-up and await in the tide, Manager Al West, of the Ba cock Theatre, Billings, Mont., set his jaw and said he would take a hand at turning things himself. He had "Smilin' Through" booked and decided to go through with it. West went before the Rotary, Kiwanis and Elks Clubs and talked himself into tieups with retail merchants, advertised at their expense special parties for July brides and sent out 500 personal letters. The original booking was for three days, but West, before he got through driving his show, played it five days.

The lobby of the Rialto, San Antonio, used the familiar trellised gateway with the "Smilin' Through" line above it, and on either side of the gate the star's name was spelled out in letters run perpendicular to the main title.

Manager C. A. Goebel of the Isis Theatre, Bristol, Va., got the town merchants to go in with him on a double truck ad, and then to advertise the ad he got up a parade in which every merchant was represented by a delivery wagon, motor truck or banner.

"Iron Trail" Display

One week before W. G. Sturdivant, manager of the Hoyburn theatre, Evanston, Ill., opened with Rex Beach's "The Iron Trail," a United Artiste release, he put a table, three feet by seven, in his outer lobby. On the front, hanging down, was a big sign, "The Iron Trail." The top was covered green, and there was a background representing a forest view, on which was another sign. On the table was an electric train, running on a miniature track, with a station, two bridges, semaphores, tunnel, etc. "This made a very fine display," writes Mr. Sturdivant, "and we had a very good crowd."

The Lure of Mint

When Earl Haas, manager of the Midland, played First National's "The Lotus Eater" he sent around small tags to his mailing list with this copy:—

"In Lotus land they eat leaves like these to win soothing peace and dreamy delights. John Barrymore inspires that in 'The Lotus Eater' coming to the Midland."

To each card he mailed out he attached a spray of mint. The leaves, at the time of sending were just off the ice and their odor was a certain incentive to open the package

Advertising The Picture Theatre

The Publicity Policies and Practices of the Brooklyn Strand—Dependability and Cooperation the Essentials of Success

By EDWARD L. HYMAN
Managing Director Brooklyn Mark Strand Theatre

Of course, we all know that the public is keenly alert for amusement. Entertainment is recognized as a universal need. Nevertheless, the public has much to think of these days. If the exhibitor would have the public think of his theatre and his exhibitions, he must, with the aid of publicity and exploitation, concentrate their attention on himself. Then again, the public wishes to be told who has what and when it will be shown. How powerfully the exhibitor shouts the information is a decisive factor.

A good press story must be newsy, unstereotyped, and without flagrant blurbs. It must tell its tale simply and concisely. Newspaper editors are always willing to co-operate with an exhibitor who has established himself in the community as a dependable, up-right, public entity.

The plan on which the Strand publicity department turns out copy is adaptible by any exhibitor. Stories for the press, are not sent from our department sporadically, but at regular intervals. We have them listed under the following catagories:

'Announcement story,' published in the Sunday editions, covering the entire programme which starts functioning the day it is published; 'music story,' dealing with all musical numbers and specialties, published in same edition; 'special story' consisting of about a page and a half of interesting 'dope' about feature picture.

A 'reader story' sent out by our publicity department usually runs to a paragraph or two and is used daily. These should embody some interesting angles of the current show. Our criticisms are self-prepared, which again marks the considerable leeway given by editors to exhibitors in whom they have confidence. These reviews are published almost verbatim, either on Monday or Tuesday. The fruition of my close co-operation with newspapers is found in the publication every Monday, of the fictionization of the Strand's current photoplay, in the Brooklyn Standard Union, with a cut and a 'splash' headline. Not to be out-done in courtesy by the editor of this paper, I run an inexpensive trailer several times a week, announcing the fact.

When newspaper publicity has been overstated the sense of disappointment felt by the public wreaks havoc with the "confidence idea." I have always directed the Strand's publicists to keep their copy at an even tempo when the qualities of a picture are in abeyance.

Before leaving the theatre proper, to exploit, I have found it wise to exploit the lobby first. Whether the theatre is big or small the lobby should be pushed to the utmost.

Though the big and small town exhibitor should utilize their lobby to the same degree, each must do so in a diverging manner. Both should abstain from making their lobby walls look like weather-worn billboards, this circus style is all glare and no punch. They should have their lobby well-balanced, both in quantitive material and color combination.

The Strand lobby and electric signs, I always have in strict color blendings and material symmetry. From experimenting with theatres I have previously managed I have concluded that advertising values are not to be found in a heterogenous collection of advertising posters, cards, photographs in the lobby. Focus the advertising power and public attention, in a few groups, so that a message will be enabled to carry its strongest pull.

In keeping with the rather conservative tone of everything within the Strand I use nothing more decorative in the lobby, than a large gilded frame for photographs, of forthcoming attractions, and oil paintings mounted on easels that I specially designed for the purpose. Of course in smaller houses well advised cut-outs and attractive, well-ordered posters are fitting, and a greater profusion of photographs permissible.

Where worth-while novelties are to be obtained for atmosphere, as in the case of "Nanook of the North," in connection with which I grouped some articles of Eskimo attire in the lobby and trained a spotlight on them, I use them—but discriminately. Decorative lobbies were never meant to be more than suggestive.

The idea that only small town exhibitors can exploit to advantage is fallacious. A realization of the truth of this assertion may be gleaned from the magnitude of some of these stunts which I have recently worked. Advertant to the personal and screen appearance of Wesley Barry, whom I had made a Boy Scout in Brooklyn's biggest park with an attendance of over 1500 Boy Scouts and various city officials, a parade was arranged in which all these Boy Scouts participated, bearing Strand banners and placards.

More recently a radio stunt was worked with extraordinary success. Donating the services of one of the Strand's vocalists to sing in a concert broadcasting radio station I received in return, broadcasted announcements of "The Storm's" playdate, which is estimated to have been heard by about twenty-thousand Brooklynites.

Having infinite faith in the productivity of bill and dashboard exploitation I use these mediums extensively, having 125 billboard locations, some of which are electrically illuminated. In both bill and dashboard I take great pains that the Strand date strips are worded as simply and un-confusingly as possible.

Chill Effects

Herman Lorence, manager of the Bellevue theatre in Niagara Falls, N. Y., woke up the natives with some fine exploitation stunts when he presented "Nanook of the North." The best stunt was the placing of blocks of ice in front of stores in the downtown district. In the center of these were frozen little Eskimo dolls. Cards in the top of the ice told of the coming of Nanook to the Bellevue. Another good one was the throwing of vari-colored streams of light into the sky at night from the top of the theatre to represent the Aurora Borealis. Several fine window tieups, augmented space in the newspapers and a well papered community completed the advertising campaign, which, Mr. Lorence said, brought in capacity business.

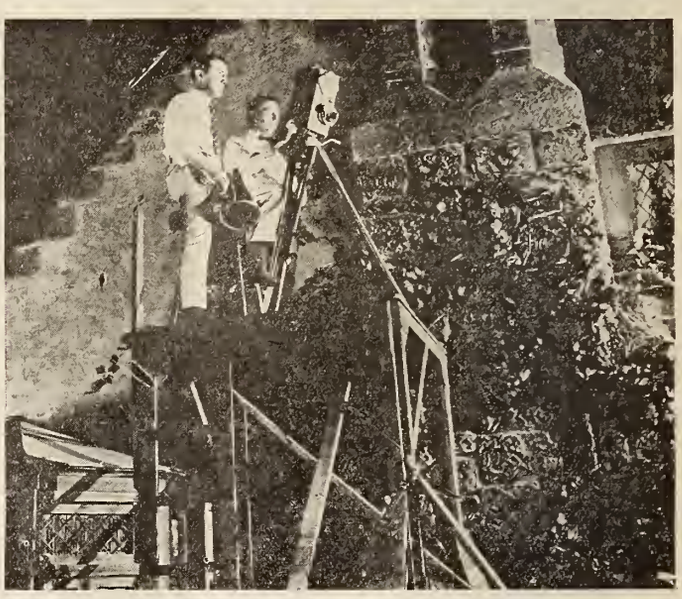
E. G. Stellings, manager of the Grand Theatre, Wilmington, N. C., is one of the most self-sufficient of showmen. Stellings swings a graceful brush and possesses a fine taste for poster design, as shown by these hand painted 1 and 3 sheets which he made up for Paramount's "The Green Temptation." Stellings does the paper designs which he uses as advance announcements at the Grand which thus has the advantage of lots of good decorative art which carries out exactly the showman's idea.

You Know Their Work, But Have You Met Them?

The cameraman is responsible in most cases for that expression, "Oh, isn't that wonderful photography," which is often heard in audiences. He doesn't always get the credit he's entitled to and as he doesn't get the chance to shake hands with those who show his pictures and those who enjoy them, we take the liberty of introducing him to you. Shake!

"Take this girl out to the Rothacker studio and make a test of her," said Carl Laemmle to his son. Whereupon Julius Laemmle tested himself out as a director. William Ahbe is at the camera

G. McWilliams and Robert Martin, cameramen for Jackie Coogan, have trouble with crowds who watch the little star in First National attractions



This platform was built for Roy Hunt, Norma Talmadge's cameraman, to "grind" some of the big sets in "Smilin' Through," released by First National

Cameraman Homer Scott shooting Mabel Normand in "Suzanna," to be released through First National

Cameraman Ernest Palmen shooting a scene in the "Song of Life," a First National attraction

Planned and Built His Own Theatre

Former New York Exhibitor Invades West Indies and Now Operates Twenty-One Theatres on American Plan

By HOWARD McLELLAN

The upper left hand photo shows the steel beams on the ground preparatory to raising the roof. This steel was purchased in New York by Joe Hornstein of Howell's Cinema Equipment Co., which is a new activity for the theatre supply man. In the center is Exhibitor George Rosenthal, owner of the house, fishing at 5 A. M. A detail of the stone foundation construction and architecture, is shown on the right. The lower photo is the theatre. Note the numerous windows and the open roof.

AMERICAN ideas of motion picture theatre construction are being utilized with great success in neighboring countries. George I. Rosenthal, for fourteen years an exhibitor in Brooklyn, has just completed his twenty-first theatre in Barbadoes, West Indies, which is just a short drive by ocean from the southeastern tip of America.

Two interesting features about this newest Rosenthal house are that he drew the plans and superintended the construction, taking full charge of the native crews and that most people acquainted with native workers is some job and Joe Hornstein, the New York City theatre supply dealer, handled the purchases of everything that went into the house, including the structural steel and excepting the Canary Island stone used to face the building.

Supply Dealer Specialist

The experience of Hornstein in this case is an example of what may happen someday in this industry when the theatre supply dealer will be the specialist in everything for the theatre from the ground up. Hornstein himself thinks that day is not far distant.

The new theatre is called the Empire. It is situated on the main thoroughfare of Bridgeton. It has a seating capacity of 1000 and is equipped with American products from projectors to carpets.

The type of construction, shown in the accompanying photos, is not American. It couldn't be because of the building regulations of the Islands and tropical conditions which must be taken into consideration. For instance the roof is open and the ventilation is accomplished through this roof. The presence of many windows is another point in construction totally different from American theatre types but this difference is again due to government regulations and the need of open air ventilation.

Six months were required in the construction. Native labor is very slow at best. The stone and steel was transported by steamer. The raising of the steel skeleton of the roof required several weeks. It was accomplished by hand, derricks and cranes not having appeared. One of the photos shows the laborers laying out of the steel prior to raising it.

Construction Was Slow

The masonry work required the longest time. No steel was used in the walls, only on the roof and supports. The walls are made of two thicknesses of stone, rough stone for the foundation and finished stone for the facings. In the main the architecture follows the traditional type of the islands which is but a slight deviation from European architecture. The windows and doors, seating arrangement, stage and interior decorations are all American. In adopting these standards Rosenthal had his long American experience back of him and, in addition the practical cooperation of Hornstein.

In fact the equipment is so thoroughly American that even a fountain gushes cool spring water in the lobby which is dispensed to audiences through individual drinking cups. Rosenthal purchased half a million of these paper cups to serve his patrons. The stage scenery was made in New York and Rosenthal startled the natives by installing an A. D. C. automatic curtain control which is the first to be operated on the islands. A motor generator went into the projection room, also a Peerless arc control and two standard American projectors. The screen is of American make.

Was a Tough Job

"It was a tough order to fill," said Hornstein. "We had to buy the steel, and in fact everything except the stone, here in New York and had to take charge of the shipping which is some job in itself. However, I am pleased with the job as it will stand as a testimonial to the thoroughness and enterprise of American firms. It may be that someday the theatre supply dealer will play a much greater part in the building of the theatre and there is no reason why he shouldn't."

MOV-EZY

means

Ease at the Movies

WILL IT BE YOUR THEATRE?

One theatre gets the cream of the trade. Is it yours? That's up to you! Give the people a reason for preferring your theatre. Be the first to install the Mov-Ezy chair. It has proven its worth to others. It will mean bigger business to you.

This patented chair has everything any other comfortable theatre chair offers—plus a whole lot more. Each Mov-Ezy is an individual chair with two arm rests of its own. By means of a special device the Mov-Ezy can be turned to either side to allow passage space between rows.

No longer is it necessary for theatre patrons to rise to awkward positions as other people stumble past. The Mov-Ezy also enables each spectator to sit at such an angle as will give him an uninterrupted view of the screen.

Call at show room for demonstration or write for beautifully illustrated catalogue.

Josiah Partridge & Sons Company, Inc.

47 West 34th Street, New York

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Show Room Sales Office

SHOW your films to the best possible advantage by projecting through a

BAUSCH & LOMB

CINEPHOR

The New Projection Lens

The Cinephor sharply defines details, gives *brilliant illumination* with *maximum contrast* between black and white, and shows remarkable *flatness of field.* Made in the great optical shops of Bausch & Lomb, the quality is the best—and *absolutely uniform.*

Write for interesting literature.

Bausch & Lomb Optical Co.

St. Paul Street, Rochester, N. Y.

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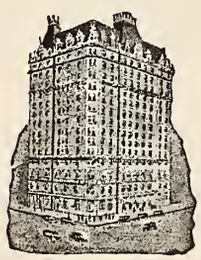
Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stero-Prism Binoculars, Magnifiers and other High-Grade Optical Products.

Contrasts

at the Martinique



Broadway New York

Outside is the tireless traffic of Broadway.

Inside—the soothing quiet for the tired.

Its splendid cuisine is a matter of years.

Its faultless dining room service a matter of minutes.

The world's business almost within arm's length, on one hand. The amusement world at the same distance, on the other.

THE Martinique is a splendidly conducted, well furnished New York hotel, where one may sleep, dine, rest or be gay, with confidence and economy.

Rates are from $2.50 for room without bath, and from $3.50 for room with bath. Club breakfasts 45c to $1.00. On your next trip to New York, say "Martinique" to the station porter. It will add to your pleasure and subtract from your expense account.

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Our organization is expert in printing films. Years of careful work and unceasing study enable us to get the very best out of your negatives. Nothing is left to chance. We know and *know positively* how to get the best results. A trial will convince you. May we have your next order?

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Ordinary film reduced to American Standard Safety Size.

(*Absolutely fireproof film passed by all fire underwriters.*)

A film printing capacity of one million feet weekly.

American Film Co., Inc. Laboratories

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1. **QUALITY.** Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
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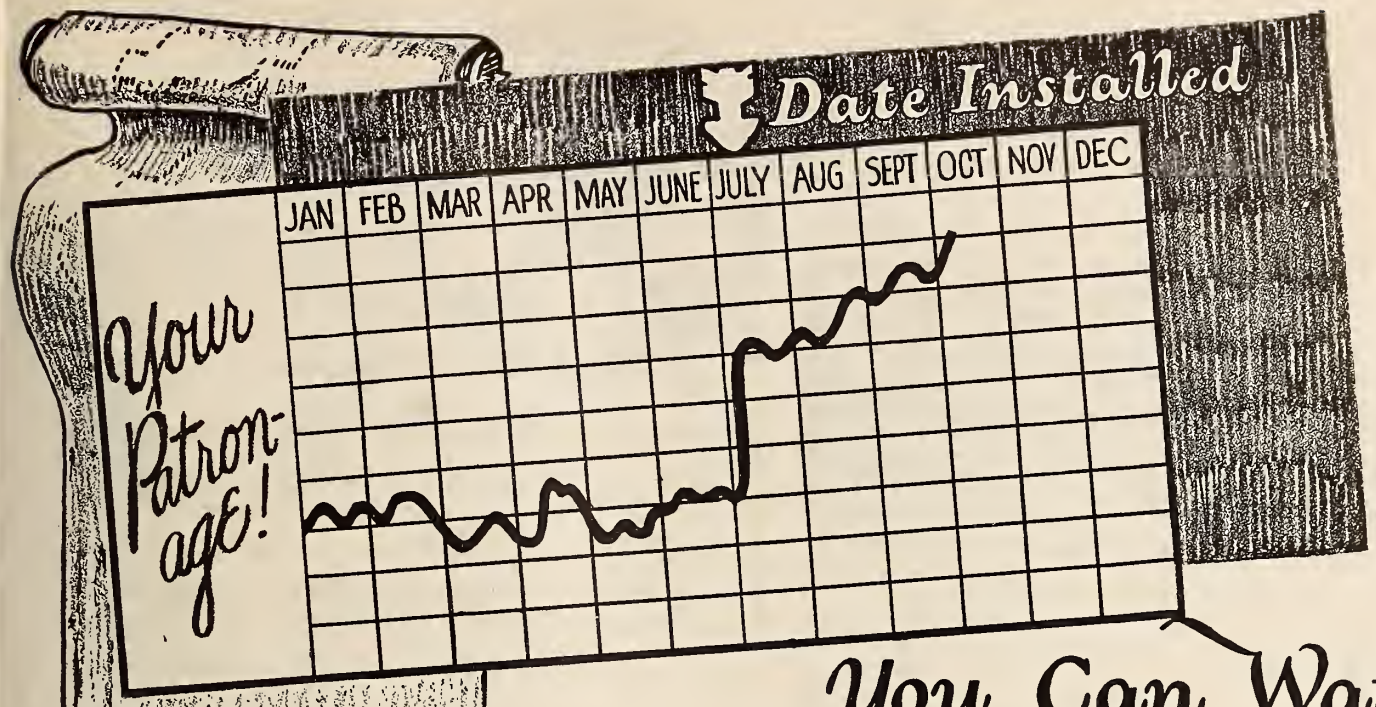
5. **EQUIPMENT.** All of the most modern obtainable.
6. **CLEANLINESS.** Within two blocks of Lake Michigan. Away from dirt and dust.
7. **SAFETY.** Plant approved by both city of Chicago and Board of Fire Underwriters.
8. **PROMPTNESS.** Accustomed to serve exacting requirements.
9. **PRICES.** Reasonable and competitive.
10. **GUARANTEES.** Write for our unique guarantee of quality work.



You Can Watch Your Attendance Figures Increase

The box office never fails to reflect the appeal of high-class, appropriate music. The Cremonia Orchestra-Organ has proved this as almost no other theatre organ.

A representative attendance "curve" before and after the installation of a Cremona Orchestra-Organ is shown. Note how attendance increased right in July, after the organ was installed.

The Cremona is unsurpassed as a hand-played organ. In addition it provides appropriate, perfectly-toned orchestra numbers. A double roll system permits playing with any standard player roll or solo roll. A varied appropriate program is assured with or without an operator, and your musical overhead is minimum.

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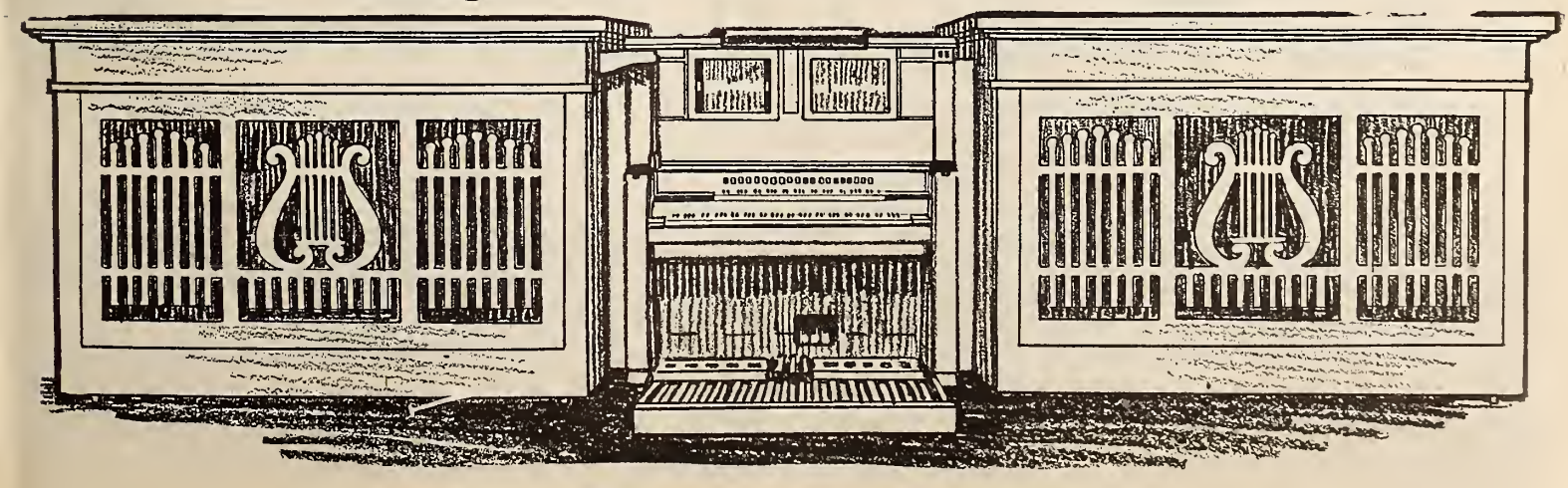
The Cremona
Theatre Orchestra-Organ

The Marquette Piano Company,
Chicago, U.S.A.



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FORT SMITH, ARK.
ESTABLISHED 25 YEARS · KNOWN THE WORLD OVER.

SAVES 50% ON CURRENT

New Taylor Hobson Projecting Lens Passes 52% more light. Brighter pictures or big saving on current bills. Fits Simplex and Powers. Write for Circular. Thirteen Focal Lengths.

BURKE & JAMES, INC. (4)
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Use COLOR HOODS

Made of natural colored glass. Slip over the lamp. Save their cost in one year by reduced lamp renewals alone.

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No Buckle—No Acid—No Ether—

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(5)

Begin Right with the New Theatre

Invest $5.00 in a Simplified System of Accounting for Motion Picture Exhibitors.

Will save you many a dollar and many a tough worry.

Published by

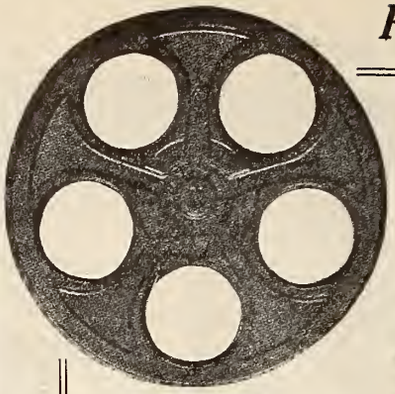
EXHIBITORS TRADE REVIEW

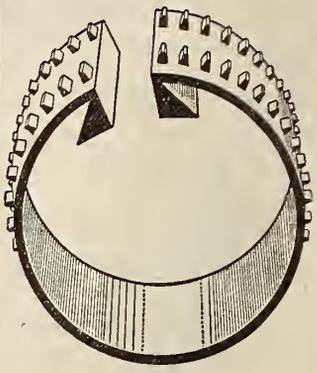
Knickerbocker Bldg., 152 W. 42d St., New York City

REAL Economy

VS.

REEL Waste





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UNWINDING PERFECTION—The "let-go" is instantaneous and harmless to film.

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BOSTON MASS

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Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

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CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

CHICAGO, ILL.—Archt. C. Howard Crane, 127 N. Dearborn Street, has completed plans for the $500,000 Theatre for s. e. corner Roosevelt Road and Kominsky Avenue. Owner, Mrs. Hankes.

CHICAGO, ILL.—Zalter Ahlschlager, 65 E. Huron Street, has completed plans for the 3128 Madison Street Theatre to be located there by Senate Theatre, Lubliner & Trinz, 25 E. Jackson.

WAVERLY, N. Y.—Theatre plans are filed for Waverly by owner company organization.

WAVERLY, N. Y.—Claude S. Smith, Merchants Bank Bldg., has completed plans for the $50,000 Club House for Waverly and Elizabeth Streets. Owner being Waverly Lodge of Moose, Simon Zausmier, chairman bldg. comm.

SOMERVILLE, MASS.—Wm. A. Dykeman, 15 Exchange Street, Boston, Mass., has completed plans for the Magoun Square Theatre.

WEBSTER, MASS.—L. C. Pierce, 150 Eaton Avenue, Meriden, Conn., has filed plans for the $125,000 theatre for Main Street. Owner of which operation is The Steinberg Theatre, care H. J. Steinberg, Webster.

MILLVILLE, N. J.—Archt. Robert W. Pollock, 1802 Chestnut Street, Philadelphia, has awarded contracts for the Club House to be erected on North Second Street by Millville Women's Club, care Mrs. Samuel L. Shelden, Chairman Bldg Comm.

PITTSBURGH, PA.—Sidney F. Heckert, Bessmer Bldg., Pittsburgh, Pa., has completed plans for the $40,000 Country Club for Morgantown, W. Va., to be located there by Morgantown Country Club, care J. H. McDermott, Chairman Committee, Morgantown.

PITTSBURGH, PA.—Archts. Ingram & Boyd, Empire Bldg., have completed plans for the Club House for Penn Ave., to be erected by Congress of Women's Club, Mrs. John H. Sloan, Pres., Hotel Chatham, Architects receiving bids.

HARRISBURG, PA.—Plans are completed for the Club House to be erected by the White Apron County Club, of which undertaking A. M. Kelp is chairman of Building Committee.

PRINCETON, W. VA.—Alex. Mahood, Bluefield, W. Va., has filed plans for the $100,000 Country Club for Princeton to be erected there by Mercer Country Club-Hartley Sanders, Pres. N. Walker Street, Princeton, W. Va.

CINCINNATI, O.—Rendige, Panzer & Martin, 610 Lincoln Inn, have filed plans for the 1905 Freeman Avenue theatre to be placed there by Thos. A. Reilly, Pres. Idlewild Amusement Co., 528 Walnut Street.

BLOOMINGTON, IND.—Shourds Stoner Company, 511 Tribune Bldg., Terre Haute, Ind., have completed plans for the $50,000 theatre for Bloomington, owner H. L. Venderschmitt, Washington, Ind.

EAST CHICAGO, IND.—Earl D. Norris, Calumet Bldg., has completed plans for the $50,000 Club House for East Chicago.

MORRISTOWN, IND.—W. H. Garns, 818 Fletcher Savings & Tr. Bldg., Indianapolis, has completed plans for the Morristown Community House. Owner, Margaret Dodd Memorial, Dr. John Dovenning, Chairman, Morristown.

PORT HURON, MICH.—Geo. L. Harvey has completed plans for the Community Bldg. Owner, State Military Bldg., Major Leroy Pearson, Lansing, Michigan.

KANSAS CITY, MO.—Archts, Greenbaum, Hardy & Schumacher, 1216 Scarritt Bldg. have completed plans for the $250,000 Y. M. C. A. bldg. for Linwood Blvd. and Wayne Ave.

TOPEKA, KANSAS.—Archt. F. C. Squires, 628 Kansas Avenue, has completed plans for the $100,000 Club House for Ninth and Topeka Aves. Owner, Woman's Club, care Mrs. L. Munn, 315 Topeka Avenue.

WICHITA, KANSAS.—Lorentz Schmidt & Co., 121 N. Market Street, has completed plans for the $100,000 Salvation Army Home for Wichita.

CHICAGO, ILL.—Archt. J. E. O. Pridmore, 38 S. Dearborn Street, has completed plans for the $400,000 Club House for the Barrington Hills Country Club. Owner, H. Stillson Hart in charge, 523 Railway Exchange, Chicago.

CHICAGO, ILL.—Shuttuck & Mayer, 19 S. LaSalle have completed plans for the community house for Madison and 47th Streets. Owner, West Side M. C. Community House. Edward Houlchan, Chairman 165 W. Madison Street.

CHICAGO, ILL.—Archt. R. G. Schmid, 154 W. Randolph Street has completed plans for the $100,000 Masonic Hall for Dearborn and Walton Streets. Owner, A. F. & A. M., care Oriental Consistory, 919 N. Dearborn Street.

CHICAGO, ILL.—Architect Geo. Pearson, 1930 N. Keystone Avenue, has completed plans for the Lodge Hall for Elston Avenue. Owner, John Nelson, 4237 N. Albany Avenue.

QUINCY, ILL.—Elks Lodge No. 100, Quincy, of which Dickerson McAfee is exalted ruler, are having plans drawn for their $360,000 Lodge.

EDWARDSVILLE, ILL.—M. P. McArdle Syndicate Trust Bldg., St. Louis, Mo., are having plans drawn for a $50,000 Country Club. Owner, Madison Country Club, F. H. Blockmore, Chairman.

HOLLEY, N. Y.—Archt. J. Mills Platt, 525 Cutler Bldg., Rochester, N. Y., has completed plans for the new community bldg. for Holley. Owner, Jewell Buchman Post of American Legion, Holley.

SUFFERN, N. Y.—Archt. Rugene De Rosa, 110 West 40th Street, N. Y. C., has completed plans for the Suffern Amusement Company, Inc., theatre bldg., Major Bazil Courtney, 160 Bway., N. Y. C., in charge.

EAST HAVEN, CONN.—Archts. Shiner & Appel, 185 Church Street, New Haven, have completed plans for the Main Street Club House. Owner, East Haven Fire Dept. Assn., Inc., Mr. Chipman, Pres., East Haven.

Building Notes

Frank Miller purchased the White Way Theater, Marlow, Okla.

Manager J. C. Long, Rapeed Theater, Tyler, Texas, purchased a new projection machine; Manager J. D. Jones, San Angelo, Texas, added a new Minusa screen; Zinsz & Corbutt, Corpus Christi, Texas, installed a new Blizzard Cooling System, and M. L. Levine, of Corsicana, Texas, purchased two Reproduce Organs as also did Manager Hodge, of Abilene, Texas.

Manager C. R. McHenry announces that his new Rosewin Theatre at Oak Cliff, Texas, will be opened in the near future.

Managers Bales and Kirkland, of the Dreamland, at Denton and J. N. Stuart, of the Wonderland, at Kaufman, Texas, made purchases in Dallas, Texas, film row, last week.

Charles Maczura, owner of the Sunbury Opera House, which closed in the early summer, will re-open in the fall with a vaudeville-motion picture policy. He will manage the playhouse personally.

The Majestic Theatre, Scranton, Pa., Louis Epstein manager, will be re-opened August 28, having been closed all summer, during which interim extensive improvements have been made.

The Campbell Theatre, Weatherly, Pa., is closed for the balance of the summer to permit remodelling.

The new Firemen's Theatre, Perkasie, Pa., will be ready for official opening September 1. This is one of the few instances known where a fire company enters the ranks of the nation's exhibitors.

Liberty Hall, Tamaqua, Pa., remodeled into a motion picture theatre by its new owners at a cost of $60,000, has installed a Wurlitzer automatic piano-organ.

The new Panther Creek Valley Amusement Co. theatre, Lansford, Pa., will be under way by September 1. The King Construction Co., Philadelphia, Pa., has the contract and is assembling machinery and materials.

In digging the foundations for the $250,000 Victoria Theatre, Mount Carmel, the coal town, a two-foot vein of anthracite coal was uncovered.

CLASSIFIED AD DEPARTMENT

Rates

For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

AT LIBERTY

ORCHESTRA LEADER for September. Competent, reliable; expert picture scoring; staging prologues, original ideas, pleasant personality. Owns large library. Only exclusive theatres considered. Address Box A. F. C., Exhibitors Trade Review.

CAMERA EXCHANGE

We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden, 835 Eighth Ave., New York City.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

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EXHIBITORS TRADE REVIEW

Vol. 12
No. 15

September 9, 1922

Price
25 cts.

SEP 8 1922
LIBRARY

Great Paramount Pictures

No. 20

JESSE L. LASKY PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter

AND

Tom Moore

A Paramount Picture

A NEW kind of western, a comedy, a melodrama and a romance all rolled into one. With two big stars and a whale of a production.

Published Weekly by EXHIBITORS TRADE REVIEW, INC., at East Stroudsburg, Pa. Executive, Editorial Offices, Knickerbocker Bldg., Broadway and 42d St., New York City. Subscription $2.00 Year. Entered as second-class matter, Aug. 25, 1922, at the post office at East Stroudsburg, Pa., under the Act of March 3, 1879.

WURLITZER

TRADE MARK REGISTERED.

STYLE "O" FOR THEATRES SEATING 250 TO 500

STYLE "K" FOR THEATRES SEATING 500 TO 700

STYLE 135 FOR THEATRES SEATING 700 TO 1200

STYLE 285 FOR AMERICA'S GREATEST THEATRES-CAPACITY HOUSES

Exclusive
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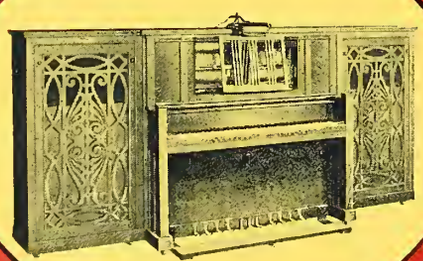

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Whether your house seats 100 or 5000, you can actually Feature Wurlitzer Music. A good organist soon becomes a *Real Drawing Card*, for Wurlitzer Organs have unlimited musical possibilities. There are many styles other than those here illustrated. The smaller styles can be arranged to play automatically if desired.

Let us send you a copy of our beautiful new catalog. It is full of valuable information for the Exhibitor who is anxious to attract larger crowds to his house.

Write Today for Complete Descriptive Catalog

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CINCINNATI

NEW YORK CHICAGO SAN FRANCISCO

UNIT ORGANS

SEP -8 1922
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EXHIBITORS TRADE REVIEW

The West and the Fighting Spirit

By L. W. BOYNTON

A SUMMARY of impressions gained and facts learned first-hand from a trip across the continent can be put in a few words:

The industry is headed straight for prosperity.

The battle will be won by good pictures and good showmen.

In sections where the public has kept away from the theatres more or less during the summer, the public will return with enthusiasm—every time there is a good picture.

The industrial troubles will not hand this industry the wallop the pessimists think. We are far enough away from the war and the aftermath of the war to return to normal.

But—

Quality is the test—quality in pictures, quality in showmanship.

THE croakers and the pessimists—it seems there are a few left—ought to be put on a train and sent West to take some lessons in what the fighting spirit means. The West is on its toes. There are obstacles, difficulties, and trials—of course. But the West does not surrender to them.

In the face of a threatened rail tie-up in the Pacific Northwest, when it seemed the delivery of films would be completely shot to pieces, the Film Board of Trade called a meeting and decided in about ten minutes that the films would be delivered anyhow—by motor truck—despite the magnificent distances. Letters went from every exchange to every theatre in the territory assuring them that they need have no fear of dark houses.

That's an example of the fighting spirit.

In San Francisco, all branches of the industry are getting together for a concerted fight against the persecutors of the motion picture. They are forming a Chamber of Commerce, in which all the elements will participate. It is a fine plan and deserves to be watched by the whole country. Co-operation is its foundation; co-operation and

The fighting spirit.

At Los Angeles, the wheels of production are turning. The Coast knows that the whole industry looks to it for first-class pictures. They're coming. Some of them already have been released. You know what they are, because you've heard, even at this early point in the season, the pre-release records they have made. There will be more. Particularly since the Hays visit, the film colony has no time for those who would hang crepe on the industry.

LOOK at Minneapolis, the center this week of a "Go-to-the-Movie" Drive, which ought to be taken up on a national scale. The Minneapolis territory, along with a good many others, has not had easy sailing through the summer. Quite the reverse. But did Minnesota, Wisconsin and the Dakotas surrender to the situation? You know the answer already: they went out and staged the biggest concerted drive for box-office patronage that region has ever seen.

Again—all branches of the industry co-operated. Again—the fighting spirit.

THESE are but the highlights of the situation in the West, but just as sure as you are alive, they mean the industry is on the way back from where it has been for a couple of years. And this survey, sketchy as it is, would not be complete if it did not take into account the vitalizing influence Hays has brought to the industry.

If the pessimists don't believe that, let them go to any town where Hays has appeared personally, and ask exhibitors, exchangemen and anybody else who is concerned:

"Are you for Hays?"

The answer will be swift and sure—and it will be an emphatic YES.

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

September 4

Opening of the new Eastman Theatre, Rochester, N. Y.

September 7

Meeting of the M. P. T. O. of New Hampshire, Boston.

September 7-8

Convention of the M. P. T. O. of Oklahoma, Oklahoma City.

September 18-19-20

Convention of the M. P. T. O. of Nebraska, Omaha.

September 25-26

Semi-Annual Convention, M. P. T. O. of Kansas, Wichita.

Tax Statistics and the Future

THE Government's fiscal year, which ended on June 30, brought in a total in admission taxes on all amusements of $73,373,937, a decrease of over $16,000,000 from the fiscal year which closed June 30, 1921.

The total collection in that year was $89,730,832. On the other hand, an increase is shown in the seating tax, which totaled $1,850,075, compared with $1,703,280 collected the previous year, a jump of approximately $146,000.

The Government report, as is well known, does not separate taxes paid to motion picture theatres from those of other amusements. Therefore, the sixteen million dollar decrease cannot be assigned to the film industry alone, nor can the industry's exact percentage of the amount be figured. It is obvious, however, that the picture theatre did suffer a decrease in patronage during the Government's fiscal year over the year before.

Figuring broadly on the basis of the admission tax it will be seen that all the amusement industries sustained a loss of more than $100,000,000 in admissions. This is a large figure, of course, but it must be remembered that the picture business, in its loss, was only reflecting the general condition of the country, incident to the deflation period after the war.

The quickest way to realize the truth of that assertion is to compare the payment of income and excess profits taxes for the fiscal year ended June, 1922, with the preceding year. There was a tremendous slump, indicating, of course, that the big wages and huge profits of the war period were definitely at an end.

As previously stated, the footage tax became ineffective on January 1 this year, so that the 1922 fiscal report of the Government shows only the amount collected from June to December 31 last year. This total was $3,678,868. During the entire fiscal year previous the total was $6,008,108, showing that if the collection of the tax had been continued to June this year, and the same proportion maintained, the report would have revealed that the cost of film was mounting while admissions at the box-office declined.

In considering the admission tax statistics, it is well to bear in mind that the period they cover is already ancient history so far as the film business is concerned. The real lesson they bear is not one of discouragement, but simply of what was well known: that this industry, like all others, underwent its deflation.

Far more important, at the moment, than figures showing what the past was, are definite indications on every hand of what the near future will be. The word Prosperity sums up these signs.

The Eastman Theatre

THE opening of the Eastman Theatre at Rochester is one of the landmarks of the industry's growth. The theatre itself is part of a University School of Music. Mr. Eastman, by his splendid gift, has cemented the union of these two great arts: Music and the motion picture.

Certainly, picture presentation takes a long step forward with the opening of this magnificent theatre. That is but one of the many happy results sure to come about. The others, and the details of the theatre and its meaning to the industry and to the people of Rochester and the whole country, are set forth elsewhere in our columns.

Exhibitors Trade Review devotes a section in this issue to the Eastman Theatre. So significant an event deserves special mention. We congratulate Mr. Eastman on his great contribution to the progress of the motion picture.

Hays Given Ovation In Minneapolis As "Go-to-Movie-Week" Gets Away To Flying Start

Special to Exhibitors Trade Review

Minneapolis, August 29.

A FINE spirit of hopefulness and encouragement for the future was brought here last Friday by Will H. Hays, who made the long journey up into the Northwest, for only a one-day stay, just for the purpose of doing his part in inaugurating Go-to-Movie Week.

The men who show the pictures were deeply grateful for the cheering words and magnetic personality of Mr. Hays, and the public at large took a warm interest in the whirlwind campaign of speechmaking that he put over within a few hours.

Go-to-Movie Week got off to a fine start and the exhibitors have hopes that it will bring back into the habit of picture-going many who, for various reasons, have not been attending the theatres reeently with their former regularity. The Northwestern exhibitors have been having a pretty tough time this season, as everybody knows, but they declared—big ones and little ones—that they were filled with new pep after hearing and seeing the industry's busy director.

Picture Improvement Under Way

Mr. Hays' remarks, both public and private, were along this line:

"I am glad to be here in Go-to-Movie Week, and I hope everyone in this great Northwest will go to the movies this week. But I am even more glad to report sincerely that I believe before long every week will be Go-to-Movie Week, and that there will be no more need of suggesting such an occasion than of suggesting a Read Newspapers Week, or a Have Your Laundry Done Week.

"The motion picture producers and distributors have with honesty and sincerity met the challenge of the American public as voiced in its demand for more interesting, more artistic and cleaner screen entertainment.

"I think we may point to the present crop of pictures—some now showing and others shortly to be displayed—as proof that the process of improvement is well under way. There are some fine pictures—some really great pictures—now showing that have been made within the last six months, since the industry voiced its determination to 'establish and maintain the highest possible moral and artistic standards in motion picture production.'

"This program has been under way less than half a year, but we are already able to present Exhibit A, the present good pictures, as a demonstration of a sincere desire to provide for the theatre-goer brighter and more attractive entertainment, which, we feel sure, will be reflected in the box office receipts."

Mr. Hays arrived in Minneapolis early in the morning, and was met by an official reception delegation headed by W. Al Steffes, president of the Motion Picture Theatre Owners of Minnesota, E. A. Purdy who used to handle the Minneapolis mail and was referred to by the General as "a bird of a Postmaster," and Mayor George E. Leach.

He was conducted to the Hotel Radisson where he was a guest at breakfast with about thirty of the leading exhibitors of the region. During the meal there was the frankest sort of talk in which the exhibitors laid their problems before the General and he offered in return what solutions he had at hand and promised them his best endeavors in looking out for their interests.

Hays Addresses Exhibitors

Immediately after breakfast Mr. Hays attended part of the convention of the Minnesota exhibitors which was being held in the same hotel, and talked to a much larger group. Then at noon he was the guest of honor at a luncheon given by the Civic and Commerce Association in the Radisson, at which about seven hundred fifty of the leading business men of Minneapolis were present.

At this affair the industry's director talked of motion pictures as a general proposition, again pointing out at the beginning of his address that the new pictures—the current run of pictures—would speak for themselves in proof of both the desire and ability of the producers to elevate the screen in every possible way.

Touching upon censorship, Mr. Hays declared that the American people naturally are against censorship of press, of pulpit or screen. The only place where pictures can be supervised—not censored—and where it is possible for pictures to be made exactly as they should be, he declared, was at the studio where they are actually produced, and this was being done at all the studios of his association's members, as evidenced by the pictures recently released or about to be released.

"There are three great groups which have definite, specific rights in this motion picture situation," said the General. "There are those who actually produce and distribute the pictures, and there are those again such as you men here who exhibit them. But with rights far beyond those of either of these two groups is the third group, and by that I mean the public who eventually see the pictures and to whom pictures mean so much.

Public Has Greater Rights

"Motion pictures are the chief amusement of the great majority of our people and the sole amusement of millions and millions. Therefore, I say that those who go to see the pictures have greater rights than all others. The motion picture industry is and should be the servant of the public. The public has a right to demand that its pictures should be as entertaining, as artistic, and as clean as it is possible to make them; and the producers are honestly and diligently meeting that demand. I think they have succeeded.

"I believe, however, that the exhibitor should occupy a higher place in the general scheme of things with regard to motion pictures than he has been granted up until the present time. It is he who owns the theatre, who pays the taxes, who purchases the film to be shown—in fact he who bears a very large burden in sustaining the industry. With this wonderful instrument for entertainment, for education, in his hands, he should occupy a place in the community at least relatively equal to the place occupied by the local clergyman, the local editor, the local school teacher, or the local public official. The public should realize this, should realize that the exhibitor is a vital factor in its daily life, and should support and back up the man who shows its pictures.

"There should be Confidence and Cooperation between the public and exhibitor, as between the producer and exhibitor, and between the other groups connected in various ways with the industry."

Warmly Received

After the luncheon Mr. Hays dropped in for a few minutes upon another

Hays' Great Value To Industry Told In Emphatic Terms By Steffes

By W. A. STEFFES
President, Motion Picture Theatre Owners of Minnesota
(Special Telegram to Exhibitors Trade Review)

Minneapolis, August 30.

HAYS' impression on the whole industry and the public at large was way beyond our expectations. Comments received after Hays' departure verify my contention that Hays did more in one day for the industry as a whole while in Minneapolis than anything else that has ever happened. His worth to the industry is so great that it cannot be measured in dollars and cents.

Newspapers are still writing editorials on "Go - to - the - Movie" Week and Hays' work. "Go-to-the-Movie" Week is a phenomenal success. You can go the limit in telling the exhibitors that Hays' worth to the industry is beyond the expectations of even his greatest admirers and backers. The Minnesota unit officially, in convention assembled, by resolution welcomed Hays wholeheartedly into the industry and agreed to a man to get back of any constructive movements that may emanate out of the Hays office.

I suggest that every key centre in the United States have Hays spread his propaganda to the public. If Hays is physically capable of doing this, I believe that the results will be felt by the entire industry even so far as the box-offices of the individual theatres.

luncheon, of the Minneapolis Rotary Club, at which he was again warmly received. Following this he was driven over to St. Paul, where at the Garrick Theatre he talked to a large assemblage in which women were the dominant factor and which also included a large number of clergymen. Here the General spoke very seriously about the possibility of the motion picture as a means of not only entertainment and of education but also as a means perhaps of world peace. He was introduced at this meeting by Mayor Arthur Nelson, and other leading St. Paul citizens spoke.

Racing back over the Mississippi Mr. Hays dropped in upon the exhibitors' convention again and also stayed for a brief time with a group of exchange men. These were both private meetings at which were discussed frankly all the problems which concerned those of the industry located in the Northwest. Each of the various groups of picture people soon found that they were dealing not with any czar or dictator or autocrat of the business but with, as he described himself, "a partner." They found that the General had sympathy with and understanding of their problems, and that he intended with great good will to help everyone.

In the evening in the Gold Room of the Radisson, Mr. Hays was the guest of honor and chief speaker at a banquet attended by about six hundred of the most prominent men and women of the city. The Mayors of both Minneapolis and St. Paul were present, as well as Governor Preus of Minnesota and Governor Nestos of North Dakota. The solid gold dinner service of the hotel was used, for the third time in the hostelry's history. Only Presidents have had it before.

Both executives spoke in high terms of the present day excellence of motion pictures and their value in educating people toward patriotism and good citizenship, and both declared they saw no reason for censorship.

One of the important speakers of the evening—and a speaker whose attitude at the beginning was inimical—was W. F. Webster, Superintendent of Schools in Minneapolis. He was especially bitter against pictures which had for their motive the so-called eternal triangle, and said he thought that it would be better at least for children to have a "comfortable monotony" of dull pictures rather than a succession of exciting pictures of the type he named.

In his address Mr. Hays paid particular attention to the criticisms of Mr. Webster, and declared that pictures might well be exciting and interesting and romantic without having in them anything offensive; but at the same time he did not approve and would not approve of any "comfortable monotony."

The answer of the industry's director to Superintendent Webster was so convincing and so thorough that at the end of Mr. Hays' speech the first one to approach him was the Professor himself who grasped both of Mr. Hays' hands and said "God bless you."

Speaking against censorship, Mayor Leach of Minneapolis said he had opposed it since taking office, and was amply convinced that his attitude was correct. He had never seen anything but high class pictures in Minneapolis.

"I believe" said the Mayor, "that the men who have invested millions in this industry have sense enough to protect it and make it worth while, so that it will continue."

Governor Nestos, introduced as the "Abraham Lincoln of North Dakota," said, turning directly to Mr. Hays: "When people realize what your work means they will support it. You will succeed because you will help to make better boys and girls and better men and women. I have every confidence that you will succeed. No servant of the American people has a greater opportunity for service."

The menu card of the dinner had as a frontispiece a photograph of Mr. Hays and the caption "A Dinner to a Real Man." And it was by just this title that Al Steffes—largely responsible for the success of the occasion, introduced Mr. Hays.

Before starting back to New York Saturday, the General took a run around town and looked over some of the splendid exploitation stunts that the theatres of Minneapolis and St. Paul were using in connection with their Go-To-Movie Week. He was highly pleased with the efforts made by the exhibitors to attract patrons in large numbers, and said he hoped that these especial endeavors, combined with the excellent high type pictures being shown, would result in great success for the drive.

"Orphans' Day" in New York Theatres

Hays and State and City Exhibitor Forces Co-operating In Aid of Plan Sponsored by League of Women Voters —Free Shows for Thousands of Children on October 14

ORPHANS and other lonely children through the State of New York are to be given an unusual treat during the next few weeks. Fifty thousand of these little ones in institutions are to be taken into the hearts of prominent women, many of whom are members of the New York State League of Women Voters, a non-partisan organization for the encouragement of civic responsibility in women.

God-mothers will be provided for these institutional charges, and on Saturday morning, October 14th, every orphan in and around New York City, Buffalo and Albany will be guests at motion picture shows arranged for their entertainment.

Hays Aids Movement

Mrs. Frank A. Vanderlip, Chairman of the League, and Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., are sponsors for this movement to awaken wide-spread interest in the orphans. The film industry has joined forces with the women of the State in a campaign which has as its slogan, "Make 'Em Happy," and will culminate with simultaneous performances for orphans in seventy-five large motion picture theatres of the three above-named cities. Saturday, October 14th, has been designated as "Orphans' Day" and will be so heralded upon motion picture screens throughout the State.

Among the picture theatres in New York City, which are participating in the "Orphans' Day" plan are the Capitol, Rivoli, Rialto, Criterion, Strand, the Marcus Loew Theatres, the William Fox Theatres, the B. S. Moss and Keith Theatres. In Brooklyn, Albany and Buffalo the Mark Strand Theatres are participaitng, together with a large number of other first-run motion picture houses. Institutional orphans will have first call for free seats. Other lonely children will come next.

Exhibitors Co-operating

This joint undertaking of the League of Women Voters and the motion picture industry is the result of a conference held recently at the Cosmopolitan Club in New York City, at which members of the League presented a preliminary report of the results of a State-wide survey of dependent children. The conference was attended by executives of the League and of the motion picture industry's producer—distributor and exhibitor organizations. Charles L. O'Reilly, President of the Motion Picture Owners of New York State, and Charles Steiner, Acting President of the New York Theatre Owners Chamber of Commerce, expressed their willingness to co-operate with the League in the "Orphans' Day" plan, which received also the hearty endorsement of Mr. Hays and the Motion Picture Producers and Distributors of America, Inc. The large film producing and distributing companies agreed to donate suitable films for the simultaneous performances on "Orphans' Day." The theatre owners gladly extended the use of their theatres to the League for Saturday morning, October 14th.

To focus public attention upon the orphans and to encourage women throughout the State to become God-mothers to lonely children, a short film, entitled "Open Arms," is now being made gratuitously by Famous Players at its L. I. Studio. This film, distributed gratis, will be exhibited in theatres throughout the State for three weeks prior to October 14th. It will show that many thousands of children can be made happy with very little effort, by being provided with God-mothers who will be connecting links between the institutional child and the outside world.

League Making Surveys

The "Orphans' Day" suggestion came in response to a generous sympathy expressed by Mr. Hays and the film company executives upon hearing the dependent children report made by Mrs. George A. Skinner, a member of the Board of the New York State League of WomenVoters. This survey was one of five inquiries which the League planned to make of conditions surrounding children in this State. Two such surveys have already been made.

A third survey, on children in industry, has been turned over to the New York State Labor Committee. The fourth is concerned with delinquent children. The legislation which resulted in Children's Courts being established in every County of New York State this fall was supported by the League during its two-year journey through the Legislature and to the polls last year when the people of the State voted an amendment to the Constitution providing for the creation in such courts.

Performances in Many Theatres

It is in connection with the fifth survey of the League that the "Orphans' Day" undertaking came into being. This survey, now under way, is into the number and placement of children who are public wards, whether orphans or dependents for other reasons. Its purpose is to ascertain all facts concerning such children and to provide specialized education for the women who carry out the detailed investigation in their responsibility for government as it deals with children.

The "Orphans' Day" campaign is under the joint direction of Mrs. George A. Skinner, who is carrying forward the League's survey, and Lloyd Willis, representing the motion picture industry. Members of the League are being grouped to superintend the performances in the seventy-five or more first-run motion picture theatres in which "Orphans' Day" performances will be simultaneously held.

Atlanta Pushing Campaign For "Better Films Week"

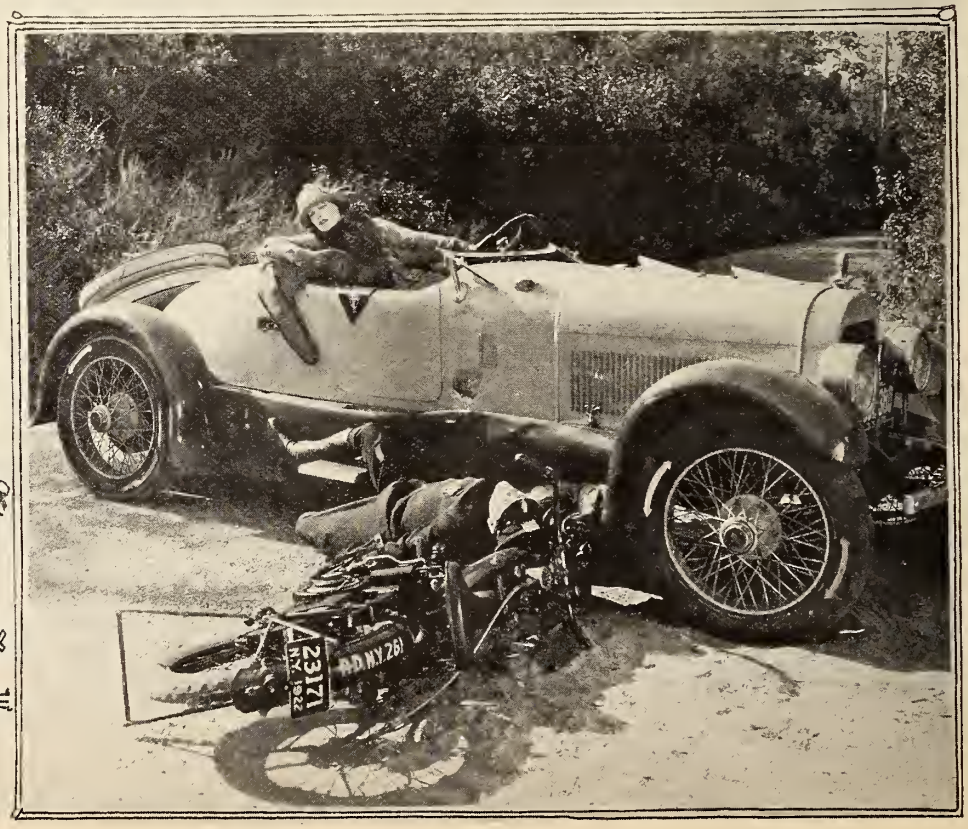
Preparations are going forward vigorously in Atlanta, Ga., for "Better Films Week," which will initiate the new season in that territory and also create in the minds of the public a more favorable attitude toward the motion picture and the motion picture industry.

Mayor Key of Atlanta has issued a proclamation naming the week of September 18 as "Better Films Week," and calling upon the citizens of Atlanta to go to the theatres. Every civic organization in the city is backing the movement. The Atlanta Chamber of Commerce is squarely behind it and the Better Films Committee, on which are represented the Federation of Women's Clubs and all branches of the industry, is sponsoring the campaign.

"Better Films Week" in Atlanta is expected to take its place with "Go-to-the-Movie" Week in Minneapolis in the mobilization of public opinion with resultant great benefits at the box-offices of the theatres.

Manslaughter

A Cecil B. DeMille Production with Thomas Meighan, Leatrice Joy and Lois Wilson. From the novel by Alice Duer Miller. Scenario by Jeanie Macpherson. A Paramount Picture.



Business Manager for Kansas M.P.T.O.

C. C. Cook, Newspaperman, Is Chosen and New Plan Now In Full Swing—Convention Will Be Held at Wichita on September 25

FOLLOWING a meeting of the executive board of the Motion Picture Theatre Owners of Kansas at Kansas City, Aug. 21, a committee selected C. C. Cook, a Kansas City, Kas., newspaper man, as the new business manager of the state organization. With Mr. Cook's appointment, the new managerial plan of the Kansas body now is in full swing.

A bulk of business, in addition to the naming of a committee to select a business manager, was transacted by the board at the meeting, including the transferring of the semi-annual convention from Salina, Kas., September 25 and 26, to Wichita, Kas., September 25. The convention was reduced to a one day meeting as no election of officers will be held this year, and the important issues to be brought up at the convention are so systematically arranged that they can be disposed of in a single day. However, if necessity demands, the gathering will be continued a day.

All current bills of the association were paid and a full attendance was present, consisting of Stanley Chambers, Wichita; Harry McClure, Emporia; Roy Burford, Arkansas City; Richard Liggett, Kansas City; A. F. Baker, Kansas City; M. Van Praag, Kansas City; Clarence Smith, Kansas City, and William Meyn, Kansas City. Discussion of the Hoy System, which was expected to be a feature of the meeting, was not brought up, apparently being saved for the convention where it can be discussed more thoroughly.

It is to Mr. Cook, the new business manager, that Kansas exhibitors now look to in the hope of perfecting one of the best state organizations in the Middle West, and it was with the utmost confidence that the committee, composed of Richard Liggett, William Meyn and A. F. Baker, selected him. Mr. Cook, an ambitious newspaper man of 30 years, enjoys a personal acquaintance with a large part of the exhibitors in Kansas and is a graduate of the University of Missouri and the American Academy of Dramatic Arts, New York City. It was with great regret the Kansas City Kansan, of which he was a member of the staff, learned of the loss of Mr. Cook. Born in Maryville, Mo., his one and only ambition has been to eventually own a string of theatres.

It was upon the merits of the following policies, which were submitted to the board prior to his election, that Mr. Cook was chosen for the position of the first business manager of the Kansas organization:

C. C. Cook

Policies of New Manager

"To work with the board of directors for the betterment of the association.

"To inaugurate an intensive membership campaign—every showman a member.

"To see closer co-operation between the theatre managers of the state.

"To know every showman by his *first name* and see that every member is personally acquainted with his fellow showman.

"To see closer co-operation between the exchanges and the exhibitors.

"To act as a personal representative of every member of the organization in making adjustments, claims and settlements with the exchanges.

"To see more co-operation between the state censor board and the association.

"To work in harmony with the press of the state, as well as national, for publicity, etc. (Particular reference to *blue laws.*)

"To note every move of the state and national legislature—see that men are elected to office who will work *with* the theatre men and *not* against them.

"To constantly stimulate interest among the members—and fight every movement that tends to be-little the exhibitors, such as chautauquas, carnivals, street fairs, church picture shows, etc.

"To aid every member of the organization—individually — who may need help in fighting city ordinances detrimental to the showman, such as Sunday closing, motor car parking, etc.

"To help members at any time plan their publicity—complete their bookings and aid them in obtaining any advertising or publicity material they may need for the exchanges.

"To act as an information bureau for members of the association, and gather all information pertaining to their interests.

"To visit every theatre in the state some time during the year, and while there gather data on the house, capacity, music, pictures, etc., for file reference.

"To get out *personal* weekly letters on the activities of the association, keeping every member posted with current information of interest to him.

"To eventually publish a monthly organ in which every showman may contribute articles, exchange ideas, etc.

"To make the Motion Picture Theatre Owners of Kansas self-sustaining financially and continue to be recognized locally and nationally as a live, 'peppy' and up-to-the-minute organization, fighting for what is right regardless of the consequence."

Carolina Arbitration Board Is Completed

The Joint Arbitration Board, authorized by the Motion Picture Theatre Owners of North Carolina at its Asheville Convention last June, has been completed in its appointment and is composed of the following exhibitor members: H. B. Varner, Lexington; C. L. Welch, Salisbury and James A. Estridge, Gastonia. The exchange members, appointed by the Film Exchange Managers Association of Charlotte, are as follows: E. E. Heller, Pathe Exchange, Inc; W. J. Kupper, Fox Film Corporation; E. F. Dardine, Universal Film Exchange, Inc.

The first meeting of the new Board was held in Charlotte on August 18, only preliminary matters being attended to and organization completed. Minor hitches which developed were referred to the regular meeting of the Film Managers' organization to be held the following week, after which the chairman will call another meeting.

The Eternal Flame

Norma Talmadge's Next for First National. Adapted from Balzac's "The Duchess de Langleais." Conway Tearle is Leading Man

By Products In Theatre Building

Tendency Today Is to Include Offices, Banquet and Ball Room in Modern Theatre Buildings—Easier to Finance

SHALL I include stores, offices, a dance floor and banquet room in my new theatre building?

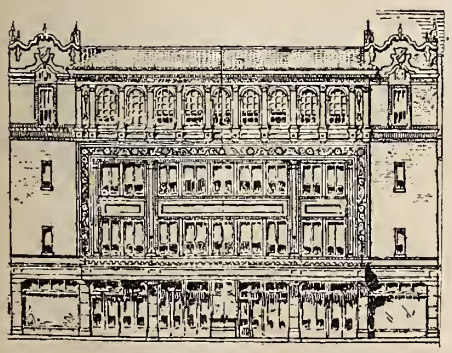
This question crops up in the mind of almost every man who plans to build a theatre. If it doesn't occur to him when he first thinks of building his banker or financier will remind him of it and nine cases out of ten the financier will more readily let him have the funds.

Income-bearing space in a theatre building is really a by-product of theatre operation just as much as glue, bristles and leather are by-products of the great packing plants in the Middle West. We have talked it over with theatre builders planning large and small houses, in metropolitan areas, neighborhoods and small towns and all are bent on including office and store space in their structures.

"When I went to my bank for financial assistance," the builder of a theatre in Pawling, N. Y., told the writer, "I had planned to erect only a theatre building in my town, which is a small commuting residential section with a very small business district in which the stores were mostly old structures.

"The banker was interested in my project but he said that I was wasting a lot of good space as the town needed a modern structure which could serve as a home for neat shops, balls and banquets. 'I'll not only get back of your venture but I will get the town merchants to take stock if you will plan a building that has income bearing space. The merchants will be glad to invest because they will not only get a modern store space but will help your theatre business along.' We figured out the income from the rental space. It actually paid the rent of the ground space and a part of the theatre expenses. The change in my original plans cost just $10,000 more than if I had built a plain theatre."

In looking over the plans that come to the Equipment Department we find the general tendency is toward the combination building. Some recent projects of this nature are described in the following:



The new Electric Theatre, Kansas City, has a frontage of 90 feet. It will be faced with terra cotta, tapestry brick and art glass, with a nursery in the basement and a series of rest rooms. A duplicate lighting system will be installed for use when the city system goes out. Offices will occupy the two upper floors and space for two small shops has been provided.

A civic banquet den, for balls and civic affairs, will be a "by product" of the new Mack Theatre going up in Port Angeles, Wash.

Civic Banquet Den

Mack J. Davis, for past three years operating The Dream Theatre, Port Angeles, Wash., will close on or about September 1, at which time he will occupy his new $75,000 house now in the course of erection on First and Lincoln Streets. The new house will bear the name of "The Mack Theatre." The house will be splendidly equipped. A Robert Morton-Symphony Orchestral Organ will be installed, lounge rooms for ladies and gents enclosed in glass, and sound proof. A banquet room, with hardwood floors and kitchen, modern in every detail, will be known as the Civic Banquet Den. Seating capacity of the theatre proper will be 1050, with a foyer large enough to stand 400. The main structure is concrete and steel. The projection room is 12 x 20 feet—with Powers Automatic machines, Powers Double Dissolving Balopticon, Chicago Spot-lights and electric Re-winds. George B. Purvis, of Seattle, is the architect and supervisor of the construction.

Two Stores and Hall

Plans have been completed for a modern theatre in Newark, N. Y., to be built by Associated Theatres, Inc., of which Harold Dygert is president and Mayor William MacFarlane of Canandaigua, N. Y., vice president. The house will be called the Capitol.

The building will be three stories, with auditorium, lobby and two stores on the main floor; balcony, three suites of offices on the second floor and a hall about 24 by 75 on the third floor. The building will be 75 by 132 feet. The front will be constructed of lithoite stone, pressed brick and stucco. The central lobby and vestibule will be 17 by 24 feet. The lobby will be finished in art marble with a ceramic tile floor. The auditorium will have a ramp floor and will have a seating capacity close to 1000.

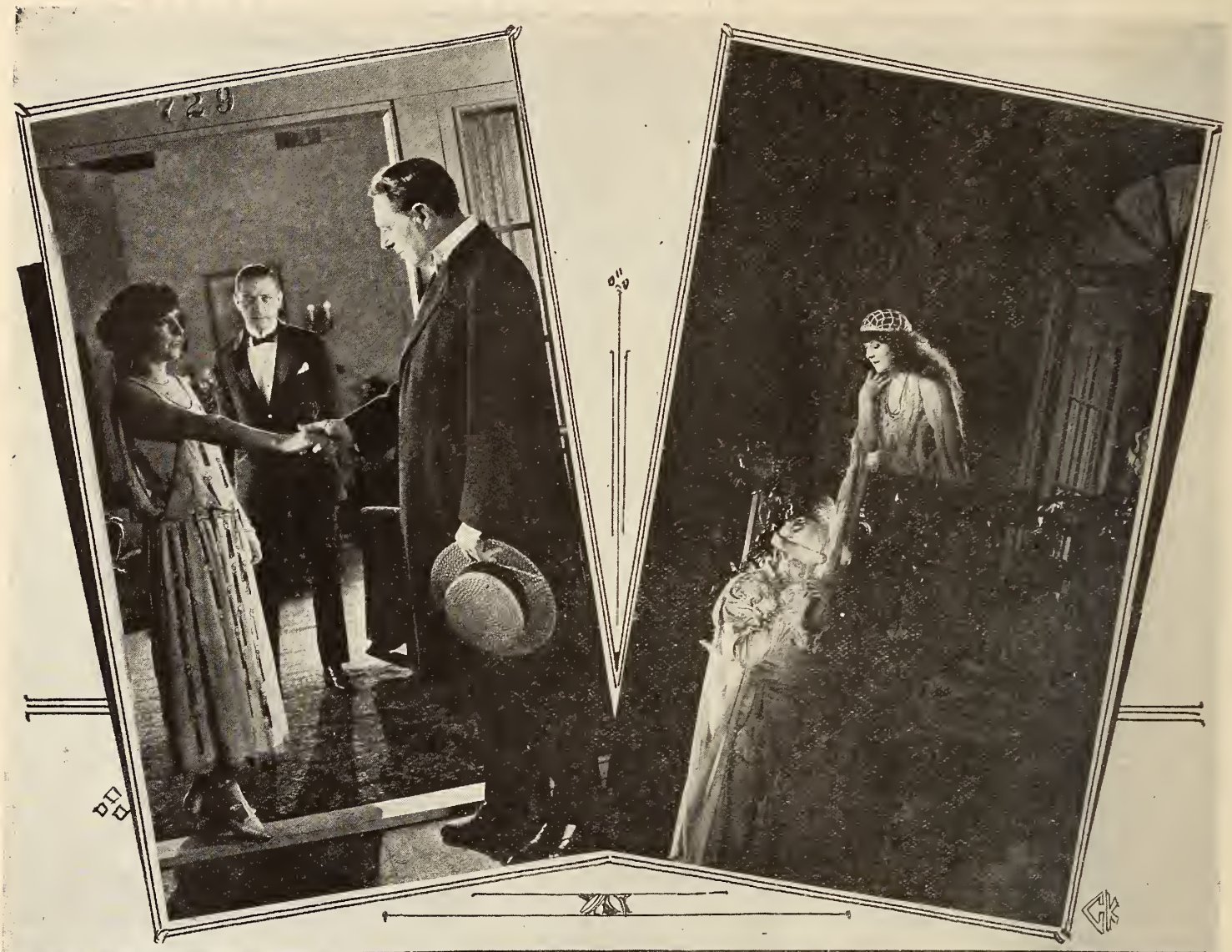
The stage will be 26 feet deep, 75 feet wide and 48 feet high, with fly galleries and everything complete in the way of equipment. The balcony will have a seating capacity which will bring the total up to over 1200.

The building will be heated with direct steam, which is considered the best for buildings of this character.

The lobby will be protected by a large marque, 12 feet wide. The plans were drawn by E. A. P. Krabbenschmidt, of Newark.

The World's a Stage

Now Being Produced by Principal Pictures Corporation. Starring Dorothy Phillips. Otis Harlan, Bruce McRae and Kenneth Harlan Are Also in the Cast.



Audience-Tests In Four Cities

Exhibitors Trade Review Representative Continuing His Canvass of Opinion Finds Public Not Losing Interest in Motion Pictures

CONTINUING his tour an Exhibitors Trade Review representative made a canvass of public opinion in four cities—Pittsfield, Mass., Rochester, N. Y., Niagara Falls, N. Y. and Buffalo, N. Y.

The same questions were asked that were put to motion picture patrons in Roxbury, Mass., and Bridgeport, Conn. Thus far the canvass reveals that the public has not lost interest in pictures and is not losing interest.

There is a closer study of pictures by the public; it is looking for new ideas on the screen and it is quick, it appears, to applaud anything that is new whether it is a short subject, a feature or a novelty stunt that has a local interest or tie up.

The canvass has not yet covered small isolated cities but in the course of the tour they will be visited.

Here are the results of the latest canvass:

CAPITOL THEATRE
Pittsfield, Mass.
Matinee Performance

Number persons interviewed, 10. Straight picture policy.

1. Do you attend theatre now as often as you did a year ago?

Eight go oftener today. Two had not been in a month.

2. Do you attend every change of program?

Six (all women) saw every change. One dropped in while shopping.

3. Do you think pictures better or worse?

Five thought pictures this summer were poor; two came to theatre because it was new and liked presentation without paying any special attention to pictures. One man thought all pictures were made for the women and he attended in the hope that some director would make a picture which men would relish.

4. Do you attend any theatre exclusively and if so, why?

Four patronized Capitol exclusively because it was new and management never exaggerated any picture's value. Two gave their patronage to three theatres and four were drawn to theatre because of high class organ music "which was always good whether picture pleased or not."

REGENT THEATRE
Rochester, N. Y.
Evening Performance

Number interviewed, 20. Straight picture policy.

1. Do you attend theatre now as often as you did a year ago?

Fourteen began to attend oftener about Aug. 1. Three had quit attending regularly early in Spring because pictures seemed to all be the same type. Two had given up going to pictures exclusively to try vaudeville and pictures combined but had returned to pictures because in vaudeville houses "if picture was good vaudeville was rotten and if vaudeville was good picture was rotten." One man had gone to see every program this theatre had put on "and couldn't possibly go oftener than he had in past two years."

STRAND THEATRE
Niagara Falls, N. Y.
Matinee Performance

Number interviewed, 10.

1. Do you attend theatre now as often as you did a year ago?

One woman stopped going last year because local preacher talked against movies but she was going oftener this year because "tone of pictures better and local managers seemed earnest in effort to please." Five went to every theatre in town once a week but last year only took in one picture a week. Three had to cut out going this month because of car strike whereas a year ago they had gone steadily all through summer to every change. One hadn't been to picture show in a year and only came to Strand because it was brand new, and was indifferent as to whether he ever went again.

2. Did you attend every change of performance?

Five thought they went to every change of program and could tell exactly how many times if they could consult the programs which they collected at home. Two didn't know how many changes local theatres had. One went every time he saw a big ad in the newspaper.

3. Do you think pictures better or worse?

Eight thought pictures showed steady improvement but thought that too many pictures were made by same stars. One had never seen a picture which failed to interest but personal appearance of favorite star had disillusioned. One thought short subjects better than features, but had noticed that directors had not gotten over "habit of treating picture animals cruelly."

Question Number 4 not asked here because theatre had only been opened one day.

LOEW'S THEATRE
Buffalo, N. Y.
Evening Performance

Number Interviewed 15. Vaudeville and pictures.

1. Do you attend theatre now as often as you did a year ago?

Six did not go as often because pictures were all the same and some "picture makers seemed to want to force poor actors on public." Three went twice as often as a year ago. Three couldn't go as often because car strike interfered. Two going oftener because class of pictures seemed generally bigger and more varied. One (man about 50) never went to picture show until he had seen Orphans of the Storm and decided he "was missing something" if he didn't go at least once a week.

2. Do you attend every change of program?

Two went to every change put on at this theatre and then went to neighborhood house once a week. Others didn't know when theatres changed.

3. Do you think pictures better or worse?

Four thought pictures of today, even when they were poor were far above average of best pictures made three or four years ago. Two convinced that there was less "talk at dinner table today about movie scandal and poor pictures than ever before." One man could see influence of Will Hays.

4. Do you attend any theatre exclusively?

Six had two favorite theatres and never attended others except when they were out of town. Remainder went any place they happened to be.

Arbitration Clause Delays Completion of Contract

Negotiations on the standard form of film contract, which have been proceeding for several weeks between the Hays organization and the three exhibitor groups, are being continued, with every prospect of success.

At present, the lawyers are at work on the arbitration clause, and all the groups are waiting pending the working out of this matter. When this is finally settled, it is expected announcement will be made of the contract.

The exhibitor groups concerned in the negotiations are the Theatre Owners Chamber of Commerce of New York City; Owners of New York State, Inc., the Motion Picture Theatre and the Motion Picture Theatre Owners of America.

K. C. Arbitration Board At Work

Cases Disposed of With Clock-Like Precision at First Session of Tribunal

WITH clock-like precision, the newly formed arbitration board at Kansas City disposed of its first "docket" Aug. 22 at the Hotel Baltimore.

Arguing which develops into wrangling, was absent. There was a docket—the same as any civil court, and the cases were called in order, discussed in a judicial and impartial manner and a decision which is as final as that of the Supreme Court handed down.

That the board will be of the greatest service ever rendered to Missouri exhibitors was proven beyond a doubt at the initial meeting. There were no "axes to grind," no "strings to pull," and every exhibitor or exchange, as the case happened to be, was given to understand that there was no appeal.

Typical decisions were (names being omitted for obvious reasons):

It is the consensus of opinion of the members of the Board that Exhibitor pay to exchange the amount of $12.50 for the use of picture one day, on which payment was stopped account his claim print was in bad condition.

Consensus of opinion that exchange be given dates for their contract within the next seven days.

Exhibitor to be advised that he must enter proper cancellation and his deposit will be applied on last service used.

Consensus of opinion that exhibitors make good checks returned "insufficient funds," given in payment for service used.

Exhibitor to be gotten in touch with by member of Board.

Consensus of opinion that exchange should pay exhibitor advance payments due him as quickly as possible.

Exhibitor to be advised that upon looking over exchange books, an error in posting was found, and he will be advised by exchange regarding same, with check for amount due.

Board finds that the exhibitor was in error in signing blank contract; however, as he was inconvenienced because of causes he did not understand, feels that three exchanges should give him two pictures each.

In six instances the exhibitor was not present, and decision was made to notify exhibitor that if he did not appear at the next meeting, the case would go against him by default.

Northwest Expects Brisk Season

Business Conditions Take a Brace —Big Pictures Pulling the Crowds

Seattle, Aug. 25.

THERE are persistent reports from representatives returning from the territory, to the effect that business conditions have already taken a brace in the Northwest, with every prospect of a brisk fall and winter season ahead. Advance bookings bear out the statement. Fox exchange in Seattle reports the entire product for the 1922-1923 season, comprising fifty-one features and forty-seven comedies, booked solid in the ten leading key cities of Washington and Oregon. "Monte Cristo," the Fox super-feature, is booked for day and date showings at Blue Mouse Houses in Seattle, Tacoma, Portland, Astoria, Ore., at the Casino, Spokane and the Rialto, Wenatchee, commencing September 2.

Seattle has already taken the initiative with its fall opening season starting August 19th, showing exceptional bills at all first-run houses. "In the Name of the Law" is drawing crowds at Hamrick's Blue Mouse here. Keen interest was aroused by a huge police parade in connection with the showing, which was day and date at the Portland Blue Mouse, and the dedication of the picture to the chiefs of police of each city.

The re-created Columbia has broken all house records with "The Storm," which showed to over 50,000 people on the first four days. The house had been redecorated and a big Wurlitzer organ installed. Exceptional exploitation stunts and tie-ups resulted in city-wide interest, so that even on Monday afternoon the waiting crowd stretched well down the block.

"The Prisoner of Zenda" is playing to capacity at the Strand, and other houses have equally fine bills. In view of the fact that a circus cut into receipts for two days, the records being hung up by these attractions, are taken as a good indication of general trade conditions. It should not be difficult to train the mind of the public back into the Movie habit.

Considerable interest is being shown in the North Pacific territory over "Grandma's Boy," which is now in its third big week at the Heilig Theatre in Portland. It will show at the Liberty Theatre, Seattle, early in September for two to three weeks, at the Rialto, Tacoma.

Zukor Talks by Radio on Return of Prosperity

Next week, September 3-9, is Paramount Week, the fifth annual event which each year registers the high water mark of simultaneous showings of Paramount pictures, and as a formal preliminary to the opening of the week President Adolph Zukor, of the Famous Players-Lasky Corporation, spoke by radio to more than a million people on Friday evening, September 1. Mr. Zukor's brief address, broadcasted from Station WJZ at Newark, N. J., was scheduled to be delivered at about 9:10 p. m. and heard through amplifiers in a number of motion picture theatres located within hearing distance, the wave length for WJZ being 360 meters.

Mr. Zukor's speech was in the nature of a felicitation for picture patrons upon the fact that the motion picture industry is once more standing securely upon its feet and is now placing before the public the biggest and best pictures in its history.

Missouri Exhibitors Confident Freedom of Screen Clause Will Win

Proposal No. 135, the measure which would place the screen and the press upon the same basis, now is in a state of status quo at the Missouri Constitutional convention at Jefferson City. At present the convention is considering a report of the committee on legislation. Three reports have been made, one by the legislative committee, one by the judiciary committee and one by the committee on suffrage and election.

The committee on the Bill of Rights has not yet made its report. In the regular order of procedure, it is possible that it will be some time before the report of the committee on the Bill of Rights will be discussed, even if the report should be made soon.

However, the fact that the delegates, who previously have expressed themselves as favorable to the proposal, still are in favor of the measure, and the fact that the funds of the lobbyist for the reforms are running low, judging from the decrease in "yelping" at the state capitol, exhibitors of Missouri rapidly are gaining confidence that the proposal will be adopted.

Toledo Unions and Theatres Discussing New Wage Scale

Musicians and other employes have submitted a tentative wage scale to the local theatres and movie managers asking a slight increase in wages and different working conditions this season, according to word from Toledo theatrical offices.

The Toledo manager of the association withheld details of the schedule submitted by the employes, pending a conference with them. They admit however, that a counter proposition has been submitted to the unions by the managers.

The News of the Week

Three "Big Time" First Nationals

"Eternal Flame," "Light in the Dark" and "Skin Deep" Scheduled

Three "Big Time" First National Attractions are among the releases scheduled by that organization for September, the month that marks the opening of the 1922-23 amusement season. These are Norma Talmadge in "The Eternal Flame;" Hope Hampton in "The Light in the Dark," and "Skin Deep," a Thomas H. Ince special, in which Florence Vidor, Milton Sills and Marcia Manon appear.

According to executives of Associated First National Pictures, Inc., these specials have been heavily booked for first runs throughout the United States, and this fact bears out the statement made several weeks ago by J. D. Williams, manager of First National, that the "big picture" would be the one in demand during the forthcoming season.

"The Eternal Flame" is scheduled for National release Sept. 4. This picture is presented by Joseph M. Schenck. Adapted by Frances Marion from Balzac's "Duchesse de Langeais," "The Eternal Flame" was directed by Frank Lloyd.

"The Eternal Flame" tells the story of the love of one of Napoleon's generals for the Duchess de Langeais, who was a noted beauty in the court of Louis XVIII.

Supporting Miss Talmadge is Conway Tearle, Rosemary Theby, Adolphe Jean Menjou, Wedgewood Nowell and Kate Lester.

In "The Light in the Dark," Hope Hampton has a play that is something new for the screen. This First National attraction is scheduled for release Sept. 11. Adapted from William Dudley Pelley's story, is said to be notable not only for its originality and remarkable cast, but for a colored reel sequence, made under the new Eastman process, such as picture goers never before have witnessed. Hope Hampton plays the role of a New York shop girl. Lon Chaney and E. K. Lincoln are in the cast.

"Skin Deep," the third First National attraction for this month, is scheduled for release Sept. 25. It is a story of a returned soldier, a young East Side gangster, of his struggle to "go straight" and of how his unscrupulous wife plots to ruin him.

Milton Sills, Florence Vidor, Frank Campeau, Joe Singleton, Winter Hall and Gertrude Astor are in the cast. "Skin Deep" is the first of the eight Ince specials to be released through First National.

"Light In Dark" Premiere at New Strand, Niagara

A holiday was declared in Niagara Falls, N. Y., August 26th, when Hope Hampton arrived there to make personal appearances in connection with the pre-release showing of "The Light in the Dark," a First National Attraction in which she is the star. The showing marked the opening of Al. Hayman's New Strand Theatre there, which has a seating capacity of 2,200 and is one of the handsomest in the State.

Niagara Falls, known as "The City of Romance," because honeymooners make it their Mecca, paid full homage to Miss Hampton. Huge banners bearing her name were flung across all of the main thoroughfares and every store window contained cards heralding her arrival and the showing of the picture.

Miss Hampton went to Buffalo with a specially invited party, headed by Jules Brulatour, President of Hope Hampton Productions, and Mrs. Blanche Stade. When the party reached Niagara Falls thousands of persons were at the depot to meet them. Mayor Maxwell Thompson extended the freedom of the city to Miss Hampton and told her she represented the ideals cherished by patrons of the screen. The street in front of the depot bore the name of Hope Hampton in letters twelve feet long.

The initial showing of "The Light in the Dark" took place Saturday evening and the theatre was crowded to capacity. The program consisted of a news reel, a short reel showing First National stars and the feature. Before this was shown Miss Hampton appeared and received a tremendous ovation. She sang three songs, told a few stories and the big crowd went into ecstacies. " The Light in the Dark" made a powerful impression.

There is shown in the picture a color sequence, made by the New Eastman color process, which relates Tennyson's poetic story of Sir Galahad's quest of the Grail. The picture was shown again Sunday afternoon and evening to capacity houses. At each showing a 20-piece orchestra played a special musical accompaniment.

After the Hampton party had left Niagara Falls Mayor Thompson sent the following telegram to Associated First National Pictures:

"Have just seen the world premier showing at the New Strand Theatre of 'The Light in the Dark.' Consider this one of the most beautiful and inspiring pictures ever shown. I congratulate your company and Hope Hampton for the marvelous way she has portrayed the star role."

"A Tailor Made Man" Booming at Los Angeles

Fred Miller, managing director of the California Theatre in Los Angeles, reports that Charles Ray's "A Tailor Made Man," his first United Artists feature, is still booming along to big business at Miller's Theatre, despite exceptional summer weather. "A Tailor Made Man" is now in its fourth week. After playing two weeks at the California to capacity business, it was transferred to the Miller Theatre for an indefinite run.

"From present indications," said Mr. Miller, "'A Tailor Made Man' will go into its fifth week, with possibility of six weeks if weather conditions favor the run."

Kohn Produces Mae Marsh Film for Associated

Announcement is made that Dependable Pictures Corporation, of which Morris Kohn is president, has placed its first production, "Till We Meet Again," with Associated Exhibitors for release. The picture is described by those who have seen it in previews as one of the most powerful

Morris Kohn

photoplays of the year. Positives and negatives were delivered to Associated a few days ago and a date early in October probably will be set for the release, according to President Arthur S. Kane.

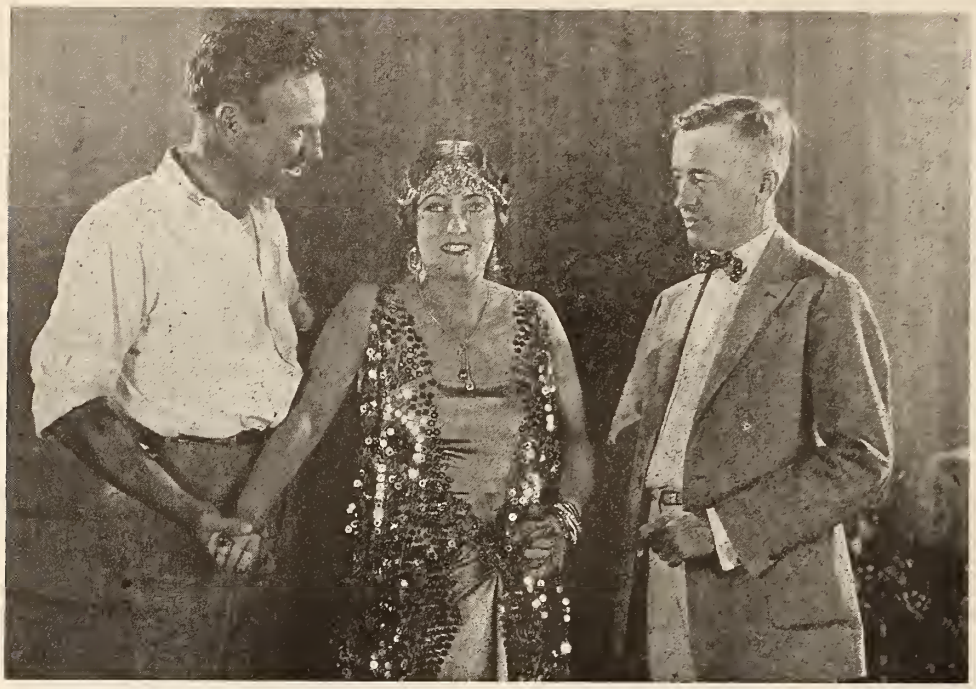
The production, which is on an elaborate scale, is in six reels. Both story and direction were by William Christy Cabanne. The story is described as one carrying a peculiarly dramatic appeal, with a strong element of sympathy pervading it and interest working up to a powerful climax.

Mae Marsh has the leading woman role, and associated with her in important characterizations are Norman Kerry, Martha Mansfield, Walter Miller, Julia Swayne Gordon, Cyril Chadwick, J. Barney Sherry, Tammany Young, Danny Hughes, Fred Kalgren and Dick Lee.

Additional interest attaches to the arrangement entered into between Dependable Pictures Corporation and Associated Exhibitors for the handling of this picture because it brings into association two former presidents of Realart, Morris Kohn and Arthur S. Kane.

Woods Engages Miss Tell

A. H. Woods has engaged Miss Jean Tell for his new play, "The Child of Love."



Director-Star-Author. Left to right: Director Sam Wood, Gloria Swanson and Monte Katterjohn, who is to adapt "His American Wife" as the next Gloria Swanson Paramount picture

"Look Before You Book"

Exhibitors Who Book in the Dark Doomed to Continual Depression, Says Laemmle

The exhibitor who books pictures willy-nilly, and who does not look at what he is buying, will always be buried under a depression wave, in the opinion of Carl Laemmle, president of Universal. In a statement just made public at the Universal home office, he urges exhibitors to look at every picture they buy, no matter what the cost in time and trouble for its screening. This method, he asserts, is the only salvation for the exhibitors with the sick box office.

"The time has passed," he says, "when an exhibitor can be successful by booking shows for a whole year at a time, or by contracting for pictures which are not even made. The exhibitor of today cannot even afford to invest in any picture which he has not seen and with which has showman's judgment does not assure him a crowded house.

"There was a time when an exhibitor could judge a picture by its title, its posters or by the company which produced it. Those days are gone forever." The present day critical public demands a critical exhibitor, and a critical exhibitor will not let a picture appear upon his screen which does not look like cool cash.

"I long have preached the gospel of Look Before You Book. I have no hesitancy in promulgating this creed because I know that Universal pictures will stand the test of pre-viewing. If any Universal picture doesn't stand this acid test, it doesn't deserve to be booked.

"I have in mind two well known exhibiting firms which won their way to the top by a careful selection of the pictures they presented. They started pre-viewing pictures and making their own selections, when the average exhibitor was booking for a year at a clip and spending his spare time, that is, most of his time, playing golf, at the ball game or in similar pursuits. The average exhibitor "got by" with those tactics at that time. But he is not getting by today.

"On the other hand the two firms to which I refer took their business and their audiences seriously, worked like hell, and have succeeded in keeping their patrons coming. They are Roth and Partington of San Francisco, and Balaban and Katz of Chicago. I don't know any better examples of the new class showmen."

Alfred Weiss Sells Interest in Exchange to Goldwyn

Alfred Weiss, formerly vice-president and general manager of Goldwyn Distributing Corporation, has sold to that Company his entire commission interests in the operation of the Goldwyn exchange offices in New York City and Buffalo. This transaction, which was consummated the latter part of last week, involved a cash transfer of $100,000, it is announced.

Mr. Weiss' arrangement with Goldwyn has been in effect for the past five years and in lieu of the completion of the arrangement for the two years to run, the payment was made.

It is understood that Mr. Weiss will take a trip to Europe and that after his return his future plans will be announced.

Finds Exhibitors Optimistic

W. B. Frank, general sales manager of Associated Exhibitors, returning this week from a trip that took him as far west as Cincinnati and south to Louisville, brought reports of a spirit of decided optimism manifested by exhibitors in Pennsylvania, Kentucky and West Virginia.

"There is no question but that business in these states is picking up," said Mr. Frank. "Evidences of the improved outlook were apparent in every city and town I visited, and they manifested themselves in more than one way. Not only are exhibitors willing to pay higher prices for big productions than they would have considered a year ago, but several regard business prospects as justifying the building of new theatres or the reconstruction or improvement of existing houses."

"East Is West" Is Given Special Showing in N. Y.

Hundreds of persons, prominent on the stage and screen and in business and social life attended a special screening at the Ritz-Carlton, New York, of Constance Talmadge in "East is West," a First National Attraction. The film, recently completed on the Coast, was brought to New York by Joseph M. Schenck, the producer, when he came here with Norma and Constance Talmadge and their mother. The showing was received with great enthusiasm.

Among those who attended were Alma Rubens, Justine Johnson, Mae Murray, Marion Davies, Eugene O'Brien, Raymond Hitchcock, Jules Brulatour, Jesse L. Lasky, John Emerson, Anita Loos, Mr. and Mrs. Hugo Ballin, Irving Berlin, Messmore Kendall, Olga Petrova, S. L. Rothafel, Florence Ziegfeld, Adolph Zukor, Eugene Zukor, Al. Woods, Mr. and Mrs. Sam Harris, Hugo Riesenfeld, Edgar Selwyn, Arch Selwyn, Edward Bowes, Nicholas Schenck, Louis Selznick, Winchell Smith, Charles H. Duell, Jr., Joseph Plunkett, Sam Shipman and John B. Hymes, authors of the play; J. D. Williams, Manager of Associated National Pictures, Inc., R. A. Rowland, of the First National Executive staff; Joseph M. Schenck, Norma and Constance Talmadge and Mrs. Talmadge.

On the day following the showing Mr. Schenck and the Talmadges sailed for Europe.

Use of Billboard Space Planned On Pyramid Pictures

Pyramid Pictures, Inc., has announced its plan to devote a special 24-sheet campaign to each Pyramid production, beginning with its third, "The Queen of the Moulin Rouge." This 24-sheet campaign will be inaugurated in New York City and vicinity, and extended throughout the country gradually, according as details of the plan are completed in the home office in New York City.

"The Queen of the Moulin Rouge" will be released on September 10, and before that date the 24-sheet stands throughout the Greater City of New York will be carrying the 24 sheet designed for this production.

Billboards in Northern New Jersey and parts of Connecticut will also be used for the initial campaign. With the release on October 29 of "Flapper Love," this feature also will be given a 24-sheet campaign. The plan will be extended to include the new Ray C. Smallwood production, "When the Desert Calls," in which Violet Heming heads an all-star cast, and which will be released October 8.

"Queen of Moulin Rouge" Opens For Los Angeles Run

American Releasing Corporation announces that "The Queen of the Moulin Rouge," produced by Pyramid Pictures and directed by Ray C. Smallwood, opened at Mack Sennett's Mission Theatre in Los Angeles for an extended run, commencing Saturday, August 26th.

This production, based on Paul M. Potter's celebrated play, is the most spectacular thus far made by Pyramid. The scenario was written by Garfield Thompson and Peter Milne. Martha Mansfield is the featured player and the cast is further strengthened by Joe Striker and Henry Harmon.

First National's Eastern Sales Forces In Meeting

Following a conference in New York of First National District Managers throughout the United States, held a few days ago a general meeting of First National of Branch Managers and salesmen for the Eastern District was held in New York last week.

Those who attended the meeting were:

Albany Exchange—A. J. Herman, manager; Dave Gross, salesman; A. K. Burks, exploitation man.

Buffalo—E. J. Hayes, manager; E. C. Markens and G. M. Blackman.

Boston—T. B. Spry, manager; Salesmen King, Bibber, Magman and Pinkham.

New Haven—Branch Manager Keleher, Salesman Bullwinkle.

New Jersey—S. H. Fabian, manager; Salesmen, C. F. Kenneth, J. Vergesli, S. J. Ullman and William Osborne; Exploitation Man, J. Fuld.

New York—R. H. Clarke, manager; Sales Department, Joe Unger, Harry Seide, Russell Clarke, H. Levy, Muehlhauser, Sam Bergen, Sam Zevin, William Leitt, Sam Lefkowitz, Joe Felder and Exploitation Man Ed. McNamee.

Philadelphia—W. J. Heenan, Manager; Salesmen D. Heenan, Lieberman, Pippin, Loftus and Schwalbe.

Washington—Louis Bache, manager; Salesmen Charles Tyson, John Golder, Harry Levy, Frank Greenlagh.

Among those who addressed the branch managers and salesmen at their meeting were J. D. Williams, Manager of First National; H. O. Schwalbe, Secretary-Treasurer; C. L. Yearsley, publicity manager; Ned Holmes. exploitation manager; Floyd M. Brockell, supervisor of exchanges; William Morgan, contract supervisor of districts; F. Conklin, J. W. Kelley, J. H. Burger, F. Crosbie, J. Gore, Jay A. Gove and S. Hatch of the sales force.

First National Sales Officials and District Managers. Photograph taken during recent conference at New York Office. Top Row, left to right—Vincent J. McCabe, Canadian Manager; W. E. Callaway, Southern Representative; L. O. Luken, Western District Manager; R. C. Seery, Midwestern District Manager; J. A. Grove, of Department of Distribution; H. A. Bandy, Central District Manager. Seated—William Morgan, Department of Distribution; Floyd Brockell, Supervisor of Exchanges; S. W. Hatch, Department of Distribution.

Rushing Work On Vehicle for Dorothy Phillips

"The World's A Stage," the first feature being produced by Principal Pictures Corporation is practically half finished. This is the Elinor Glyn story which stars Dorothy Phillips. Director Colin Campbell is rushing work on certain scenes to permit Bruce McRae, one of the featured players, making a theatrical engagement.

Sol Lesser and Mike Rosenberg are producing the film. When finally cut and titled, the film will go to the screen in eight reels.

Distribution arrangements are being cared for by Irving M. Lesser whose activities have kept him in New York for almost a solid year. Irving Lesser is a member of Principal Pictures Corporation.

Supporting the star in addition to Mr. McRae are seen Kenneth Harlan, Otis Harlan and other well known players. Allen Holubar (producer-husband of Miss Phillips) has loaned the star to the Principal Pictures Corporation for the first time in her career. Her appearance in "The World's A Stage" is through the courtesy of Mr. Holubar and First National Pictures.

Allied Pictures Playing Day and Date in New York Houses

The week of August 27 saw two releases of Allied Producers and Distributors Corporation playing representative theatres in Greater New York, day and date.

J. Stuart Blackton's "The Glorious Adventure," the first Prizma color photoplay, started a run at the Brooklyn Strand, following an engagement at the Capitol Theatre, New York, and Max Linder's "The Three Must-Get-Theres" opened at the Strand, New York.

"Grandma's Boy" Breaks Records

In 16th Week at Los Angeles— Long Runs in Several Other Cities

"Grandma's Boy," the Harold Lloyd—Associated Exhibitors attraction, produced by Hal Roach, is now in the 16th week of its run in Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, already surpassing by two weeks the longest previous run of any picture, of whatever length or nature, in that city. The Los Angeles record for the continuous showing of a comedy, established by Harold Lloyd with "A Sailor-Made Man," was shattered nine weeks ago.

Many other cities, meanwhile, are sharing figure-shattering honors with Los Angeles. When Calvin Heilig, on August 21st, started "Grandma's Boy" on its third week in the Heilig Theatre, Portland, Ore., the high water mark for the showing of a photoplay in the Oregon metropolis was passed. The picture is now in its fourth week. The picture ran fourteen days in P. Mortimer Lewis's Bijou Theatre, Atlantic City, which is three days longer than any film ever played in that seaside resort town before. Until "Grandma's Boy" appeared simultaneously in Homer Ellison's Princess and Rialto, no picture ever had divided its first run in Denver between two houses.

A telegram from Eddie Zorn, owner of the Temple Theatre, Toledo, to President Arthur S. Kane, of Associated Exhibitors, tells of the triumph "Grandma's Boy" is scoring in that city and of the upset it has occasioned in his booking arrangements. Mr. Zorn contracted originally for a run of one week, but the following message explains his chance of plans:

"The weather or the season do not mean anything to 'Grandma's Boy.' Opened last Sunday to capacity and it has been capacity every day and night. We are holding over for second week and from all indications a third. Public and critics pronounce it the greatest comedy ever made. Best wishes."

Joseph Plunkett, managing director of the Mark Strand, is making elaborate preparations for the opening of the first New York run of "Grandma's Boy," September 3rd.

Every Manager and Agent
SHOULD OWN
a copy of
THE JULIUS CAHN-GUS HILL GUIDE
containing
All the Essential Facts of the Show Business
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JULIUS CAHN-GUS HILL GUIDE

Big Party of Stars Will Go To Opening of Poli House

Marcus Loew and Adolph Zukor are cooperating with S. Z. Poli, owner of the Poli circuit of theatres throughout New England, to open the New Poli's Palace Theatre, Bridgeport, Monday night, September 4.

Through their combined efforts, the largest party of motion picture and stage stars, ever assembled for a similar trip will be taken to Bridgeport in a special train.

Among some of the stars who have already accepted the invitation to appear are: Mae Murray, Raymond Hitchcock, Thomas Meighan, Alice Brady, Johnny Hines, Nita Naldi, Ann Pennington, Doraldina, Montagu Love, Virginia Pearson, Lew Cody, Hope Hampton, May Allison, Zena Keefe, Lou Tellegen, Anita Stewart, and about forty others.

Feiber & Shea Sell Houses

Sofferman's of 1493 Broadway, New York, report the sale of the Bayonne Opera House for Feiber & Shea to Nicholas Palley & Co. The latter firm recently bought the Colonial in Newark. The same agency also reports the sale for Feiber & Shea of two houses in Ossining to Strauss & Ungerfelder, who operate houses in Port Chester.

Photographs of the Departure of the seaplane ''Sampaio Correia'' f rom New York to Brazil. J. Thomas Baltzell, Pathe News cameraman, is a member of the party which will resume the flight from Pensacola, the original plane having been wrecked off Cuba.

Fairbanks Picture. Nearly Complete

Production Records Claimed For "Douglas Fairbanks in Robin Hood"

Statistical stories usually are boresome, rather than instructive and entertaining. In the case of Douglas Fairbanks in "Robin Hood," Mr. Fairbanks' forthcoming photoplay, an exception can be noted.

"The unbelieveable speed with which this production was 'shot' was due to the remarkable organization with which Mr. Fairbanks surrounded himself," United Artists points out. "He put at the head of each department the most thoroughly competent man obtainable, regardless of price. And at the head of the whole directorial force he placed Allan Dwan. Here are some cold figures that tell the story of the making of 'Douglas Fairbanks in Robin Hood.'"

"Thirty thousand calls issued through casting department to players.

"Eighteen hundred players used in the biggest scenes.

"Three hundred horses used in a single scene.

"Total scenes shot, eleven hundred and eight.

"Maximum number of scenes in a day, thirty (In Sherwood Forest)

"Minimum number of scenes in a day, two. (In banquet hall)

"No time was lost on account of rain. The company worked on one holiday—Memorial Day—and four Sundays. Only four locations were used despite the magnitude of the picture. While the sets were under construction a crew of eight hundred men were employed.

"Titling and editing, under the personal supervision of the star, is now practically complete, but "Douglas Fairbanks in Robin Hood" probably will not be given its premiere and ready for United Artists release until late in September or early in October."

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Kenma Plays Up Film Title Over Name of the Star

Harold Bolster, President of the Kenma Corporation, announces that the title of the new Kenma special production "The Purple Highway," will be played up bigger than the name of Madge Kennedy, its star.

"While we have a star of established fame as an actress," said Mr. Bolster, "we are not trading on that fact. We felt rather that it would be necessary to get a vehicle which would reflect credit on the star instead of a story which would have to be carried by the fame of the star. We have developed a story which we believe would have been a commercial success even if it had not been presented with a star and a cast of well known players.

"Despite the fact that we had Miss Kennedy to play the principal role, our duty to the story was not performed until we had engaged such well known players as Monte Blue, Vincent Coleman, Pedro De Covdoba, Dore Davidson and others almost equally well known."

"Miss Kennedy, Henry Kolker, the director, and Rufus Steele, the production manager, have been editing and cutting the film and we shall be ready to show the finished product shortly."

Sloman to Produce "Honeymoon for 3" As Next Picture

On the eve of his departure from Hollywood for New York where he is to arrange for the distribution of his first personally produced picture, "Blind Justice," Edward Sloman announced that his next story will be "A Honeymoon for Three," which ran for many weeks in the magazine section of the Hearst newspapers.

Mr. Sloman, it is understood, purchased the screen rights to the story, under its original title, "The Tavern and the Arrows," before its appearance in the newspapers and he has recently received permission to produce the play with the title, "A Honeymoon for Three."

Sloman, it is said, will produce the story with an all-star cast. Production will commence immediately upon his return from the East.

"The Hero" Will Be Picturized By Preferred

"The Hero," which was unanimously proclaimed by New York's dramatic critics as the finest play by an American author in 1921, has been purchased by Preferred Pictures, Inc., of which B. P. Schulberg is president, for immediate screen production.

Negotiations for the play have been on for some time and were finally closed with Sam H. Harris on Monday of this week by Al Lichtman, Vice President of Preferred Pictures and president of the Al Lichtman Corporation, which is distributing the Preferred product.

B. P. Schulberg, under whose supervision "The Hero" will be produced for the screen, said:—

"I cannot state definitely just when we will commence production of 'The Hero,' because it will depend entirely upon the time our other two productions, 'Ching, Ching, Chinaman,' and 'Thorns and Orange Blossoms,' are finished. Tom Forman is engaged in production of the former, and Gasnier, who directed 'Rich Men's Wives,' is pushing through with 'Thorns and Orange Blossoms.' Either Mr. Forman or Mr. Gasnier would give us a fine production of 'The Hero,' but we have not decided which will direct it."

Screen Rights to "Drifting" Bought By the Universal

"Drifting," William A. Brady's stage success of last season, has been bought by Universal and will be screened as a Universal-Jewel, it is announced at the Universal home office. It is very probable that it will be used as a starring vehicle for Priscilla Dean.

Leon d'Usseau, Universal's Eastern scenario editor, is now on his way to Universal City with the manuscript of "Drifting," which is being rushed to the coast so that immediate work can be started on the scenario. In addition to "Drifting," d'Usseau is taking with him a box full of books, plays and short stories by widely known authors. They have been chosen as the material for Universal forthcoming output, and are the direct result of Carl Laemmle's instructions to buy good, better and the best stories for Universal pictures.

"Drifting" was written by John Colton, formerly a member of the Universal scenario staff, assisted by Daisy H. Andrews, now dead. At the time the play was produced by Brady, Colton was "doctoring" picture plots at Universal City. He received a leave of absence to come East and attend the opening of his play.

"Bella Donna" Is Vehicle Chosen For Pola Negri

Pola Negri's first Paramount picture to be made in this country will be "Bella Donna," according to an announcement made by Jesse L. Lasky at Hollywood this week. George Fitzmaurice will direct the star and Ouida Bergere is now at work on the scenario of the novel by Robert Hichens.

Mr. Lasky further announced that, contrary to original plans, the picture will be made at the Lasky studio in California instead of the Long Island City studio. Miss Negri sails for this country on the Majestic September 6 and, arriving here about a week later, will remain in New York just long enough to see the town before entraining for the West Coast. Mr. Fitzmaurice plans to start the production about September 23.

Jane Murfin and Strongheart, the dog star, whose pictures are released through First National

Richard Walton Tully, producer, and James Young, director, on one of the sets of "Omar the Tentmaker" for First National release

Seven Paramounts in September

List Includes "Blood and Sand" and Cecil B. DeMille's "Manslaughter"

September will see the release of seven Paramount productions which include Fred Niblo's production, "Blood and Sand," starring Rodolph Valentino, and Cecil B. DeMille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson.

September 3 marks the opening of the fifth annual Paramount Week, when approximately 7,000 theatres will show Paramount pictures exclusively throughout the week. Preceded by a double page announcement in the *Saturday Evening Post* and many of the leading monthly publications, the week will be ushered in by advertising in more than 1,300 newspapers in nine hundred cities and towns. So heavy has been the demand the Paramount home office states, that several of the exchanges have been cleaned out of prints and have been forced to make requisitions on other offices.

Introducing Paramount Week, the company will release on the 3rd Gloria Swanson in "Her Gilded Cage" and William de Mille's production, "Nice People," each of which, it is stated, has been booked day and date in nearly 250 houses.

"Blood and Sand," the Fred Niblo production starring Rodolph Valentino, which has just finished a record-breaking run at the New York Rivoli and Rialto, is scheduled for release the 10th. The other feature due the 10th is the Cosmopolitan production, "The Valley of Silent Men," with Alma Rubens.

On the 17th comes an Irvin Willat production, "The Siren Call," with Dorothy Dalton supported by David Powell and Mitchell Lewis. For the same date is scheduled Jack Holt in "While Satan Sleeps," from the novel, "The Parson of Panamint," by Peter B. Kyne.

In "Manslaughter," adapted by Jeanie Macpherson from Alice Duer Miller's sensational novel and scheduled for release the 24th, Cecil B. deMille has produced his greatest masterpiece, according to Jesse L. Lasky and other Paramount executives who have seen it. Thomas Meighan, Leatrice Joy and Lois Wilson are featured.

Hanff Visits Hollywood

Joseph Hanff, President of Hanff-Metzger, Inc., was a recent visitor in Hollywood gaining first hand knowledge of latest developments at the film capitol.

As Mr. Hanff's concern handles Paramount's national advertising, a major portion of his time is being spent at the Lasky studio. This was his first visit to the West Coast plant of the corporation.

Black Leases Theatre To Murphy's Company

The Black New England Theatres, Inc. have leased for a long period of years the Quincy Theatre, at Quincy, Mass., to the Hancock Theatre Company, of which Fred Murphy of that city, is President.

Mr. Murphy's company operates the theatre that was formerly conducted in opposition to the Quincy Theatre.

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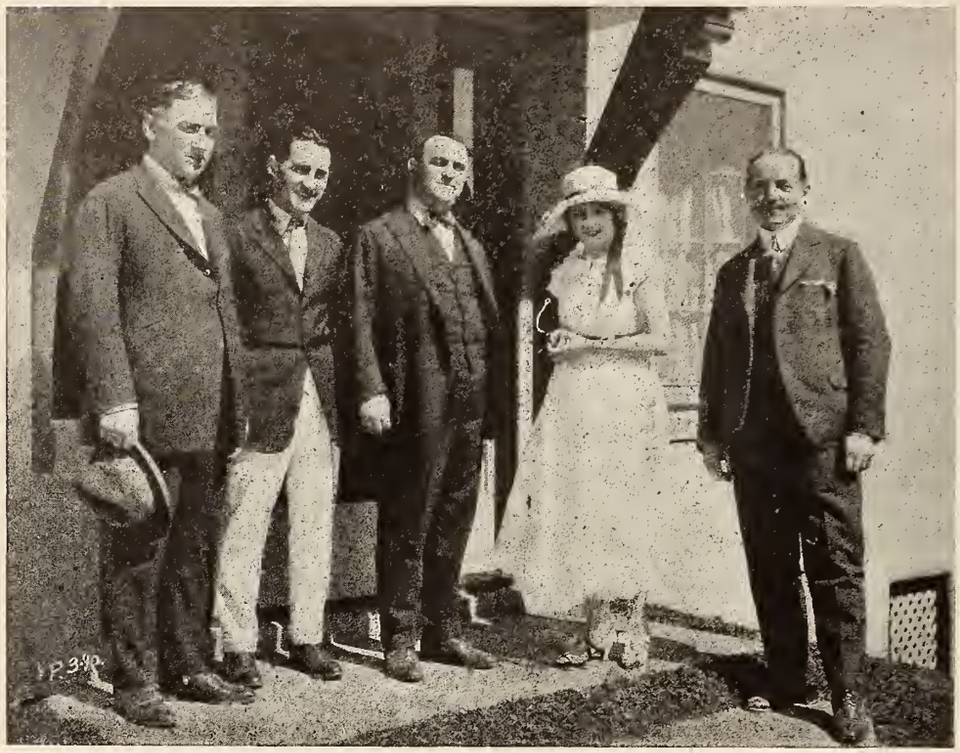


From left to right: Hiram Abrams, president United Artists Corporation; Maurice Cleary, financial representative for Douglas Fairbanks and Mary Pickford; A. C. Berman, who comes from the London office of Allied Artists, Inc.; Miss Pickford herself, and Guy Croswell Smith, of the Paris office, Allied Artists, Inc.

"Blood and Sand" Scores Success at Roosevelt, Chicago

Paramount believes that its Fred Niblo production, "Blood and Sand," starring Rudolph Valentino, is destined to eclipse the sensational box office success scored by "The Sheik," and bases its opinion upon the record which the picture has set up in New York, Los Angeles and Chicago during its pre-release engagements in those cities.

In New York, where "Blood and Sand" played to capacity throughout the past three weeks at the Rivoli and for a simultaneous week at the Rialto, it was found necessary to terminate the run at its very peak, in order to make way for other important productions scheduled for those theatres. All records were smashed at the Rivoli for first, second and third week attendance and receipts, while at the Rialto there was turn-away business at nearly every performance.

In Los Angeles, where the pictures opened four weeks ago at Grauman's Rialto, it has taxed the capacity at all performances, Paramount states, and at the end of the fourth week the crowds were just as big as ever.

In Chicago, where "Blood and Sand" played the Roosevelt, the picture received flattering notices from the newspaper critics, and the business throughout the run, according to Paramount, has more than justified the praise. Writing in the *Herald-Examiner*, "Observer" said: "Valentino's latest picture is a marvel—our Lila Lee has never been as beautiful, and Nita Naldi—well, our adjectives aren't half good enough for her. She's the best vampire on the American screen. We put it at the top of our list of pictures worth seeing."

Mae Tinec, in the *Tribune*, said: "If you want a little advice before seeing the picture, why—go see it," while Virginia Dale, in the *Journal*, said: "It is not hard to prophesy 'Blood and Sand' will be what the exhibitors call a 'clean-up.'" Other reviews were in similar vein.

Mary Pickford Completes Tess of the Storm Country

After fourteen weeks of continuous work, Mary Pickford has completed her new version of "Tess of the Storm Country."

Present indications are that the new "Tess of the Storm Country" will be in not more than seven reels. It probably will be ready for United Artists release by October 1st.

The direction has been under the guidance of John S. Robertson. In the cast are Lloyd Hughes, Gloria Hope, Forrest Robinson, David Torrence, Jean Hersholt, Danny Hoy and Mme. de Bodamere.

Vignola Films Exteriors For Next Marion Davies Film

Robert G. Vignola and his company have returned to Cosmopolitan Studio, New York, after a two weeks' location trip in and around Stamford, Conn., doing exteriors for his forthcoming production, "Adam and Eva." This is the Guy Belton-George Middleton comedy which Mr. Vignola is now doing with Marion Davies in the leading role.

The interior scenes for this production designed by Joseph Urban who has designed all of the sets for Mr. Vignola's Cosmopolitan productions, will be taken at the company's studio in New York.

Rice Succeeds Geldert

Leon Rice, vice president of the Mission Film Corporation, will succeed Clarence H. Geldert to the presidency of the company, permitting the latter to devote his entire time to directing. Norman Walker of Cleveland will be business manager.

Savoy in Manhattan Office

The Savoy Printing and Publishing Company, of 300 Penn street, Brooklyn, for the past three months has had offices in the Godfrey Building, 729 Seventh avenue, New York. The New York office is in charge of Jack Cohen.

Criterion, N. Y., Is Leased By Cosmopolitan Corp.

The Cosmopolitan Corporation, presenting Cosmopolitan Productions, has leased the Criterion Theatre, New York, from Paramount and will take over the house on September 10. The first attraction will be Cosmopolitan's picturization of "When Knighthood Was In Flower," starring Marion Davies. It will remain at the Criterion indefinitely.

The Criterion's present attraction will close at midnight on September 9, and immediately craftsmen, under direction of Joseph Urban, will remodel and redecorate the theatre.

A row of boxes will be built around the balcony and the entire interior changed. The orchestra pit will be enlarged to accommodate 52 musicians, discoursing the Victor Herbert especially written compositions. If possible by working night and day shifts to complete Mr. Urban's plans, "When Knighthood Was in Flower" will open about September 15th. The Criterion's electrical display will be entirely remodeled.

Reed Chapman Buys and Books Picture In Which He Played

Reed Chapman, who, with Lillian Hall, is featured in "The Forest King," one of Pacific Film Company's outdoor features, has purchased the rights to Northern California and Nevada of that subject and is touring with the print, making personal appearances in all towns in which this sort of exploitation is practicable.

This is the first time a film actor has divided his "between pictures" time in reading scripts for his next production and operating a traveling exchange.

Issues Warning

J. G. von Herberg, of Jensen & von Herberg, First National Franchise holders of Seattle, Wash., has sent out a warning that a confidence man is traveling around the country representing himself either as Mr. von Herberg or his brother.

"The man's object is to raise money under false pretenses and persons in the industry are warned against him," said Mr. von Herberg.

Marcus Loew Welcomed on Return from Europe

Marcus Loew, president of Metro Pictures Corporation and the Loew circuit of theatres was tendered an unusual welcome on his return from Europe Friday morning, Sept. 1. Through the courtesy of Mayor Hylan, the police boat John P. Hylan was loaned to Mrs. Loew and her son, David Loew, to meet the S. S. Berengaria as she neared New York. Among the welcoming party were a representative gathering of film and stage celebrities, including players, producers and directors. The Lamb's Club and the motion picture trade papers were also represented.

The welcoming party assembled at Pier A, at the Battery. They left to meet the liner a few minutes later. Mr. Loew and his son, Arthur Loew, who accompanied him abroad, proceeded direct to their executive offices in the Loew Building, where another reception was held by the various members of his executive staff.

Live News of the West Coast

By RENEE BEEMAN

A preview for the press and film leaders to be held at the Ambassador Theater, Los Angeles, the latter part of the month is being awaited with much interest, owing to the fact that the Perfect Pictures have completed a special feature production, "The Power of Love," with an all-star cast, which is the first achievement of its kind in motion pictures; the fact of presenting a six reel feature production with a stereoscopic method of exhibition.

The members of the all-star cast are Barbara Bedford, Noah Beery, Elliott Sparling, Aileen Manning, Albert Prisco, John Herdman, Philip Sleeman and Frank Kingsley. Nat Deverich directed.

Mack Sennett's return to his studios in Los Angeles was hastened by his desire to begin editing and titling his recently completed production, "Suzanna," in which Mabel Normand is the star. It is said to be the crowning achievement of her career in picture making.

The picture will be released through First National about the first of October.

It is beginning to look as though Douglas Fairbanks is in the business of training directors for Rodolph Valentino. Fred Niblo was the first and now Allan Dwan. Just after he made "The Three Musketeers," Niblo directed "Blood and Sand." And now that he has finished "Robin Hood," Dwan has been engaged to direct "The Spanish Cavalier," which will star Valentino. June Mathis will do the adaptation for "The Spanish Cavalier" from the stage classic "Don Cesar de Bazan."

Ward Lascelle has completed arrangements to produce "Mind Over Motor," at Universal City. The cast which will support Trixie Frizanza, who will star, is being selected. The production personnel will include Joe McDonough, assisting Lascelle in direction, Bessie Muller, film editor, Landers Jackson, who has prepared the script and will write the sub-titles and Lillian Lascelle business manager.

Cesare Gravina, at one time a famous opera star and director of La Scala at Milan, has been signed to appear with Jackie Coogan in the forthcoming production, as yet untitled.

It was after two weeks' search that Director E. Mason Hopper found his type in Gravina and pronounced him ideally suited as a foil to little Jackie Coogan.

Others in the new Coogan offering include Arthur Edmund Carew, Anna Townsend, Bert Woodruc and Josie Sedgwick. The production will await the release of "Oliver Twist" scheduled for fall.

As soon as "The Christian" is filmed, a print of the finished picture will be forwarded to England to enable Sir Hall Caine himself to write the sub-titles.

In a recent letter to the Goldwyn company, Sir Hall says: "The titles of 'The Christian' will be of the highest importance. The supertitles which carry the symbolism of the picture—that John Storm starts out to live as Christ lived and is broken to pieces both from within and from without by his human love and the hard facts of existence. And, then again, the titles entirely confined to the elucidation of the story should be very simple, where they are intended to explain the action and very straightforward and natural where they express the emotions of the characters."

The wonderful success that has been accorded Charles Ray United Artists' production "A Tailor-Made Man," which has just closed two weeks of record breaking business at the California theater, has been the means of making many of the biggest producers see the value of a pre-release showing in this, the home of the motion picture industry.

Immediately after the completion of his present picture now in the making at the R-C Studios, Carter De Haven will make a business tour of the 27 key cities in which R-C have branch exchanges and will tender a banquet to the sales force and manager. Mr. Haven has just completed 6 pictures for R-C, the title of the present one being "Keep 'Em Home."

David Bader, West Coast director of publicity of the Century Comedies, has left for New York with Julius Stern, president of the company. After Stern has departed for Europe, Bader will cover every principal city in the United States to work hand in hand with Universal Exchanges to put over the Fall releases.

Another phase of Bader's co-operative mission will be to aid theater owners in the exploitation of the Century Comedy Fairy Tales by advance publicity and advertising. Bader will also arrange for personal appearances for Brownie, the wonderful Century dog.

Abe Stern intends to spare no expense in putting over the forthcoming Fall schedule.

Noah Berry has been added to the already notable cast of "Omar the Tentmaker," starring Guy Bates Post. In addition to Berry the cast supporting Post, under the direction of James Young, includes Virginia Brown Faire, Nigel de-Brulier, Rose Dione, Boris Karloff, Patsy Ruth Miller, Douglas Gerrard, Lefty Flynn, Evelyn Selbie, Walter Long, Will Jim Hatton and others.

This Richard Walton Tully production will be ready for Fall release.

"Thorns and Orange Blossoms" is the title of the latest picture scheduled for release by B. P. Schulberg for release by the Al Richtman Corp. It will be directed by L. J. Gasnier with a cast headed by Estelle Taylor, who recently appeared as the vamp in "A Fool There Was," and Kenneth Harlan has just finished a leading role in "The World's a Stage." Besides these well-known players, Enid Bennett is featured, having recently finished opposite Douglas Fairbanks in "Robin Hood."

Colin Campbell, directing "The World's a Stage," arranged for a night scene which called for the wrecking of a speeding car by falling over the embankment into the river. Electricians and carpenters were on hand by the score and when the time arrived for the car's mad dash, it refused to respond to the switch. It stalled dead.

Realizing the expense of awaiting another night to film the episode, Campbell ordered his own personal machine to be placed in the road. It worked and resulted in a bad smash-up but a happy director.

"The World's a Stage" will be released by Principal Pictures Corporation of which Sol Lesser and Mike Rosenberg are at the head.

Fred Miller, manager of the California theater, Los Angeles, has booked for early showings at his beautiful theater, "The Kingdom Within" with Pauline Stark and Gaston Glass: "Flesh and Blood," the Irving Cummings production with Lon Chaney; "Rich Men's Wives," Preferred Pictures and "Remembrance" the Goldwyn Rupert Hughes production, in which the story of "The Old Nest" is told from the man's point of view.

Monty Banks, the lively little comedian, has signed a year's contract with Federated to make 12 two-reel comedies for release through that organization.

Banks, it is announced, has developed a new kind of comedy which he says is neither slap-stick or strictly situational. He believes he has discovered the secret of how to make his appeal to the public risibilities one hundred per cent general by avoiding all the beaten paths of so-called "gag men."

Ben Wilson will produce the new Monty Banks series although the star will both write and co-direct the stories.

Upon the completion of his present picture, as yet untitled, Jackie Coogan will be taken upon an extended tour of the world. According to present plans, the little starlet will be in London in time for the English premier of his film version of "Oliver Twist."

Allen Holubar is preparing the continuity for his next First National attraction to follow "Hurricane's Gal." Dorothy Phillips will be the star and the story is to be of melodramatic flavor.

Joseph M. Schenck has announced that Norma Talmadge will begin production of the celebrated stage success "Within the Law" upon her return from foreign shores, in late November.

The Federal Photoplays, Inc., have taken over the Tally Broadway theatre, Los Angeles, for one month and are showing a producers' pre-release "Heart's Haven." In connection with this premiere, production manager Lincoln Hart has made it possible for every one purchasing a ticket to Tally's to be admitted to the Cosmosart Studios. These studios are the most complete and the last word in studio construction, this, needless to say, is a big drawing-card, as most of the city's population and all the tourists are most eager to visit a studio and it has become necessary for studio managers to practically eliminate all visitors.

The feature is playing in the third week and building every day, in spite of the heat. The reviews and newspaper comments have been excellent all during the run.

Paramount's West Coast studio will be especially busy this month. In addition to six pictures now under production several more will be started.

Wallace Reid is scheduled to start on "Thirty Days" under the direction of James Cruze. Agnes Ayers was scheduled to start "A Daughter of Luxury" with Paul Powell directing. Sam Wood will direct Gloria Swanson in "His American Wife" and "Notoriety," William de Mille's production, starring Bebe Daniels and Lewis Stone, is to be started early in September.

Film Booking Opens Season With Three New Comedy Series

September will see the first big expansion of the short subject program of the Film Booking Offices. During that month the first of three series of comedies will be available for exhibitors. They are: "Their First Vacation," the initial Carter De Haven comedy; "Pop Tuttle's Movie Queen," the first Plum Center Comedy starring Dan Mason, and "Sweet Thirteen," which will introduce Gloria Joy in a series of Sherwood MacDonald two-reel children's comedies.

Heretofore the short subject program of F. B. O. has consisted of two single reelers, Hy Mayers Travelaughs and Starland Revue. The latter, in presenting intimate scenes of Broadway players and plays, has struck a responsive chord throughout the country. Hy Mayers Travelaughs are living up to the reputation which they won at the Capitol Theatre in New York, where every release has been shown.

The De Haven, Plum Center and Gloria Joy series will be issued alternately every week.

"The Timber Queen" Praised by Walker of Princess Theatre

Exhibitor praise of "The Timber Queen" with Ruth Roland, reports Pathe, exceeds in volume of direct testimonials of this nature any previous spontaneous response in the history of recent Patheserials. By way of example, the following letter from Manager C. E. Walker, Princess Theatre, Santa Ana, Cal., is quoted:

"I wish to congratulate you on Pathe's Ruth Roland latest serial, 'The Timber Queen.' I opened this serial on August 3 to the biggest audience I have ever had for a serial. I wish also to state that the second episode, which I ran on August 10 and 11, did the biggest business I have ever done with any serial on the second episode.

"This, in my opinion and also that of my patrons, is by far the best serial Ruth Roland ever has made. Advise me at any time that you have another serial of this kind, as I consider it in the super-feature class."

Century Comedies Appeal to Chautauqua's Patrons

An example of the clean appeal of Century Comedies is afforded by their success at Chautauqua this summer. The Chautauqua Institute, which holds its summer school about seventy miles from Buffalo, controls not only the homes, stores, lighting, but the entertainment schedule as well. College deans and instructors from every big university in the country lecture there and the best features and short subjects money can buy are run in the theatre this institution controls. Century comedies were used largely this summer and special advertising billing and exploitation were given the Baby Peggy and Brownie pictures.

Report Growing Demand Abroad for "Torchys"

In computing the sales and distribution record of the "Torchy Comedies" featuring Johnny Hines, Producer C. C. Burr has drawn up some sidelights, among them the fact that the foreign demand for the Hines comedies is growing with each new release. Scandinavia especially seems to have taken to Hines' work in the Torchy Comedies, with the result that Burr always has at least a half dozen bids for the rights to Scandinavia on each comedy released.

Mr. Burr was informed, pay bonuses for the first run rights on these comedies, and in many instances they are held over and run a second time in the larger theatres.

Patten Buys Three Arrows for New England District

J. S. Jossey, who returned this week from Boston, brought with him a contract signed by Patten & McConville, under the terms of which Independent Films, Inc., acquire the New England rights to three Arrow releases, "The Innocent Cheat," "Chain Lightning" and "The Splendid Lie."

Sam Saxe Pushing C. B. C. Sales

Sam Saxe, formerly associated in an executive and a sales capacity with Selznick, has joined the sales forces of the C. B. C. Film Sales Corporation. He has a thorough knowledge of the industry and has for years studied its wants and needs. Mr. Saxe is now making an extended trip through the Middle West in the interests of C. B. C. and is in process of closing several important sales.

De Luxe Acquires Chaney Film

De Luxe Feature Film Company has purchased "Flesh And Blood," with Lon Chaney and Noah Beery, for Washington, Oregon, Idaho and Montana. It is released through Western Pictures Exploitation Co.

Charles R. Gilmore, general manager of Arrow, has recovered from his illness in Seattle, and left by motor for Los Angeles with H. Bradley Fish, division manager of Vitagraph.

Convert Theatre Into Studio

A lease on the building which for many years was operated as the Casino Theatre in Dallas, Texas, has been closed by the Benroy Motion Picture Corporation and the big structure is being remodeled as a studio for the producers. The corporation expects to start the making of a picture by Sept. 1, Roy T. Farmer, the producing director announces. The company formerly operated in California.

Betty May, Century Comedy's newest beauty, now under long contract

"Pa and Ma", Mack Sennett Comedy, Is Good Entertainment

Billy Bevan essays the role of a paperhanger with astigmatic material—for if you can gaze on the vivid stripes with which he decorates the wall and not feel the necessity of consulting an oculist you are in luck.

In Mack Sennett's "Ma and Pa" Billy starts the show by getting married—to Mildred June, and a charming picture she makes. He raises children, three of 'em. In running around at night with one of these he slips his foot into a yawning mousetrap. His child, one of the trio stands in a little pool in the yard and does not wet her ankles. Billy jumps in after removing his coat and goes out of sight.

In his anxiety to do a good job at his trade he lays his paper over an open door, which is bad. In silhouette the head of the house from the next room sees the decorator flirting with his wife. Billy's wife has a temper. When the old time tempter calls on her she pushes him, and he never stops going until he has bored right through the wall. Billy, seeking to come to the lady's aid, is unable to reach her side until he finds the door key, even after all but the framework of the door is battered down.

There's plenty of action in these two reels, and considerable fun. It is a First National release. G. B.

"Orphan Sally" Is Announced

The Lee-Bradford Corporation's September release will be "Orphan Sally."

The picture was produced by the New Superior Productions and features Flora Finch, Sydney Mason and Margaret Beecher. It was made from an original story by Maibelle Heikes Justice. The titles are now being inserted in the sample copy.

Aywon Buys More Rights

Aywon Film Exchange reports purchasing the rights for the territory of Greater New York and Northern New Jersey for "The American Toreador," featuring Virginia Warwick and Jim Patten. This feature is being prepared with an elaborate advertising campaign. The release date is set for October 1.

Important Sales by Di Lorenzo

Di Lorenzo, Inc., announced this week the sale of their Big Boy Williams series to Lee Goldberg of Big Feature Rights Corporation, Louisville, for Kentucky and Tennessee, and to James Alexander of Columbia Film Service, Pittsburgh, for Western Pennsylvania and West Virginia.

Conheim Buys Four Features

The Pacific Film Company, Inc., of Culver City, announces that Mike Conheim of Greater Features, Minneapolis, has purchased Pacific's entire program of features, consisting of "The Girl from Rocky Point," "The Forest King," "The Fatal 30" and "The Able Minded Lady."

Marsey Again Exchangeman

Harry Marsey, who has been out of the picture business for five years, has taken over the Niagara Pictures Corporation of Buffalo. Mr. Marsey is now in the market for pictures for his exchange.

Silvey with Burton King

Ben Silvey is now with Burton King at the Ideal Studio. He was studio manager for Ashley Miller and T. Hayes Hunter.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Warners Join the Hays Organization

Producers and Distributors President Can Restore Confidence of Public in the Industry, Says Harry M.

Warner Brothers were elected last week to membership in the Motion Picture Producers and Distributors Association headed by Will H. Hays.

In explaining his reasons for joining the Hays organization Harry M. Warner declared he is firmly convinced that Mr. Hays can restore the public confidence in not only the motion picture but also in the producers and distributors of pictures.

"Early in the history of the industry," said Mr. Warner, "the motion picture public idolized both the screen entertainment offered them and the people who made that entertainment possible. For a number of years this continued, but gradually we noticed dissatisfaction was getting rife among picturegoers. We found out that many unscrupulous promoters of motion pictures were actually stealing the hard-earned savings of those who are making the production of pictures possible.

"What I mean to say is that widows, orphans and the countless others who, hoodwinked by schemers in the belief that tremendous profits could be made by a small investment in pictures, eagerly and willingly gave up their hard-earned savings. We all know what happened to the majority of these people. And what was the result?

"Everywhere there was a constant falling off of theatre patronage, and the reason is that those people who were cheated out of their money spread the word that the motion picture industry was full of grafters. This was and still is to a certain extent a very serious indictment.

"We believe that Mr. Hays is performing a wonderful service to the industry. We believe that he is wielding a tremendous weapon in developing the educational as well as the entertainment value and general usefulness of the motion picture in the eyes of the public. We believe that he will safeguard the interests of all those concerned in any way with the indsutry.

"And in advocating the diffusion of accurate and reliable information about the motion pictures, in making known the great scope of this wonderful medium for the transmission of clean, wholesome and instructive ideas, he is performing a great service to the industry and to the American public. And that is why we joined Mr. Hays."

Chicago's Randolph Puts on C. B. C.'s "More to Be Pitied"

That the biggest and best theatres are opening more and more to good independent features is proved once again this week with word that the premiere of "More To Be Pitied" will take place at the Randolph Theatre, Chicago.

This C. B. C. feature, the first of the company's "Six Box Office Winners" has been booked into the Randolph for a run, starting Sunday, September 3. This is an important move in the Independent field, the Randolph being one of Chicago's best long-run houses at the present time playing program features. It is the first time in its film history that this theatre has booked an independent feature, the management booking "More To Be Pitied" on its merits as a box-office picture, because it was convinced it is good for a big first run.

Tremendous and intensive exploitation is being done on this showing, both by the Randolph management and the C. B. C. forces, and no stone will be left unturned to make this one of the biggest showings of the season.

"There is more than the success of our own picture at stake," said Jack Cohn of this booking. "This marks a new opening wedge for the Independents."

Amsterdam Buys "Curse of Drink"

Distribution of "The Curse of Drink," adapted from Charles E. Blaney's stage play, is being rapidly accomplished by Weber & North. This week another block of territory was sold to Ben Amsterdam, who operates in Eastern Pennsylvania and Northern New Jersey.

Charnas Announces an Inter-City Series of Banquet-Battles

Following a custom established last year at the opening of its Pittsburgh exchange, which was marked by a dinner to exhibitors and the press, the Standard Film Service Company is this year planning a dinner schedule which it is believed never before has been attempted by an exchange.

The program will open in Pittsburgh Sunday, September 10, to the exhibitors of Western Pennsylvania and West Virginia. In Cincinnati the following evening the theatre owners of Southern Ohio and Kentucky will be similarly entertained. Michigan exhibitors will dine and dance with President Harry L. Charnas and his associates in Detroit, September 12, and on the following evening in Cleveland the Ohio exhibitors will be the guests. Besides the screening of Standard features on each of these occasions there will be dancing as well as dining.

It is announced that among those present at the quartet of banquet-battles will be several film figures of national importance as well as representatives of the trade press.

Independents Need More Advertising, Says Patten

We have had an example in this town recently of a well-advertised independent picture getting the jump on a less advertised, but better production, simply because the producer of the former through his trade paper advertising and publicity had sold the exchanges and the exhibitors. The average independent picture is not given enough advertising in the trade papers.—William H. Ratten, president Independent Films, Inc., Boston.

Al Lichtman to Be Guest

Al Lichtman, president of the Al Lichtman Corporation, will be a guest of honor, leaving New York at midnight Saturday, Sept. 9, returning the following Thursday. Several other film figures of national importance also are expected to attend the series of banquet battles as well as representatives of the trade press.

Hines Picture Will Be Cut From 40,000 to 5,000 Feet

With the continuity of "Sure-Fire Flint" almost completed it is quite possible prints on this Johnny Hines feature, produced by C. C. Burr, will be in the hands of many exchanges before another week has passed.

In spite of cutting some forty thousand feet of negative to five reels, it is said the continuity to date is the best turned out on any of the Hines pictures. The photography in the hands of Billy Bitzer, Charles Gleason and Neil Sullivan has proved to be just what was expected.

Getting Ready for "Sure Fire Flint"

Exchanges Have Arranged to Engage Exploitation Experts to Devote Entire Time to Pushing Picture

The manner in which C. C. Burr intends exploiting "Sure-Fire Flint," Johnny Hines' latest, was disclosed this week when it was announced in the Affiliated offices that all exchanges which had contracted for the feature had arranged to engage special exploitation men to devote their entire time toward intensive advertising and ballyhooing.

This arrangement of special exploitation experts to devote their time exclusively toward the selling of the picture to the public was specifically agreed to because of the exploitation possibilities the picture is believed to possess, and also because of the many novelty tie-ups that Burr is putting out for exhibitor distribution.

These include 14-inch walking dolls which bear the imprint "Walker says take a hint and see Johnny Hines in 'Sure-Fire Flint;'" feather jacks which explode when hurled to the ground; specially prepared matches and match-boxes also bearing suitable imprint and other novelties, the utility of which and tie-up with the feature make them worth while as exhibitor aids.

In line with these novelties a special exploitation sheet is being formulated for store tie-ups, which have been adjudged highly practical by exchangemen and exhibitors. These tie-ups, it is reported, are entirely away from the beaten path.

Coincident with these concentrated store tie-ups and the novelties for fan consumption, Burr is doubling up on the expenditures and has added space for outdoor advertising as was evidenced this week by the execution of a second contract.

Plans for "Arrow Month" Perfected

Period Will Be Marked by Release of "Night Life in Hollywood" and First of William Fairbanks Series

The plans for "Arrow Month"—September—have now been perfected, and Dr. W. E. Shallenberger, president of the organization, and his associates expect to have the sales drive well under way within the next few days.

The first big event of "Arrow Month" will be the world's premier presentation, "Night Life in Hollywood," at Woods Theatre, Atlantic City, which will be backed up by a most extensive advertising and exploitation campaign. Arrow's department of advertising and exploitation will assist Dave Starkman, manager of Woods Theatre, and it is confidently expected big results will be achieved.

Following the engagement at Woods Theatre the picture will play an equally important engagement at H. C. Horater's Alhambra Theatre in Toledo, where once again the house management will be assisted by Arrow's staff of exploiteers.

September also will see the beginning of the campaign on the William Fairbanks series, recently acquired by Arrow Film Corporation. The first of this series, "Peaceful Peters," which appeared in Short Stories, has been completed by Ben Wilson in his Hollywood studios, and a print is now on the way East. Camera work has been begun on the second picture, "The Sheriff of Sun Dog," under the direction of Lewis King, who also wielded the megaphone for the first production, and who, it is expected, will direct the remainder of the series.

A trade paper campaign has been mapped out for the William Fairbanks series which is said to be possessed of strong appeal and which should create a great deal of interest in the production.

Another feature of "Arrow Month" will be marked by the beginning of active production work on "Lost in a Big City," which, under the direction of George Irving, will represent Blazed Trail's second important contribution to the Arrow release list. The picture will be made at Gloversville, N. Y., and it is expected it will prove as great a box office attraction as did "Ten Nights in a Barroom," which was created by the same organization for Arrow release. It has the benefit of the same scenarist, L. Case Russell; the same star, John Lowell, and a cast made up of many favorites, including Baby Ivy Ward.

LEE-BRADFORD
CORPORATION
701 7th Ave., N. Y. C.
OFFERS
SUPERSTITION
An Allan Dwan Production
Orphan Sally
From the original story
by
Mabel Heikes Justice
For
September release

OFFERS
Flesh and Spirit
FEATURING
Belle Bennett
AND
Rita Rogan

FOOLISH TWINS
Comedy-Drama
FOR
October Release
FOR INDEPENDENT MARKET

"Saved by Radio," a Russell Production, Is Frank Melodrama

Russell productions is showing to the trade for distribution in the state rights market "Saved by Radio." William Craft is the author of the story and the director of the picture. Thomas Berrien wrote the scenario.

The production, which is approximately 5500 feet in length, is frank melodrama. Of physical combat, of hand-to-hand fighting, there is a heap. In these fisticuffs George Larkin, in the role of the foreman of the fishing interests—controlled by one man—and William Gould in the part of a disgruntled and blacklisted former employe of the same establishment have the larger part. There is no complaint regarding the realism of these set-tos. It is all the participants set out to make it. But, really, there is a little too much of it.

The story is of a fishing village, of the foreman and the daughter of the monopolistic owner of the town's industries being in love, and of a representative of a rival fishing concern endeavoring to gain a concession for a site the while he attempts to win a personal profit in the transaction. The latter, too, is in love with or at least he makes it to the daughter.

Jacqueline Logan is the daughter and fills her role in a capable manner. Harry Northrup in the character of the agent has lost none of his finesse in unpleasant roles, and this in spite of the story which forces him to do things not always on the side of the logical. Andrew Arbuckle makes the most of a village character, the keeper of the town jail.

Mr. Larkin is called upon to do not only a lot of fighting, but also to work down over a cliff on a rope and later to make a high jump into the sea. There is in watching the work of this player a satisfaction in feeling he will call upon no one else to do the stuff that may be considered dangerous, that he personally will take care of it.

Near the closing of the story there are brought into play a seaplane, a sub-chaser and a motor fishing boat. The pursuit of the kidnappers is finely done and affords a smashing finish to the picture. In fact, there are a goodly number of times in the course of the subject when the action easily may be described as exciting, even though at all times it may not be entirely carefully drawn. Then, too, there is a tendency on the part of some of the players to overact. G. B.

Report Two More Sales on Warner's "Your Best Friend"

Warner Brothers' picture, "Your Best Friend," has been sold to A. H. Blank Enterprises, Des Moines, and Balaban & Katz, of Associated Second National Pictures, Chicago.

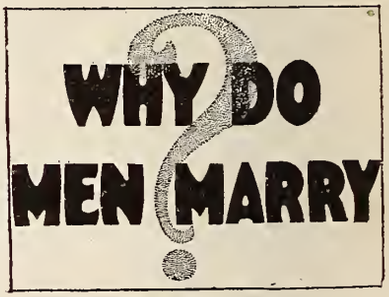
Blank has secured the rights to Iowa and Nebraska, and Balaban & Katz have purchased the territory of Northern Illinois. Both these organizations have also signed for the entire series of seven Warner pictures.

The Saenger Amusement Company, New Orleans, has booked the feature for its entire chain of theatres in the south. Other state right organizations report unusual bookings with the feature.

Klein Buys Foreign Rights

"Is a Mother to Blame?" a new Independent Photodrama, has been acquired for the foreign market by the Edward L. Klein Company, 152 West Forty-second street. The production was directed by Roy Sheldon in California and New York, with Modra Kovska and Carolyn Larkins. The Model Film Corporation, New York, is distributing the picture on the independent market in the United States

3 REASONS
WHY
Independent Exchanges
SHOULD BUY



1. STORY: Beautiful tale of marriage, asking a question that is universal.
2. STAR: Edy Darclea who has scored in "Nero" and whose splendid work can be seen throughout the production.
3. TITLE: A knockout title. Every showman can see its power.

As a whole a feast for the eyes

FOR TERRITORIAL RIGHTS
WRITE OR WIRE
Unity Pictures, Inc.
723 7th Ave., New York
Bryant 1365
Norman J. Sennott
Representative

Warners Will Make Eighteen Pictures

Announcement Is Made That No Expense Will Be Spared to Maintain the Highest Attainable Production Standard

One of the largest and most ambitious producing plans attempted by an independent organization for the season of 1923 has been made known by Harry M. Warner, of Warner Brothers. The Warner organization at this early date has planned to produce eighteen pictures for next year, and it is declared that when the titles of the eighteen stories are made known they will be interesting.

With this announcement the Warner Brothers will become one of the largest producing units in the industry. To formulate the plans for 1923 Abe Warner left last week for the Warner coast studios to confer with his brothers, Sam and Jack, both of whom are at present producing several well-known novels.

According to Harry M. Warner, the productions will be made by a group of prominent directors, assisted by a corps of well-known scenario writers and screen players. Sam and Jack Warner will head the producing units.

"In the production of these pictures we will spare no expense in maintaining the highest production standard possible," said Mr. Warner. "And we will engage the best brains and ability that money can buy—as far as directors, scenario writers and players are concerned."

"Innocent Cheat" Makes Hit at New Frank Hall House

"The Innocent Cheat," a Ben Wilson production, released by Arrow Film Corporation and starring Roy Stewart and Kathleen Kirkham, has been creating comment wherever shown. This is the production which was so extensively exploited when it played B. S. Moss' Broadway Theatre. It is interesting to note that the campaign which was placed behind the production by the Moss Department of Exploitation has been used as a model throughout the United States wherever the picture has been shown.

The most recent triumph of the picture is indicated in the following telegram which was received by C. R. Seelye of Arrow Exchanges, 729 Seventh avenue, New York:

"'The Innocent Cheat' exceeded all box office expectations. Opened to biggest matinee of the summer at our new million dollar State theatre, standing them tonight. Wonderful audience comment. Go to it, old boy, you have a winner."—Harry T. Diggs, Director of Publicity Frank Hall's State Theatre, Jersey City.

Complete Titling on Unity's Production "Why Do Men Marry?"

The first special production of Unity Pictures, Inc., "Why Do Men Marry?" was screened for the staff at the Unity offices, 723 Seventh avenue, Monday afternoon, the final cutting, titling and editing having been completed last week.

The work of Edy Barclae, who heads the cast in this picture, was regarded as exceptional, not only by the members of the Unity organization but by all who witnessed the screening, and several of these men prominent in the independent film field. It is believed that Miss Darclae will score an even greater success in this picture than she did in the Fox film spectacle, "Nero," in which she played the leading female role.

The story is of society and domestic life. The society atmosphere presents a logical opportunity for lavish sets and gowns. A new creation is worn by Miss Darclae in practically every sequence of the picture.

An elaborate and practical plan book on this special is now on the press.

Five Cities to See Weiss' "After Six Days," Sept. 17

According to present plans of Louis Weiss, of Artclass Pictures Corporation, "After Six Days" will be given a simultaneous presentation in five of the leading cities of the United States, beginning Monday, September 18. Arrangements practically have been consummated for the opening of the film on Broadway. In addition to this showing the picture will open in Detroit, Boston, Minneapolis and Cleveland. The picture will be played in each city for extended runs and will be backed by an extensive advertising campaign. It is probable the film will be shown in Boston at the Park Theatre and in Detroit at Phil Gleichman's Broadway Strand.

GHOST

A TORCHY COMEDY

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

A record breaker! That is what they say about Col. Wm. N. Selig's serial

the most sensational wild-animal-stunt chapter-drama ever produced! Ask these men about it:

"The JUNGLE GODDESS"

SAM GRAND
Fed. Film Exchange, Boston
BOBBY NORTH
Apollo Exchange, New York City
TOM BRANNON
Eltrabran Film Co., Atlanta
BOB LYNCH
Metro Film Exchange, Philadelphia
SOL LESSER
All Star Feature, Distributors, California
GRAND-NORTH EXCHANGE
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For open territory wire:
EXPORT & IMPORT FILM CO., Inc.
729 7th Ave., N. Y. C. Cable Address EXIMFILM, N. Y.
15 MELODRAMATIC EPISODES

WALTER MILLER
and
NELLIE BURT
in

"Tales of the Tenements"

Big pulsating stories concentrated into two reels of fast action written by America's greatest writer of detective tales, Ross D. Whytock.

Twenty-six of these "man hunting" features will be released this coming season. Each one strongly knit together with unusual situations, thrilling climaxes and surprising twists.

State right exchanges throughout the country as well as the biggest theatres are evincing a deep interest in these pictures.

Their big drawing power lies in their tense stories, their absolute novelty of treatment and their strong advertising points.

Sold Territorially by

Clark-Cornelius Corp.
117 W. 46th St., N. Y. C.

Weber & North Plan a Large Studio

Producing and Distributing Firm Now Securing Estimates from Architects and Builders for Equipment of Its Own

It was learned this week that the independent producing and distributing firm of L. Lawrence Weber & Bobby North is receiving blueprints and estimates from architects and contractors on plans for a studio to be exclusively used for Weber & North productions during the coming season. The ownership of a studio was considered advisable by the producers in view of the program of releases planned.

The step suggested itself after Will Nigh completed "Notoriety" for Weber & North. An eastern studio was rented for more than two months, but as the locals increased in variety and number it was felt a privately owned and operated studio would prove more efficient and expedient.

Weber & North are understood to have selected a site for the contemplated studio fronting a wide area of lawn and stream, that will avoid special trips to outdoor locations. This was found to be inconvenient and costly in time and effort, when the cast of "Notoriety" made a number of flying trips to the Delaware Water Gap to film country scenes for the picture.

The studio, it is stated, will have the most modern equipment and scientific devices for the perfection of photography and all-around outfitting. Will Nigh will supervise the installation of inventions in the photographic field.

"Madame Sans Gene" Ready For Immediate Release

"Madame Sans Gene," world famous story and stage play, is announced by Producers Security Corporation for release immediately. The feature is presented by Aubrey Kennedy and is titled by Margaret Mayo.

Few stories are better known than "Madame Sans Gene," in which on the stage many of the world's greatest stars appeared, including Sara Bernhardt and Kathryn Kidder among others.

Producers Security executives declare that the production is one of the biggest offerings placed on the independent market.

Equity Reports Two Sales on Goodman Production

"What's Wrong With the Women?" Daniel Carson Goodman's production for release on the independent market through Equity Pictures Corporation, will be issued to Canadian exhibitors through the Famous Players Film Service, Ltd., of Toronto, Canada. This sale was consummated recently between Abbe Cohn, of the Canadian exchange, and Louis Baum, vice-president of Equity, who is now on a tour of exchanges in the interest of the Goodman picture.

The Columbia Film Service of Pittsburgh will distribute the picture in Western Pennsylvania and West Va.

Second National Pictures Issues Fourth Press Book

Second National Pictures Corporation, which recently announced eight new pictures for release early in the coming season, in addition to the four already booking, has issued the fourth number of "Exhibitor's Guide" as a press book for "Broken Shadows," a picturization of the novel "Nance," by Charles Garvice.

A feature of the new press book is the replacing of the conventional "catchlines" and "teaser lines" with columns of "shadows" and "whys." The "Why?" and shadow pictures have been used extensively by Second National in trade paper advertising.

"The Country Flapper" Is Booked for the California

The success of "The Country Flapper," the Dorothy Gish special, in the Capitol Theatre, New York, is to be followed by an engagement in the beautiful California Theatre, in Los Angeles, opening Sunday, September 3.

The Producers Security Corporation, which is releasing the picture to the state rights market, reports that several more big first runs are being arranged in key cities. The picture lends itself to many exploitation angles, and the latest "flapper" novelty to make its appearance in stores is "The Country Flapper" doll.

Complete Three Years Together

George Martin and John Natteford, film editors, have just celebrated the conclusion of their third successful year of partnership. In that time their clients, among others, have included F. B. O., Pioneer and Aywon. Their latest releases are "The Bigamist" for F. B. O., "The Unconquered" for Aywon and "Beware of the Law," for Jawitz Pictures Corporation.

Figure It Out!

If Will Nigh and One Star could make a box-office gold-mine like "Schooldays," what can Will Nigh and Ten Stars make?

Answer:

"NOTORIETY"

COUNT THE STARS!

Maurine Powers	Rod La Rocque
Mary Alden	Geo. Hackathorne
Mona Lisa	J. Barney Sherry
Ida Waterman	Richard Travers
Anders Randoff	Wm. H. Tooker

Ready for Fall Release on the Independent Market by

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway New York City

Joe Brandt Finds Marked Optimisim

In Course of Cross-Country Trip He Notes Demand for Two-Reel Comedies and Single Reels Along Novel Lines

Joe Brandt, president of the C. B. C. Film Sales Corporation, this week completed a trip westward which consumed a month, arriving at the West Coast production centre where C. B. C.'s features and short program releases are being made.

Mr. Brandt found in almost every city he visited a marked optimism, with all branches of the industry seeming to feel the coming season will be one of the biggest and most successful for some time past. Apparently the tide has turned, he says, to so marked a degree that big plans are afoot for this season, buyers are lining up good independent product—and exhibitors seem to be convinced to a greater degree than ever before that it is their advantage to leave a sufficient number of open dates for the booking of big independent product.

Throughout the Middle West he reports an ever-present need for two-reel comedies, but adds that standards in these are growing ever higher and that buyers are demanding "class"—good stories, continuity, sets, players with real popularity, and good direction. The day of the comedy "when anything is funny" is definitely past, he says. Buyers convinced him that the same thought must be given to production of comedies and other short releases as to real features.

Big independent productions are in demand, he says, and he had proved to him one of the things he set out to substantiate—namely, that melodramas are wanted. In all the cities he visited he found it was the melodramas with titles with a real box-office pull that were cleaning up—"Ten Nights in a Bar-room," "Why Girls Leave Home," "Where Is My Wandering Boy," and that for this season interest was high in "More To Be Pitied" and in the other of C. B. C.'s "Six Box Office Winners."

He also found a great demand for good single reels along novel lines, and these, too, must be of a high-class calibre. In fact, the entire tone of the Independent field is such, he found, as to warrant the highest optimism, because it is ever more toward the basis that only the best "goes" —and for that reason is winning the cooperation of the best exhibitors.

"Beware of the Law" Passes State Commission Unmangled

Charles Jawitz announces that his fall release, "Beware of the Law," has been passed by the New York Motion Picture Commission without a single criticism or elimination. He says prospects in the state rights field were never better, and to prove it he shows a large number of inquiries received from independent exchangemen for "Beware of the Law" and other state rights features.

Arrow Issues Fine Booklet on Its Star William Fairbanks

As a part of its campaign to acquaint independent exchanges and exhibitors with the merits of the campaign it is instituting on its William Fairbanks series the Arrow Film Corporation has issued a handsome brochure which is being sent to every independent exchange in the country.

It comprises eight pages of text and pictures, finely printed on India finish paper, in duotone ink, with heavy antique mottled cover, recovered in watersilk onionskin paper. There is a tasseled binding cord. On the outside of the cover is a photograph of the star.

The text is devoted among other things to a message from Vice-president W. Ray Johnston, to sketches of the author of the stories, W. C. Tuttle, and of the producer, Ben Wilson, and to a few words from the star. Also two pages are devoted to "Success Insurance." Altogether it is a most creditable publication.

"In the Night," Mystery Story, Ready for Release

"In the Night," Producers Security Corporation announces, is now ready for distribution on the independent market. It is a story of mystery and life after dark, and depicts the folly the double standard of living.

Producers Security calls attention to its promise to the Independent Market of several special productions this year. In the last thirty days it has announced four features for State Rights: "The Country Flapper," with Dorothy Gish; "Mr. Bingle," with Maclyn Arbuckle; "Madame Sans Gene," and "In the Night."

Thomas Buys Warner Series for Capital City Territory

Barry Thomas of the Thomas Film Company, Washington, D. C., has purchased from East Coast Productions, Inc., the rights of the J. B. Warner series for Delaware, Maryland, the District of Columbia and Virginia. Mr. Thomas will release immediately, starting with the first Warner special, "Big Stakes."

Mr. Backer has been in conference most of the past week with various independent producers discussing arrangements for East Coast to market their products.

"Bulldog Drummond" Due In New York Very Soon

With the arrival in New York of Miss Evelyn Greeley from England, where she was sent to star in the melodramatic success "Bulldog Drummond," it is announced the feature will arrive in America in early September. Miss Greeley states that no expense was spared in filming the production. The Producers Security, which will handle the distribution in America,

Aywon Announces Sales

Nathan Hirsh, President of Aywon Film Corporation, 729 Seventh Avenue, New York, announces the following recent sales: Three Snowy Baker pictures and six Big Boy Williams pictures to Frank Zambreno of Chicago, for Northern Illinois; Six Big Boy Williams pictures to the Columbia Film Service of Pittsburgh, for Western Pennsylvania and West Virginia; Three Snowy Baker pictures to Luporini Brothers, for the territory of Argentina, Paraguay and Uruguay; six features to the United Film Service of St. Louis, for Southern Illinois and Eastern Missouri.

Model Enters State Rights Field

The Model Film Corporation, of 729 Seventh Avenue, has entered the State rights market with "Is a Mother to Blame?" The company is moved to take this step, which is the first time it has essayed a broader field, it is said, on account of the success it has had in booking the subject in its own territory of New York City and Northern New Jersey. From the inquiries received the officers of the company say they expect to close out all territories quickly.

Blumenthal Bringing Production

Ben Blumenthal, president of Export & Import Films Company, and also the Hamilton Theatrical Corporation, is now on his way to America after a four months' stay in Europe. Pola Negri, famous continental star, is coming over with him to make her first American production for Paramount.

Louis Auerbach of Export & Import has just received a cablegram from Blumenthal, advising him of the purchase for United States, of a super-feature, a print of which he is bringing along.

Regal Takes on "Hallroom Boys"

Canadian rights were sold this week on the new series of Hallroom Boys Comedies.

The C. B. C. Film Sales Corporation, which is distributing this popular series of two-reelers, signed contracts with Regal Films of Toronto, whereby that company takes over the releasing rights to the 1922-23 series throughout Canada.

BEWARE OF THE LAW

DON'T RAISE CHECKS

If you need money, buy your territory for

BEWARE OF THE LAW!

The best money-maker now offered to the independent market.

JAWITZ PICTURES CORP.

729 Seventh Avenue, New York City

Laugh-grams

START THE NEW SEASON WITH GREEN NOT RED

Complete Theatre Bookkeeping System for a Year. Green's Famous Theatre Ledger..... $4.00

P. A. GREEN . . . WALTHAM, MASS.

PIONEER PRINTER AND PUBLISHER

MR. EXHIBITOR:

Ask Your Film Company for the

"Thematic Music Cue-Sheet"

IT MEANS MORE TO YOU THAN ANY OTHER ACCESSORY

It is the Cue-Sheet that insures a musically perfect presentation.

COMING SOON

PERFECT PICTURES

"NEITHER SCREEN NOR STAGE— BUT LIFE'S WINDOW"

Short Subjects and Serials

Widening Market for Short Subjects

WITH the reduction in number of feature productions annually by the older companies there is evident an increase in the short subjects available for the exhibitor. Substantial verification of the assertion will be found in the page devoted to reviews of current short subjects. Necessarily the list is incomplete, even if impressive, as it contains only those pictures given office showings by their distributors.

The constantly expanding number of shorter productions entered in the competition for exhibitor favor demonstrates that this department of screen entertainment is not declining in popularity. It is proof of the growing demand for it on the part of the public.

The producers of short subjects are not attempting to create a market. They simply are responding to the calls of a market already in existence. And it may be set down right here that with the sharpening of competition there is a notable improvement in quality.

The short subject is the appetizer and the dessert of the entertainment meal. If it be not as important as the feature production it is not unimportant and cannot be ignored. Easily it may save the situation for an exhibitor who discovers too late that he has a lame duck for a picture.

Time and thought expended on the securing of a first-class short subject complementary program is time well spent. It means real showmanship. For it cannot be good showmanship to follow a deeply appealing and an entirely wholesome feature—something like "The Jackknife Man," to name one that is not new—with an inane and a vulgar comedy, for there still are a few of these remaining, although their number, praise be, is lessening and they practically never are prereviewed. The reaction of disgust is all the greater by reason of the contented frame of mind in which the patron has been left under the influence of the feature.

On the contrary, if the feature has been one of those disappointments which exhibitors have been known to experience, and following it there has been flashed on the screen a short drama or a novelty or a pictorially accurate interpretation of the news of the day or a splendid scenic, with its refreshing atmosphere of forest and stream, of cloud and sunset, succeeded by a rollicking, wholesome comedy, will not the patron emerge smiling?

It is the part of good showmanship to sacrifice no part of your screen entertainment if you are conducting a picture theatre. And not even a great orchestra can beguile an audience into swallowing and declaring good an inferior brand of screen entertainment. The Main Street manager of any community will confirm that.

The widening number of short subjects means that the exhibitor will have additional opportunity of building a satisfied and a larger clientele. A theatre that establishes and maintains a reputation for showing good short stuff as well as a good feature—and the management of which does not overlook the importance of advertising the fact—will find his neighbors wearing a path to his door, "though his house be in the woods."

GEORGE BLAISDELL.

"Day Dreams" Is Keaton's Next for First National

"Day Dreams" is the title of Buster Keaton's latest two-reel comedy. The picture was produced by Joseph M. Schenck, and will be released through Associated First National. Eddie Cline directed, with Virginia Fox and Joe Roberts in the supporting cast.

The picture opens on a small town farm where Buster is competing with the town dude for the hand of a girl. The comedian is said to be at his best in this story, where his sincere efforts to make good bring only grief.

Pathe Sets Sept. 10 As Release Date for "One Terrible Day"

Pathe makes the long anticipated announcement that Hal Roach's new idea in two-reel comedies bearing the trade mark of "Our Gang" has been successfully worked out and is ready for its first public demonstration. "One Terrible Day," the first of the series involving children and their animal friends in strained relations with the adult community, is scheduled for release on Sept. 10. Upon this occasion the Hal Roach "Zoo" is relied upon fully to justify itself—Dinah the Mule, Cork the Pony, Bill the Bulldog and a flock of educated geese being ably supported by Sunshine Sammy, "Roosevelt Pershing Smith" (as little Jackie Condon insists on being called) and such other trouble-makers as Mickey Daniels, Jack Davis, Peggy Cartwright, Winston Doty, Weston Doty and Dick Cartwright.

Story and Action Comedy Essentials

An Appealing Theme with a Plot Behind It Must Take the Place of the Old-Time Hokum, Says Mack Sennett

Story and action are what count in up-to-date comedies, according to Mack Sennett, whose productions are released through First National. "The American sense of humor, which without doubt in the world, demands nourishment," says Mr. Sennett. "There is no known medium through which laugh-making can hope to continue its present day progress and receive the wide national distribution, other than the screen, to which the major portion of the public have learned to look for its entertainment.

"The producer of comedy, much the same as the producer of drama and comedy drama, must consider more seriously the worth of story material, and at the sacrifice of other picture making detail insert more 'reason' for doing things. One thing most necessary to overcome to more firmly establish comedy films as a part of the 'big theatre' program is the immediate elimination of a lot of the old style slapstick hokum and play up in its place an appealing story of love, romance or adventure—something with a plot behind it. The old method of hooking up a series of time-worn gags to a mere thread of a story is worn out.

"There is no sensible reason why comedy entertainment, whether it be of the two-reel variety or of longer length, should not be treated with the same serious consideration as is the more heavy material given to the screen. In its construction the author of a story should co-operate with the continuity writer, for oftentimes much real value of a story is lost in transferring it from the script to the screen, sometimes in an endeavor to save on the cost of sets or the dressing of them, but more often owing to the fact that continuity writer and director fail to grasp the author's idea of necessary action properly to portray the plot he has in mind.

"During my recent trip East I particularly studied the market for comedy films, that I might more easily keep Mack Sennett Comedies in public favor. The result of my observations was the deciding factor for my recent announcement, that hereafter all of Billy Bevan's characterizations will be made 'straight.' No longer will he be seen in baggy pants, moustache, and otherwise grotesque make-up going through a series of clowning motions. His forthcoming pictures will call on his talent and personality to put over a story, and so it will be with the other companies working under the Sennett trade mark.

"Just as soon as the authors can furnish better story material that much sooner will our difficulties be solved."

Educational Plans "The Graphic," to be Issued Every Week

Announcement is made of the forthcoming issue of a magazine for the screen to be called "The Graphic." There will be fifty-two issues a year, and release will begin October 1.

This magazine, which is to be produced by Educational Films Corporation, will be a departure from the accepted standard of short magazines in several respects. "The Graphic" will put into pictures genuinely dramatic and appealing short stories taken from life itself.

While in no sense a comic reel "The Graphic" promises a laugh in every issue. Plans are being made now for some special features by prominent artists.

Barclay Signed by White

Don Barclay, one of the best known of stage comedians, has been signed by Jack White to be co-starred with Lige Conley in Mermaid Comedies for Educational release.

Barclay and Conley, who already has achieved recognition as one of the coming funny men of the screen through his work in Mermaids, are both distinctive in style. Their work together in "Look Out Below," first of the new series of Mermaid Comedies, promises well for their future pictures.

REVIEWS OF CURRENT SHORT SUBJECTS

THAT SON OF A SHEIK—Two-part Christie Comedy, distributed by Educational.—Throughout the comedy occur gentle and altogether harmless references to the more serious efforts of the players in feature "sheik" pictures, and these to the average picturegoer will afford a lot of fun. Viora Daniel has the role of the sheik-struck girl who sits through revolving performances of her hero, Ruleoff Vassalino, to the distress of her sweetheart, played by Neal Burns. The latter, in conspiracy with the father of the girl, plans to effect a cure. On the Oxnard desert, near the "palms left by Priscilla Dean," the curative show is staged. Burns in full regalia rides a concave-backed bag of bones which requires no leather equipment in the form of a saddle—it's ready made. But when "the Shreik tries to do a Tom Mix," a flying mount from behind, the animal moves forward, and the result is a dive in the sand. And so it goes. The picture will rank as better than just good.

IN THE DAYS OF BUFFALO BILL.—Episode 6 of the Universal serial, entitled "Prisoners of the Sioux," opens with the return of the Indians to their camp with the colonel and his daughter and the pony express rider as captives. There is a twist with a rather foreboding aspect when we see the returning Union soldier tearing from his uniform the buttons that are so offensive to his sweetheart from the South, but the beneficent purpose quickly becomes clear when we see the girl slyly dropping them one by one in order that anyone coming to the rescue may be the better guided. At the close we see Wilkes Booth near the end of his rope following the assassination of President Lincoln and the colonel and his daughter apparently being led to slaughter by the Indians.

A RING-TAIL ROMANCE—Campbell two-reel comedy distributed by Educational.—This is a comedy that is entirely wholesome but not strong on the mirth-provoking side. It was directed by Charles Hochberg and A. Linkof. In the cast are the old favorites, the adults, the boy and the girl and the dog and the monkey. The effect of the work of the latter two is not enhanced by the visibility, at times rather pronounced, of the controlling string. The animal contingent is increased by the addition of a bear which satisfactorily performs. There is a measure of suspense in the latter half of the picture when the cutting of the wires in a house as a part of elopement plans threaten to interrupt an operation on the little sister of the prospective bridegroom.

PARDON MY GLOVE—Two-reel Christie Comedy released by Educational.—There is in this story which opens in a college a comedy prizefight between Tommy O'Brien and Bobby Vernon in which the latter wins, although plainly outclassed. The tale is of a collegian who gets notoriety in a ring fight, is expelled from school and told by his father not to come home. As a result he accepts an offer to go on the road and help his crooked associates win some easy money. But Bobby and the champ are in love with the same girl, so Bobby fails to keep his agreement to "lay down." For the younger portion of a house, for the male element of any age, the picture should have real appeal and contribute to gayety.

OFFICIAL URBAN MOVIE CHATS No. 31.—Some interesting views of Cincinnati, showing how the "incline planes" are used for the transport of trolley cars and their passengers up and down the steep hills in the city. Also there are "shots" in a modern bakery giving full details of the making of bread from the first preparation of the flour to the final wrapping of the loaves. The reel includes a natural history study of the horned owl, the United States Bureau of Agriculture's experiments with ripe fruit, and in conclusion has a few shots of a dairy in Georgia where an open air phonograph furnishes music to the cows, which, it is claimed by their owner, in appreciation give more and better milk.

THEIR FIRST VACATION.—Mr. and Mrs. Carter De Haven's first comedy for release by F. B. O. is from a story by Mr. De Haven. It is a tale of the misadventures encountered by a couple on an automobile vacation, among the troubles of the male side of the house being shoved into jail and then sent out on the chain gang, in which latter predicament he finds a new way to make a laugh as he swings his pick. Prior to the start on the journey that proves to be so shortlived there is a good bit of fun in the mishaps that befall the couple in the lobby of a hotel. The picture, which is directed by Malcolm St. Claire, will amuse.

POP TUTTLE'S MOVIE QUEEN.—A. H. Giebler has written a story for Dan Mason and his rural crew that for restrained fun very nearly approaches that of the "Clever Catch," reviewed two weeks since. This Plum Center Comedy, which is directed by Robert Eddy and released by F. B. O., is notable also for its titles, which contribute materially to the mirth. Pop shows us how he runs his Saturday night "movie house," and truth to tell he has his troubles, but he does create so much competition that the meeting of the blue law specialists on the same evening is a frost. In the cast are Wilna Hervey, Charles Gerson and Jamie Gray.

THE DRIFTERS—A Bruce Wilderness Tale, distributed by Educational.—The single reel describes the experiences of two campers whose trip moves uneventfully until their canoe floats away in the night, leaving them a long distance from civilization. A hastily constructed raft provides the means of their escape from their predicament, but serves to illustrate the importance of the canoe. The picture contains several fine shots, but as a whole will not rank in general interest with a number of others in the series.

PERILS OF THE YUKON—Chapter 10 of the Universal serial, "The Valley of Death."—Holding up its high average, the episode under review contains several incidents that easily may be described as exciting. Opening with the hero in a battle with quicksands it shifts to a finely photographed shot of Desmond and Laura La Plante escaping down a tumbling stream in a canoe. The ending is of the fight for the book of records, the battle being waged in three places at the same time.

URBAN POPULAR CLASSIC—"Adventures of Roving Thomas,"—Thomas leaves college and sallies forth to see the world. This is another series of views in and around New York in which the frisky cat visits Central Park, the "movie" theatres, Wall Street, and Greenwich Village.

COME CLEAN—Two-part Western released by Universal.—Harvey Gates is the author of a story that contains a bit of drama and one or two lively sessions with the fists. Tom Santschi has the role of a minister, who lays aside his prejudices against physical action when he discovers that the ward of his mother and who also is the girl he loves has been victimized by a bigamist. He whips the offender, who is reconciled with his wife, and the minister gets the girl he wants after all.

AESOP'S FABLES.—The cartoonist has prepared another laughmaker for the Pathe weekly issue. The title of the episode is "Fearless Fido," and Fido is some pup. Also there are a bear and duck and a lot of bees and several other birds and beasts that keep things moving at a good speed. If the cartoonist who makes these pictures has "pulled a flivver" since the series began this writer has not seen it.

OFF THE TROLLEY.—Pathe's single reel reissue this week shows "Snub" as a motorman and Bebe Daniels as a conductor. Harold Lloyd is just one of the passengers, a rather spoony one, to be sure, but he raps the highwaymen on the head with a convenient mallet and wins undisputed possession of the conductor. A pretty good number.

THE WALL NUT—One-reel Universal comedy.—Roy Atwell and Lila Leslie have the roles of Mr. and Mrs. Finch, the latter a "nut" on finding ways in which she thinks she may contribute to the family income. The husband decides to try a little of the same stuff himself in order to cure her, and is fairly successful. The fun is of the moderate order.

PATHE REVIEW NO. 172.—Views of the New Jersey fish hatcheries show how the ponds and streams of the state are stocked with fish. There are a number of everyday body measurements given, as an example that the foot is as long as the circumference of the fist. The Pathecolor section contains views of the Water Market of Venice.

THE TIMBER QUEEN—Pathe Serial.—The ninth episode, which is entitled "Horned Fury," shifts the locale to Argentina, following the escape from the lions. At a distance we see Ruth riding a horse over some dangerous jumps and swinging from the animal to the neck of a steer as the picture fades.

SCREEN SNAPSHOTS.—An impromptu staging of a scene for tourists affords opportunity for photographing many players. The titles are not of the best, playing too heavily for those of the adolescent and gushing stage and forgetting there are persons who go to pictures who may be serious minded.

WET WEATHER—Hal Roach Comedy, released by Pathe.—Paul Parrott puts on a fast single reel subject, with water and wind in large quantities. There's a wife who shares in the adventures and a mother-in-law who gets more than her portion of the misadventures. A good comic.

THE LANDLUBBER—Hal Roach Comedy released by Pathe.—Paul Parrott charters a yacht on which to elope, but his plans go astray when he finds the captain has shanghaied his rival and prospective father-in-law for a crew. There's a bit of fun in the single reel.

AESOP'S FILM FABLE—Pathe Release.—"The Boy and the Bear," illustrating the moral "Action speaks louder than words," did not seem quite up to the high average of the series—at least, so it appealed to this writer.

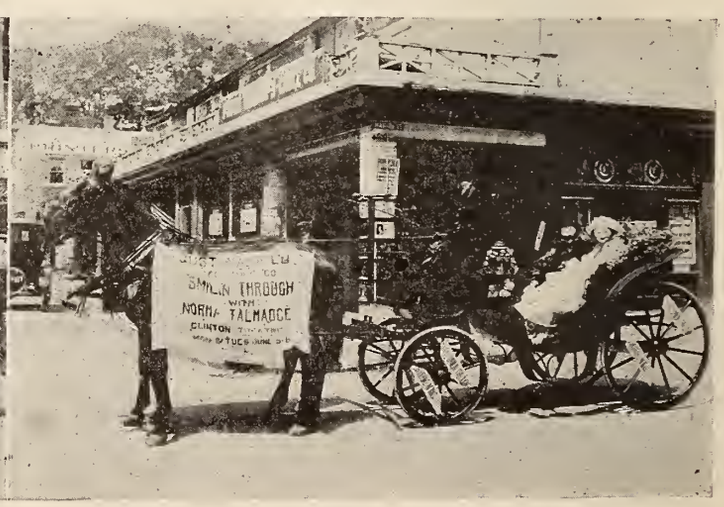
SI SENOR—Harold Lloyd reissue.—Very much slapstick, with a goodly bit of fast fun along with it, is one way in which this subject may be described.

Street Stunts In City and Town

The Stearns-Knight Co., of Detroit, coupled up with the Adams Theatre, in a street ballyhoo for Paramount's "Across the Continent," using a toy size auto that darted in and about the traffic with banners flying. The Smith Opera House, Geneva, N. Y., ballyhoo of the old time electioneer type for "Get Rich Quick Wallingford."

This application of the "before and after" line was used for Metro's "Turn to the Right" at the Strand, Schnectady, N. Y. The youth of the play is shown as he was before and after tasting Mrs. Bascom's peach jam, by the shabby chap and the one in a "soup and fish."

A stunt with lots of the Frederick Remington atmosphere about it that was used by George Schmidt, Strand, Atlanta, for "Out of the Dust." The stage coach was evolved from an old discarded hack, rigged up by a wheelright and was driven in true Western fashion by Texas Estridge, a member of a group of Arizona boys who went to Atlanta for the rodeo.

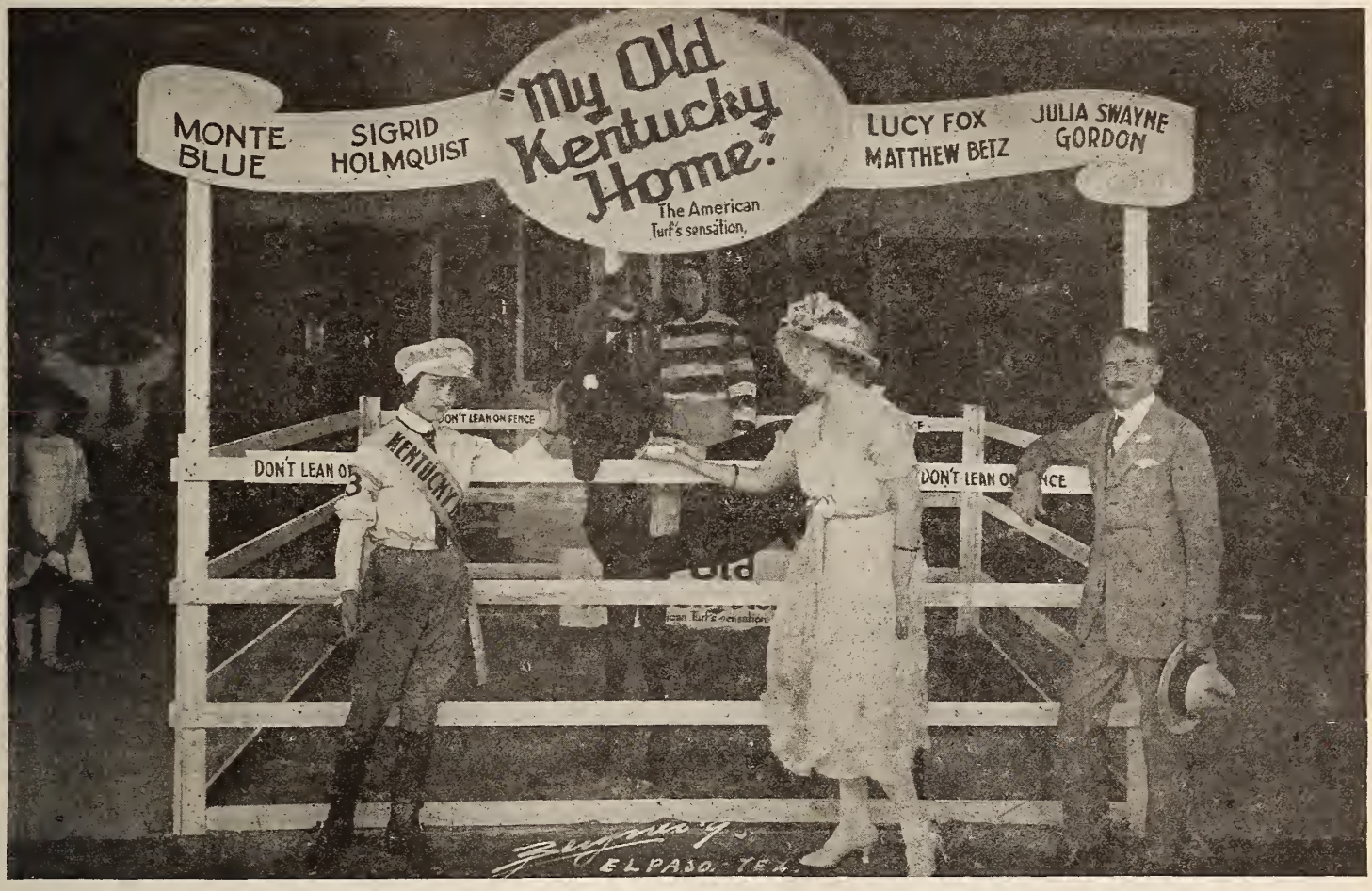


The troop of gowned knights which paraded about Broadway for First National's "One Clear Call" at the Strand, New York. And a bride and groom victoria used for "Smilin' Through" when it played at the Clinton Theatre, Plattsburgh, N. Y.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre



Putting live stock in the lobby is not always accomplished with the success reached by Manager J. M. Edgar Hart of the Palace, El Paso, Tex., when he displayed a colt in the lobby as ballyhoo for the American Releasing Corporation attraction "My Old Kentucky Home." As handled by Mr. Hart this seems the only natural lobby stunt for the particular show. The owner of the colt was on guard during the animal's appearance and is seen dressed up in jockey attire. Mr. Hart is shown at the right of the group.

Exploitorials

STUART BYRD, manager of the Galax, Birmingham, is talking and justifiably the headline might be "The Right Idea." "The theatre man," he says, "who goes into a town to make money out of it and then fails to grasp every opportunity to co-operate that is held out to him is not getting his share of the business and he deserves the treatment he receives. The man who makes the best impression and in the long run the money is the one who preaches and practices co-operation with other businesses."

FORTUNATELY for the producers of those "Super spectacle" things there was nothing in President Harding's "Mobocracy must not rule" dictum to indicate that he was including the film industry in his considerations.

TO the accompaniment of a campaign that is taking in everything from newspaper spreads to ballyhoo Harold Lloyd's "Grandma's Boy" goes booming along past the fifteenth week at the Symphony in Los Angeles. The exploitation put on by the Symphony Management spared little or nothing and the reports of "excellent business" appear to be reward enough for the efforts and money expended.

EXPLOITATION seems to like the climate of Los Angeles, anyway. Consider the way F. B. O. splurged with "In The Name of the Law." The New York campaign on this picture was certainly of the high-power type, but not a pound more than the one in Los Angeles, which included the use of 50-24 sheet, 100-3 sheet stands, banners across the principal streets, a parade of the Police band and a lot of other advertising that must have informed everybody in town that had eyes to see and ears to hear that the picture was there to be seen for the price of admission.

TOM KENNEDY.

Kansas Theatre Stages Serial Campaign

Recently the serials have been receiving more attention by exhibitors and more general and more elaborate exploitation campaigns built around the episode pictures is noted. The Kansas theatre at Wichita, Kan., made a drive for the public attention to its showing of Pathe's "The Timber Queen," and as shown in the above photos the front of the house was decorated in flash style and an auto carrying spreads of the larger paper was used as a ballyhoo.

The campaign staged by the Kansas made use of several angles of publicity for the opening of the serial at the theatre. In addition to house decorations and the street demonstration the management advertised novelties for the children in the form of "Timber Queen Whistles" and introduced a special "ladies' day" at which all ladies in parties coming to the show were admitted free with one paid adult admission.

Another Freckles Stunt

The Imperial Theatre, Jacksonville, Fla., put over an exceptionally successful "freckles" contest prior to the showing of the Warner Brothers picture, "School Days." Money prizes were awarded to the five youngsters having the most freckles, and passes given to twenty other youngsters.

The contest was conducted with the aid of the Mayor of Jacksonville, and thousands of freckled boys. The successful contestants were driven to prominent sections of the state in taxicabs hired by the theatre.

For seven consecutive days news of the contest was carried by the Jacksonville Journal, and in addition to receiving columns of free publicity the Imperial put over a scoop when a Pathe News cameraman filmed pictures of the youngsters. Altogether the Imperial Theatre considers the campaign one of the biggest that has ever been put over in the south.

Successful Puzzle Ad

Des Moines, Iowa—Exploiteer Johnny Friedl for Paramount injected a picture puzzle gag into a co-operative ad taken by a local clothing house that became the talk of the town.

He took a close-up still of Thomas Meighan and cut it into small bits. These were scattered about so as to make the face unrecognizable.

Printed in the ad, they made a fairly difficult picture puzzle. Anybody presenting the assembled photo at the store between 9 and 10 a. m. received a free admission to "Our Leading Citizen," playing at the Strand Theatre.

The caption threw the readers off the track. It read:

Here is a photograph of our leading citizen. Who Is He? As a Lawyer he is a good fisherman. Not much of a politician, yet he will get into Congress. He stands for clean government and is a favorite with everyone not only here in Des Moines but with millions all over this country.

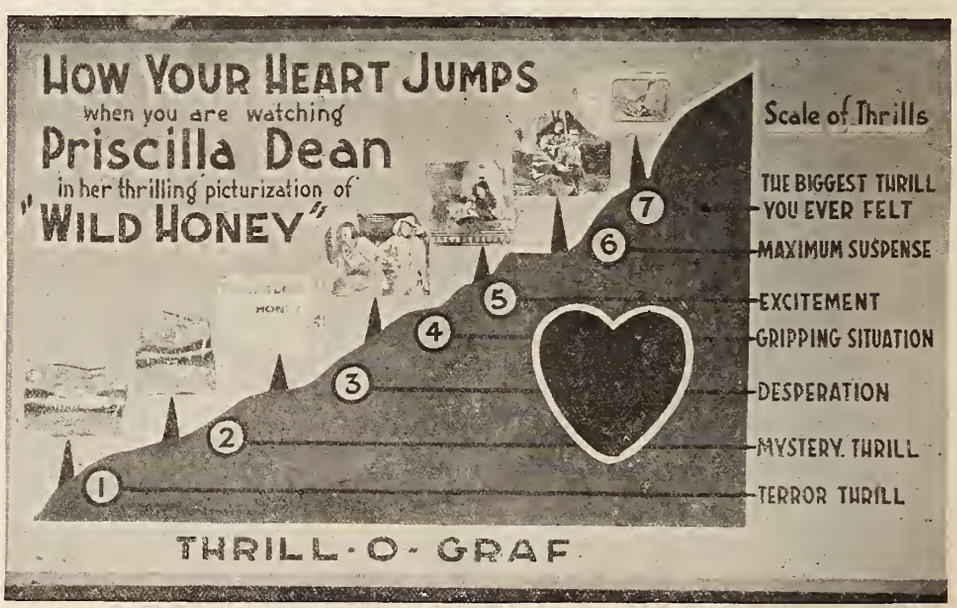
Plays Up All Angles

The Isis Theatre, Denver, worked out a campaign for "My Wild Irish Rose." in which the firm of M. Witmark & Sons, music publishers, through their district organization, lent effective aid.

Carnations, dyed green, were used as souvenirs; a police quartette appeared at all performances, and rendered Irish melodies; The *Denver Post* entered into the spirit of the thing with a "freckle contest," challenging the city for Mickey Daniels, the speckled kid of "My Wild Irish Rose."

The *Post* also broadcasted "My Wild Irish Rose" in vocal solo, and announced the picture. Witmark & Sons were successful in inducing bands at various municipal concerts to include this song in the programs. Not many were allowed to go uninformed that it was Irish week at the Isis and Denver once more was whistling, singing, playing. listening in on and talking about "My Wild Irish Rose."

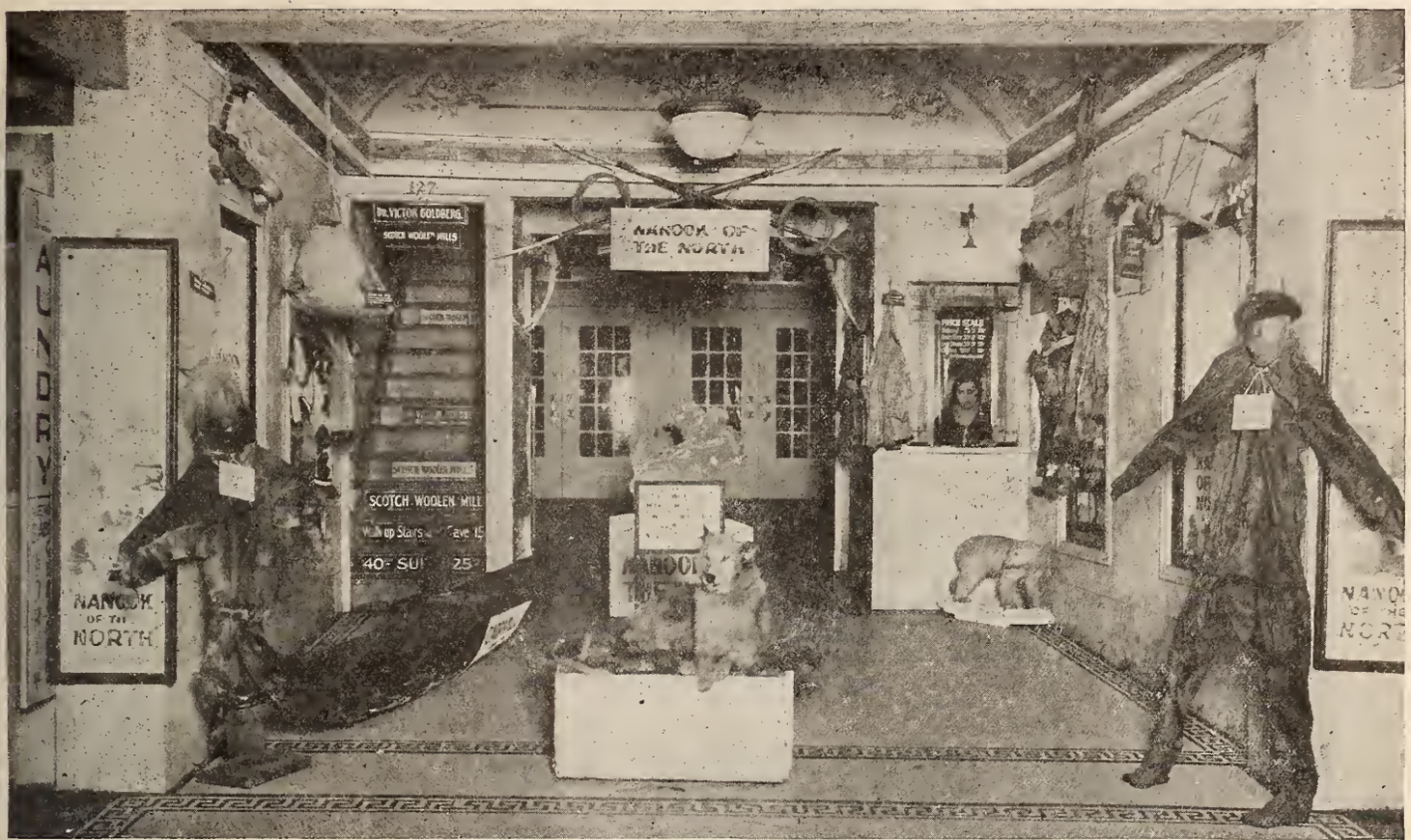
Selling Them on the Thrill Angle



Manager Phil Gersdorf turned the lobby of the Rialto, Macon, Ga., into a sort of analytical laboratory in which the public might get a first hand knowledge of how their heart action would be influenced by watching Universal's "Wild Honey" on his screen.

The "thrill-o-graf" made a big hit in Macon and not only made them stop to look but determined them to go further and see the picture.

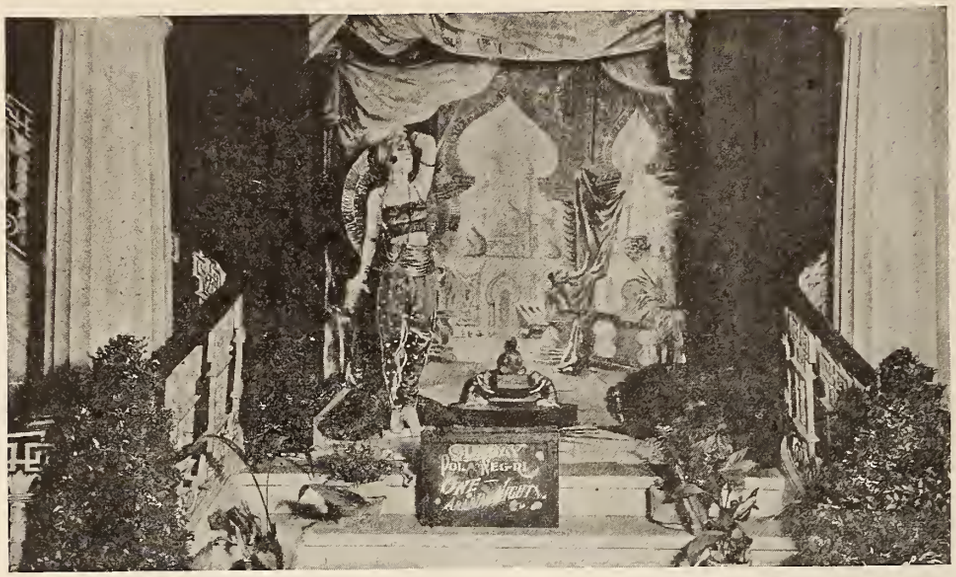
Gersdorf's chart illustrated each degree of emotional excitement with stills from the picture. It was of composition board. The heart was a cutout covered with red crepe paper. A flasher socket behind this tansparency made it grow brightly, giving it the palpitation of real heart action.



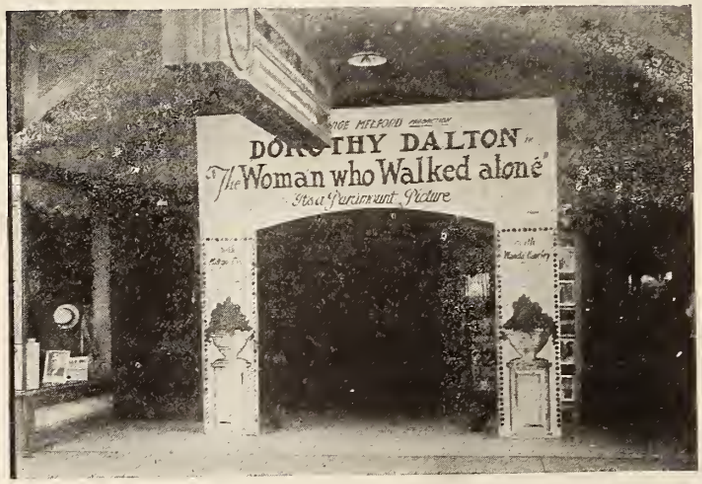
Striking the Keynote

Selling the Show by Telling the Story with Displays

The snow and ice which provide the spark that gives life to the drama in Pathe's "Nanook of the North" have been used to good advantage in nearly all theatres that have played the film. It has offered exhibitors opportunities for displays of exceptional appeal in the summer but more especially it has provided the means for displays that were at once in accord with the spirit of the play and striking without requiring too elaborate a decorative scheme. Manager Grombacher, of the Liberty, Spokane, Wash., used the Eskimo curios brought back by Robert J. Flaherty to advantage inside his lobby as illustrated in the photo above. Below is an outside display in which a striking effect was gotten with a fairly simple arrangement.



Manager Ellsworth Hamer uses the marble stairway of the Strand at Lansing, Mich., for all it offers in the way of opportunities for picturesque effects. A drop served as an Oriental background for a cutout of Pola Negri and made an advance announcment of First National's "One Arabian Night."



Manager Earle Settle, of the Palace, McAllister, Okla., played up the star when he set up his lobby for the run of Paramount's "The Woman Who Walked Alone." Dorothy Dalton's previous release "Moran of the Lady Letty" made a big hit with his audiences so Settle decided to tie his wagon to the star whose popularity was so decided in his town.

A cutout from a three-sheet and a six-sheet combined to give the effect of an automobile racing out of a barn made up the main feature of a lobby for Goldwyn's "Watch Your Step" at the Princess, Fort Worth. It was arranged by Manager Harry Gould, who used a street stunt in which a man and girl dressed like a couple from the country walked about the street "watching their step."

C. B. C. Adds New Feature To Exploitation Service

The C. B. C. Film Sales Corporation has introduced a new feature in the exploitation work done in connection with the company's releases, which enables the exchange to continue the development of its exploitation aids on the actual experiences of theatres that have showed the pictures.

The method established amounts to a constant contact with the various exchangemen in which there is daily communication between the C. B. C. Home Offices and the theatres showing the pictures.

Exchangemen will be in almost daily communication with C. B. C.—sending in to the offices samples and photographs of exploitation, posters, lobby dressing, novelties and everything else. When these are found by C. B. C. to have real value, a sufficient number is secured by them and passed along to every other holder of the picture, offering it as a suggestion that has been found workable by another, and suggesting that it be tried out in that territory also.

This system was originated by Esther Lindner, head of the exploitation and publicity department of C. B. C.—and while, according to Miss Lindner, a great deal of extra work is entailed, she has found it to be worth while because of the real personal touch that is thus established and the successful results it has brought.

"Storm" Comes True

Thomas P. Ronan, manager of the Home Theatre Co., controlling the Terrace, Fischer and Palace Theatres, Danville, Ill., devised a novel exploitation stunt for "The Storm."

Two girls, employed for the purpose, called up every telephone subscriber in the town and delivered the following message: "This is a Warning—'The Storm' is Coming!" The girls would hang up immediately, thus avoiding any conversation with the person called. This proved so effective that the manager of the telephone company was inundated with calls for further information on the predicted weather disturbance.

Ronan got the surprise of his life when on the following Sunday, the day on which the Universal-Jewel opened its run at the theatre, one of the worst thunder storms of the year struck Danville. But despite a terrific downpour punctuated by lightning flashes and thunderbolts, the house played to capacity business and has continued to do so ever since.

"Trouble" in Seattle

There was considerable trouble in Seattle Manager VonHerberg of the Greater Theatres Co., had to call on Chief of Police Severeyns for all off duty reserves, who rushed up to the Coliseum Theatre to inspect "Trouble" and were met at the door by Jackie Coogan's double, little "Chick" Hawkinson. He was distributing smiles and sweets, impartially and made considerable of a hit with the officers, one of whom remarked as he came out that it was the first time he had ever laughed at trouble.

The added matinee, not a regular feature of the house and some of the poster work responsible for the turnout.

Plays Extended Engagement on a Third Run

Campaign Results in First Capacity Houses in Months

THE Virginian Theatre, Kenosha, Wis., played to capacity for three days and in response to popular enthusiasm held the show over for a fourth, as a result of a campaign complete in every detail of modern exploitation methods.

The efficacy of the campaign may be judged from the fact that the Virginian hung out its S. R. O. sign for the first time during the summer on the opening night of a picture that was playing its third run in the town.

The feature attraction was "The Sheik;" the campaign was carried out by Mrs. Lillian Collins, who directs the Virginian, with the assistance of R. C. Gary, Paramount exploiteer.

The campaign opened with teaser ads run for two days in the Milwaukee Journal. These read: *Girls take notice Rudolph is coming! Romance will be found here next when you see Rudolph make love to Agnes.* And on the second day the ads announced the play dates of "The Sheik" at the Virginian. The newspaper, which has wide distribution in Kenosha, printed a reading notice.

The Virginian THEATRE

SPECIAL MATINEE,
WEDNESDAY AFTERNOON

Rodolph Valentino
IN
"THE SHEIK"

A Paramount Picture

The Paramount exploiteer then started to concentrate on the people of the town. He obtained the privilege of posting signs on the window of a hotel on the main street. These announced that on the opening night autographed photographs of Valentino would be given free to the ladies attending.

The next inducement offered was a booklet entitled "What I Know About Women" by Rudolph Valentino. This offer was for the second night. Shortly after the posters announcing this latter gift were displayed, the theatre began receiving telephone calls for the booklet and it was estimated that over 300 requests of this nature had been received over the telephone before the evening performance.

The booklets were enclosed in an envelope stamped "For Married People Only." The booklet was about two inches square when folded. On the front cover was the title "What I Know About Women" and on the back the name of the theatre. Inside were two clean, white, blank pages.

Two-column ads were liberally used for a week previous and during the run of the picture.

"Forget-Me-Not" Exploited In Washington

Every orphan child in Washington—at least all of those accessible in the city's orphanages—saw the Metro release "Forget-Me-Not" at Loew's Columbia in Washington the week beginning August 13, as guests jointly of the Loew management and the *Washington Times*.

The arrangement was unique in that the three parties to the arrangement were mutually benefited at no cost beyond that normally required in exploiting a feature.

A different orphanage was the "collective" guest each day. Free transportation was offered by one of the big bus lines. Free candy was distributed by a local caterer. Free publicity was offered by the *Times* and given daily in the news columns, dividends accruing to donors in the shape of daily mention for seven days. The children went only to matinees when they were easily accommodated and by reason of daily news stories, through four editions each day, the name of the film was planted firmly in the minds of each reader.

The newspaper was merely missionary and drew no tangible results other than carrying out its policy of featuring the public welfare.

Theatre-Hotel Tieup Big Success

Wide Publicity Results From Co-operative Scheme Introduced by Web Theatre, Niagara Falls, Ont.

A theatre-hotel tie-up has been carried out with striking success by the management of the Web Theatre, Niagara Falls, Ontario, in connection with the run of "Arabian Love," the Fox production.

By arrangement with the manager of the Clifton Hotel, the city's largest hostelry, a musical soiree and dance, called "An Arabian Night," was held in the hotel ballroom. Miss Patricia O'Connor, the Irish prima donna and well known musical comedy star of London and New York, who was a guest at the hotel, opened the evening with a rendition of operatic numbers, and appeared at the Web Theatre on August 4th and 5th, in an elaborately staged musical prologue of "Arabian Love" songs at the presentation of the picture.

For a week prior to the "An Arabian Night," the hotel inserted ads in the Niagara Falls, N. Y. and Buffalo papers; issued two thousand invitation cards, and placed in the most conspicuous position in the hotel lobby a large frame with photographs of Miss O'Connor and wording that advertised the Arabian night and the prologue at the Web Theatre.

The hotel used their selected mailing list to send out a number of the invitations, arranged for a card to be delivered to the room of every guest, and placed them on the menus of all the leading restaurants, and by arrangements with several bookstores placed others in the copies of latest issues of the best selling magazines.

All leading stores in Niagara Falls carried photographs of Miss O'Connor and stills from "Arabian Love" in their windows. A special canvass of men's and women's clubs in both Niagara Falls, Ont., and N. Y. was made. Cut-outs decorated the front of the theatre, in addition to frames with photographs of Miss O'Connor and lobby cards of the picture. During the day these cut-outs were affixed to the back and sides of a large touring car which was driven throughout the town and Niagara Falls, N. Y.

Special mention should be made of the attractive ads that were designed expressly for this picture. They consisted of a large web in the centre of which were the words "Arabian Love." At the top of the web were the words "One of the Best Catches," and at the bottom "A William Fox Treat Featuring John Gilbert," followed by four lines of verse.

Mack Sennett's New Comedy "Suzanna" To Be Novelized

Weeks before its actual release by First National, Mack Sennett's forthcoming romantic comedy drama "Suzanna" has achieved an unique tie-up record.

Macauley Co., publishers of note, are to novelize it and issue the book coincidently with the picture. While photoplay tie ups have been made before on popular novels that have been picturized, this is perhaps the first time that the process has been reversed. The picture was made from an original scenario and it is from this that the publishers are going to have their novel written.

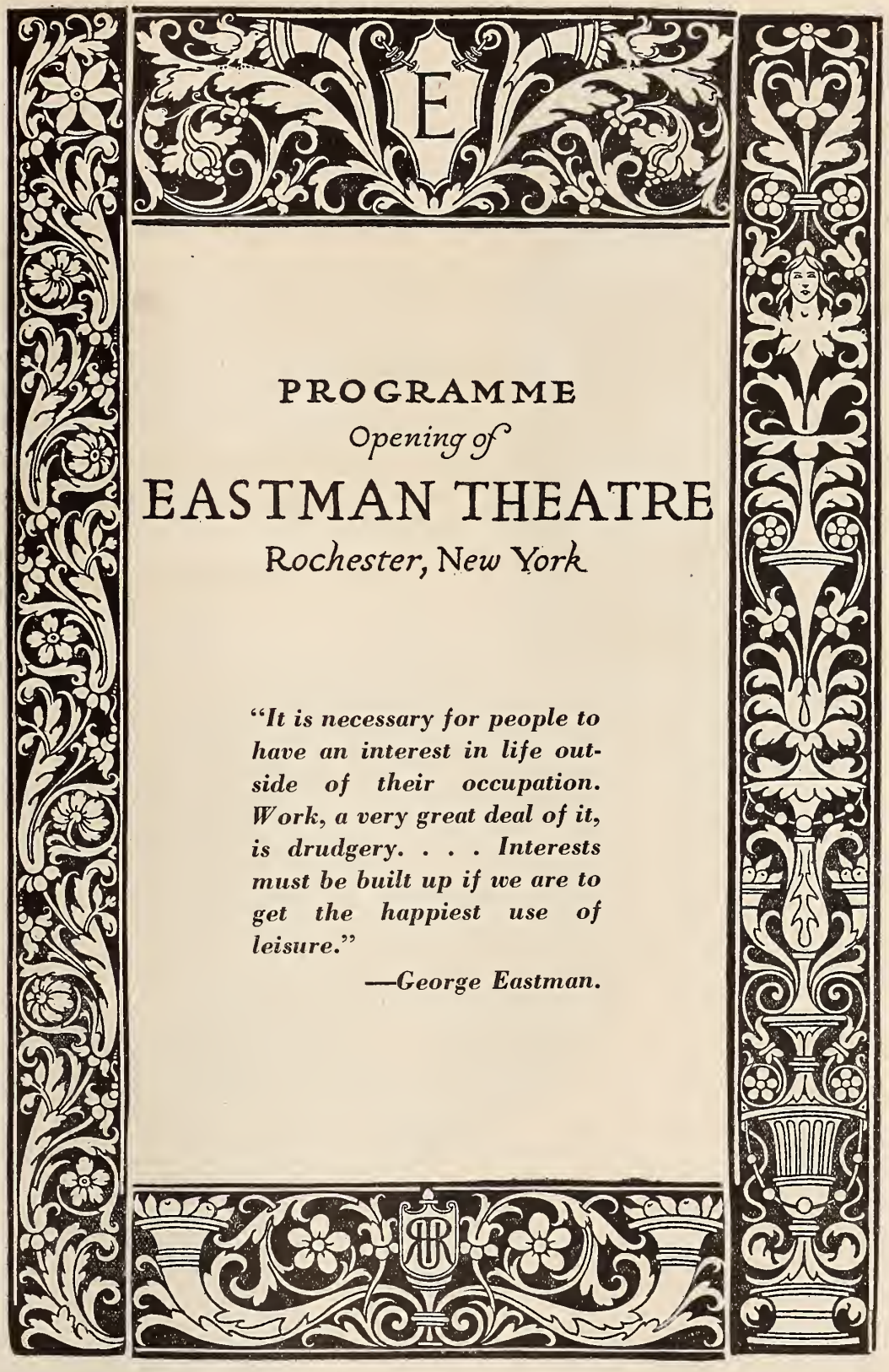
Adequate arrangements are being made by the publishers and through the Mack Sennett and First National offices to have copies of the photoplay edition available in every town for tie ups and exploitation when the picture is shown.

"Bonded Woman" Bonds

Bill Robson, Paramount Exploiter, got up novelty heralds which had external aspects of legal paper, with the familiar roccoco borders and other such superfluities were used by the Olympic Theatre, Pittsburg, to exploit "The Bonded Woman."

It was folded into three parts and the middle section of the outside contained the title and date lines. The word "Bonded" was slightly lifted by larger type to help the illusion along.

The inside section contained advertising matter illustrated by a press-book mat head of Miss Compson.



PROGRAMME

Opening of

EASTMAN THEATRE

Rochester, New York

"It is necessary for people to have an interest in life outside of their occupation. Work, a very great deal of it, is drudgery. . . . Interests must be built up if we are to get the happiest use of leisure."

—George Eastman.

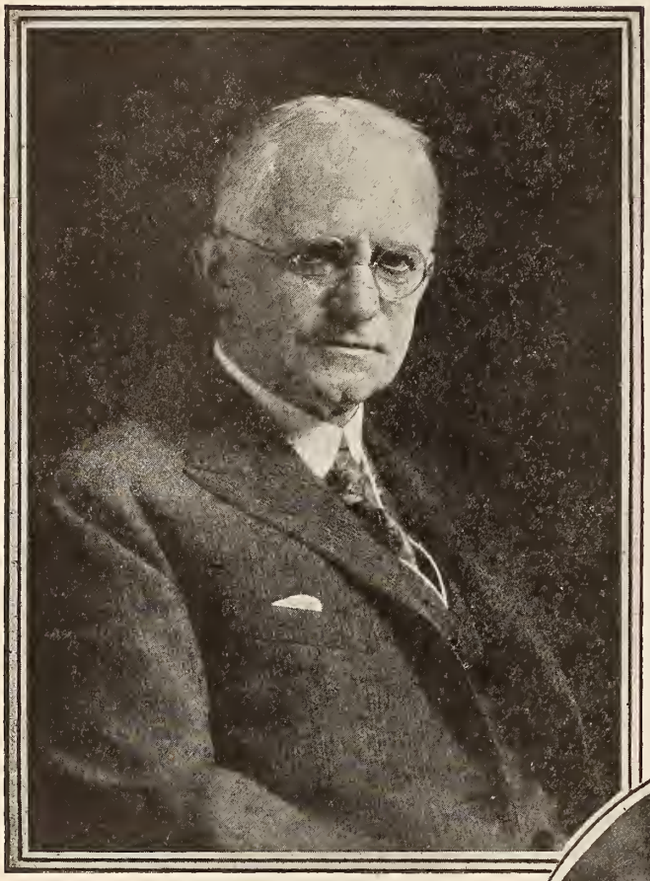
Created by Joel Barbour

EASTMAN THEATRE SECTION

of

Exhibitors Trade Review

"Dedicated to the Enrichment of Community Life"



THE CREATOR

The idea of the Eastman Theatre was conceived by George Eastman and it was his gift of $5,000,000 to the University of Rochester that made possible the fruition of that idea.

THE BUILDER

Robert E. Hall (Circle) is the engineer whose experience in building theatres of the finest type and whose ideals in theatre construction led to his selection as the builder.

THE OPERATOR

Charles Goulding, managing director of the Eastman, comes from the school of practical theatre operation, and was chosen to operate the great house because he had original ideas of picture selection and presentation.

The Eastman Theatre an Achievement In Science and Art

By HOWARD McLELLAN

The structure's lines are simple and dignified. An adaptation of the Italian renaissance carried out with an American product, Indiana limestone, is responsible for the architectural beauty. The Ionic pilasters relieve the sweeping front and give it a classic touch

TO those carping critics and bitter antagonists of the Motion Picture; to those impatient and short sighted groups who lack the forebearance and tolerance with which the world's most youthful, and yet most potent art and industry must be treated; to those groups within the industry who believe its foundation is tottering or its destiny uncertain—the great Eastman Theatre—opened to the industry September 2, in Rochester, New York, is an answer.

Its massive walls, its unparalleled beauty, the art expressed in its stately lines and adorning its panelled walls within, the science that built and endowed it with comfort, cheer and pleasure for the inner man sound this clarion note: *the hour of the motion picture has not yet struck!*

Its Place in the Sun

The motion picture has reached its place in the sun. It rests now high upon the summit of the mountain where its gigantic form stands silhoutted against a sympathetic sky. It will stand for all time and neither totter and roll down that mountainside, nor suffer itself to be torn from the coveted pedestal where civilization has placed it.

The men who read this,—the large majority of them,—have entered the motion picture industry from many other commercial pursuits. Most of them came from humble stations and their fitness for the task of presenting pictures for our vast populaces has often been attacked by those, who, in a spirit of venomous intolerance, have sought to hamper, even destroy, the industry.

Some have worked behind the cloak of religion forgetting that even the Creator in whose service they acclaim themselves, was a lowly carpenter.

Has it ever occurred to you that the great chain of motion picture theatres extending from coast to coast were built by men who risked their money on an enterprise for which there was no scientific model? Feeling their way in the dark, they built on, and on, without much aid from science and much cavil and contempt from outside sources.

To all of us, right down the line, this new theatre is an answer and a beacon light. To the world it tells a story of the faith of an American captain of industry in the Motion Picture; of a new era in the art of putting the silent tale upon the silver screen; of a future that is secure for all involved if they will work only toward the better with a singleness of purpose inspired by the apt phrase of Will Hays—"confidence and co-operation."

And now to the story of this great theatre, how it came to be, what it is and what it will work for, for these are the details which hold greatest interest for our readers.

It does not strike as strange one who has been much in contact with motion picture theatre men that their first inquiry concern-

ing the Eastman theatre has been "well won't it hurt the business of the other theatres in Rochester"? That being the question uppermost in the minds of many who have discussed the theatre this seems the time to answer it.

The Question of Competition

When the idea of an endowed theatre occurred to George Eastman, he naturally asked himself the very question which the theatre man asks and he answered it by offering to buy those first run theatre interests in Rochester who would be affected by the Eastman Theatre. At a price agreeable to all concerned he brought under control of the University-owned theatre those houses likely to suffer, thus settling the question as to competition.

The Eastman Theatre is owned by the University of Rochester and is a part of the School of Music of that institution, both of which are outright gifts from Mr. Eastman. The United States Government has recognized the educational and benevolent character of the Eastman gifts by remitting the tax on admissions, for the theatre and the school are not conducted for profit, but if profit results to the University it will be used by it in placing education within easier reach of those who would otherwise be unable to afford it.

The Beauty of the Theatre

The purely physical aspects of the structure, its size, the artistic beauty it presents and the extraordinary equipment it contains are cause for wonder. Great and distinctive as these features may be, they are dwarfed by the significance of the plan and purpose of the scheme to serve which they were created and assembled. The broad, underlying motive of the whole plan is proclaimed in the inscription on the theatre: "For the Enrichment of Community Life."

George Eastman, himself a music enthusiast and a director of the Metropolitan Opera Company, New York City, believing that good music has much to offer the masses in the way of cultural enjoyment, first conceived the plan of developing the musical talent of the city on a large scale from childhood, and of creating a greater appreciation of music. He then provided the means for the practical development of his vision by the gift to the University of Rochester of an endowed School of Music and a theatre through which it would naturally express its ideals and achievements.

Musical and Cultural Centre

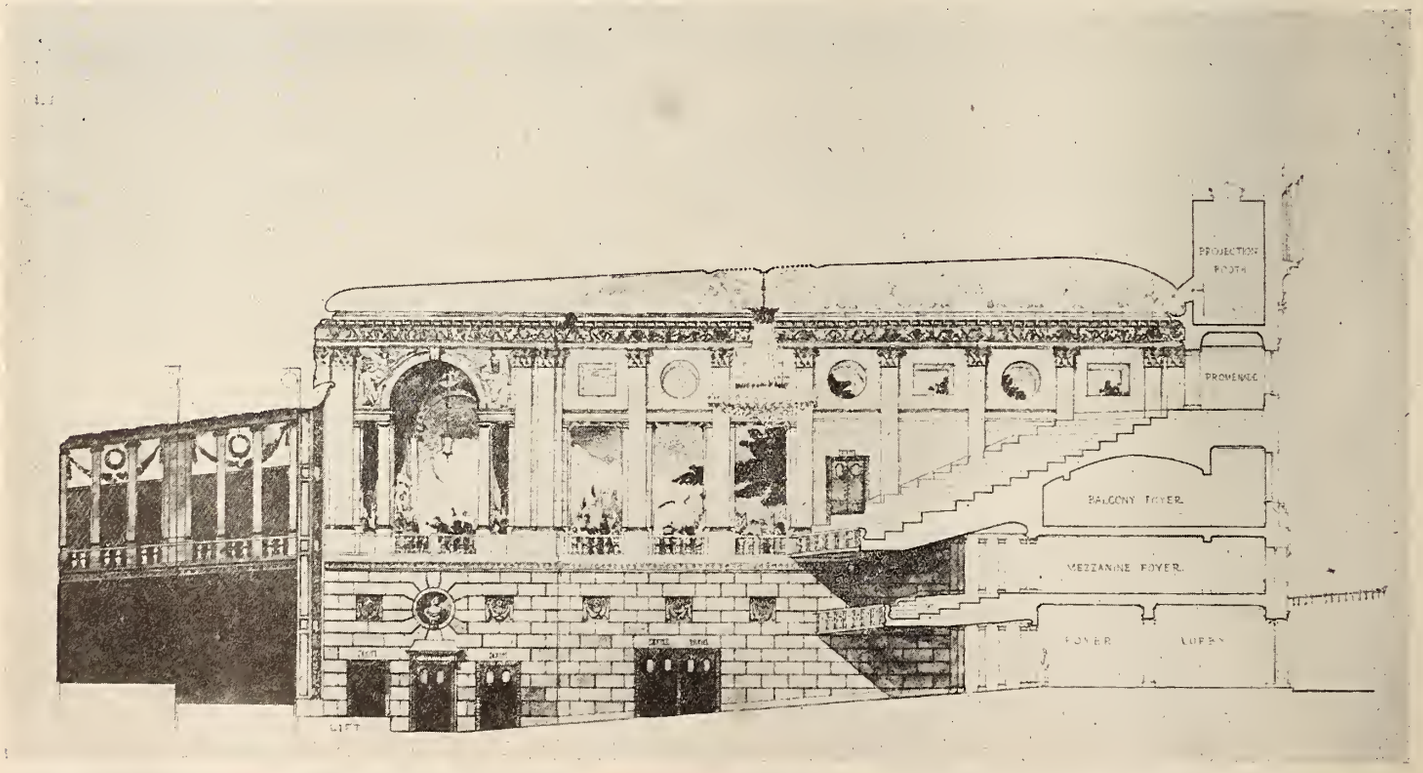
Part of the whole comprehensive plan is to make the new Eastman Theatre the musical and cultural centre of the community. In furtherance of this ambitious undertaking, the popular appeal of good motion pictures will be utilized, occupying first place on the program, with good music as the adjunct. The music will be supplied by one of the largest theatre orchestras in the world, and by a great organ built especially for the theatre. The orchestra will be symphonic in character, embracing a personnel of 56. Arthur Alexander, a student of Clark, Sabitini and Jean de Reszke, and a member of the faculty of the Eastman School of Music, will be director of the orchestra, and Victor Wagner, formerly conductor of the Criterion Theatre, New York City, has been engaged as associate conductor. The organ will vie with the orchestra in enabling the public to enjoy the best music and develop a greater appreciation for it.

A program of motion pictures—feature, educational news and comic films—will be given six days a week. The program will begin on Sunday and continue until Wednesday, when the theatre will be devoted to concerts in which the greatest vocalists and instrumental virtuosi and the greatest symphony orchestras of the world will appear. Thursday, Friday and Saturday the motion picture policy is resumed. Once or twice during the season the best of grand opera will be given a brief hearing.

General Description of Theatre

The theatre has a frontage on Gibbs Street and Main Street East of 250 feet. The rear of the building, on Swan Street, is 120 feet. Its depth, from Gibbs Street to Swan Street is 180 feet, and its height, 80 feet.

The design of the exterior is a simple and dignified adaptation of the Italian renaissance and the material Indiana limestone. The lower story is of heavy rusticated masonry, above which is the main wall with spaces divided by Ionic pilasters, surmounted with a simple classic cornice. Above this cornice is a low wall or attic, crowned with a metal crestage. The roof is covered with Spanish tile, variegated red in color and slopes to the parapet coping. At the entrance at the corner of Main Street East



A longitudinal view of the Eastman showing how the mural panels, without a peer in American theatre decoration are arranged so that the cheaper seats in the balcony afford a better view of the paintings of Winter and Faulkner. The location of the projection room and the mezzanine or 'golden circle' are shown in this illustration.

The Symbolization of Music

The mural panels, so placed in the Eastman as to be most advantageously viewed from the balcony, explain graphically and beautifully the purposes of music. The upper panel symbolizes martial music and was executed by Ezra Winter, one of the country's foremost mural decorators. The next lower panel represents Lyric Music, another of Winter's works in color. The city upon the hill is an especially beautiful feature of this panel. Ceremonial Music is typified by the next lower panel, also by Winter and gives the artist much freedom in lavish color. The bottom panel is Sylvan Dance Music which will have as its companion classic dances by masters of the art who will appear at the Eastman.

Music's Part In the Scheme

The importance accorded music in the Eastman Theatre is the result of much study on the part of foremost musicians who discussed with Mr. Eastman his plans when the theatre was first thought of. They agreed that grand opera should be given the great masses of people but the method by which it should be given them was in doubt. Previous attempts to present grand opera at popular prices had failed so the idea was hit upon to present it and other great musical numbers with motion pictures the latter being used as a sort of sugar coating. The efficacy of this method is proved by the great increase in music lovers in America, attributable in most part to the motion picture theatre's use of music.

and Gibbs Street, the wall is set back and great Ionic columns take the place of the pilasters. These columns are of richly veined Brocodilo marble. The centre feature of the roof is topped with a flagstaff, surmounted by a four-foot bronze casting of an eagle in silhoutte.

The walls of the Swan Street facade are of buff brick, with limestone quoins at all corners, limestone trimmings in general, and are surmounted by a limestone cornice and parapet coping.

There are three distinct main sections in the theatre:

First, the portion to which the public is admitted and will occupy during performances, namely, the main auditorium, mezzanime gallery and main balcony; and the portion of which the public will have access, such as the main lobby, mezzanine and balcony foyers, rest rooms, retiring rooms, check room and executive offices.

Second, the stage section and all trap and working spaces, such as fly galleries and gridirons, the dressing-room section and the immense space occupied by the eight chambers of the great organ.

Third, the spaces in the attic and basement given over entirely to the heating and ventilating system.

There are three minor sections, namely:

First, the service departments and workrooms which include the front part of the basement occupied by the maintenance force, and the fourth, fifth and sixth floors occupied by the operating staff. The operating staff consists of the music director and assistants, art director and assistants, and chief projection operator and assistants.

Second, on the sixth floor is a studio, equipped with complete projection machines, screen and organ, which will be devoted to the teaching of musical accompaniment of motion pictures. This studio is 25x40 feet in size.

Third, the library for sheet music used by the orchestra, the musicians' rest room and the large tuning room for the orchestra. These are housed in the basement of the east wing of the School of Music building. The library is the largest and most complete of its kind in the country, requiring the services of a staff of five to arrange and keep the scores available for the use of the orchestra when called for.

Auditorium Is Wide

The main auditorium is 140 feet wide at its widest point and 135 feet deep from the exit vestibule to the proscenium arch. The seats are divided by four main aisles, two side aisles and three cross aisles. The main aisles are three feet wide at the stage and five feet at the rear; the side aisles are two and one-half feet wide. Two of the cross aisles are five feet wide and the foyer at the rear, 10 feet wide at its narrowest point and 18 feet at the exit doors.

There are numerous exits from the main auditorium opening into the north and south exit courts and into the exit vestibule on Gibbs Street. The Gibbs Street exit vestibule is 12 feet wide and 90 feet in length and has nine pair of doors opening into Gibbs Street. It is constructed of marble base, wainscotting, pilasters and floor, with an ornamented arched ceiling. The entire design is in keeping with that of the auditorium. Off this vestibule is a small check-room used chiefly for motion picture performances. Adjoining the check-room and opening off the lobby is the house manager's office and the entrance to the elevator.

In the rear of the auditorium on the north side is a retiring room for women, equipped with mirrors, dressing and writing tables and complete furnishings.

From the rear of the main auditorium five main staircases lead to the mezzanine and balcony foyers. The mezzanine foyer, 12 feet wide and extending across the entire width of the building, is separated from the mezzanine gallery by a colonnade of 10 marble columns. In the centre of the foyer is an alcove, 12x25 feet, for use as a lounging and smoking room. The floors of both foyer and alcove are of marble, with marble wainscotting, pilasters and trim. The furnishings of the foyer include seating accommodations for 45, with smoking stands, affording a place for that number of persons to sit and smoke while watching the pictures.

The Donor's Idea

THE Eastman Theatre aims to serve as a laboratory and clinic through which the problems confronting the purveyor of low priced popular entertainment may be solved to the end that the character of entertainment offered the masses during its hours of relaxation may be improved, refined and undergo evolution.

In the only interview Mr. Eastman has given concerning his gift he says:

"It is necessary for people to have an interest in life outside of their occupation. Work, a very great deal of work, is drudgery. When I was a young man I worked at a ledger eleven hours a day, totaling figures; by no magic could a performance such as that be made alluring. It was sheer work, unpleasant, but inescapable in civilization. The situation, I find, confronts a very large part of the population. I see no possible hope of getting away from this condition.

"What, however, is going to be done with the leisure thus obtained? I am not at all of the opinion that people have been ground down by industry. I do think that we have never created outside interests. Leisure is unfruitful because it is not used productively. We do not know how to use it fruitfully. Do not imagine that I am a reformer—far from that. I am interested in music personally, and I am led thereby merely to want to share by pleasure with others.

Hours of employment were inevitably shortened, and as production increases —as it must increase—they must be still further shortened.

"This tendency follows from the irksome and wearing nature of industrial employment. Under certain conditions it has been suggested that people sing at their work, as they did in simpler times. I cannot imagine successful singing in a room full of screw machines. The nature of the industry is against it. Consequently, we face the fact that working hours are going to be shortened in order that people may live full and happy lives.

The "Golden Circle"

The mezzanine gallery, directly in front of the foyer, has a seating capacity of 360. It is suspended about 12 feet above the main auditorium, but because of its shallow depth does not interfere in any way with the line of vision from the last row of seats on the main floor. The distance from the rail of the gallery to the stage is 90 feet.

Directly off the southwest end of the mezzanine foyer is a large check-room which will be used chiefly on concert nights. North of the alcove is located a retiring room and lavatory for women, equipped and furnished similarly to that on the main floor. South of the alcove is a lavatory for men. On the extreme northwest end is a stair hall, 25x50 feet, from which staircases lead to the main floor below and the balcony above. Directly to the north and west of the stair hall is located the section given over to the public offices, general manager, publicity, etc., together with lavatories and retiring rooms for the office staff.

Another foyer, 21 feet wide and 175 feet long, is located between the mezzanine gallery and main balcony. This is decorated similar to the foyer below, having marble floor, wainscotting and pilasters, with a vaulted and groined ceiling. On the east side of this foyer are two hallways leading to the main balcony. Between these is located another large checkroom, to be used for concerts. Opening off the centre of this foyer, directly opposite the check-room, is a hospital room for use in emergency cases. Opening off the northwest end of the foyer is a men's smoking room and a women's retiring room, together with lavatories opening off both rooms.

Screening Rooms

Above the balcony foyer and under the upper part of the main balcony are located the offices of the orchestra conductor and his assistants, scorers, etc. Also on this floor is located a small projection booth with its accompanying booth and workrooms. This projection booth is 26x36 feet in size, for the viewing and selection of the films for the treatre. Here is where the orchestra conductor and general manager select the various musical compositions for the accompaniment and interpretation of the pictures shown on the theatre screen.

The grand balcony, which is directly over the balcony foyer and also overhangs and projects beyond the mezzanine gallery, has a seating capacity of 1,116. Its level at the rail is 30 feet above the auditorium floor and the distance from the rail to the stage is 80 feet. At either end of the rear of the balcony is a six-foot fire stairs leading directly to the street and also to the roof. This staircase is in addition to the staircases, hallways, etc., already described.

To the rear of the main balcony is a telephone room in which are located telephone switchboards and other apparatus controlling telephones in both the theatre and the School of Music.

Above the main balcony is a floor given

1—Arthur Alexander, musical director of the Eastman in his study in the theatre. 2—Victor Wagner, former conductor at the Criterion, N. Y. City, associate director of the Eastman. 3—Charles H. Goulding, managing director (seated) and his assistant Arthur Amm, house manager, both practical motion picture showmen honored with important posts. 4—Ben H. Atwell, special publicity director of the Eastman, and Mr. Amm in conference. Atwell's selection for this post is another tribue to his genius in theatre promotion. 5—The upper level promenade leads into the balcony and along its walls are placed the finest examples of American pointing, the exhibition changing frequently. The furniture was done by Francis H. Bacon, the country's foremost designers. 6—A view of the stage taken during the period of construction which shows the heavy steel construction of the stage and the placement of Zenitherm, a fireproof, moisture preventive and noise reducing composition much used in first class buildings. 7—Eight of the immense organ chambers on the stage, perhaps the largest chambers in a motion picture theatre. The steel platform with arched stanchions shown on the stage is the bridge from which spotlights will be operated from the stage. 8—The massive chandelier lowered from the roof and lighted. A solid crystal fixture fifteen feet in diameter which hangs beneath a golden sunburst. Note the mural panels in their position of vantage to the balcony and the seats furnished by the American Seating Co. 9—The gorgeous sunburst, gilded and burnished is the feature of the central dome of the polychrome ceiling. This will reflect the light from a myriad of concealed lamps in the crystal chandelier. The sunburst idea was conceived by Managing Director Goulding. 10—The great organ chamber showing the mass of tubes, flutes and pipes which give the great organ wide range and tremendous volume. This chamber is located on the stage and furnishes music for the two echo organs located in the dome of the building.

over to the main projection booth, rewind room, poster artist's studio, art director's offices and the studio, 20x30 feet, for the teaching of musical accompaniment of motion pictures. The main projection booth is equipped with complete and modern projection machines, together with several spotlights and color diffusers. The studio is equipped with a separate projection booth, screen and a specially designed organ.

To the north of the poster artist's offices is located a steel and concrete fireproof vault in which will be stored all films not in actual use.

The various main staircases leading to the mezzanine and balcony foyers are of marble, with side walls of Silverdale stone. On the large landings of these staircases will be exhibited paintings of well known artists, and these will be changed from time to time as are the paintings in the main corridors of the School of Music.

There is a beautiful elliptical staircase leading from the southeast corner of the auditorium, giving access to the mezzanine and balcony foyers and to the first and second floor main corridors of the School of Music. This staircase will be used chiefly by subscribers having seats in the mezzanine gallery for concerts. This staircase is constructed entirely of marble, with walls of Silverdale stone, and has a domed ceiling. There is a separate entrance opening into this staircase from Gibbs Street. From the main floor of the auditorium there are two special staircases opening on to bridges across the south exit court which give access to the main corridors of the School of Music, which will be used as promenades between numbers of concert programs. At the Swan Street end of the first floor corridor are two marble columns surmounted by an arch, under which is the grand staircase of marble and bronze leading to the corridor on the second floor.

On the fifth floor of the dressing room section is a room given over to pumps and motors connected with the heating and ventilating apparatus.

The sixth floor is given over entirely to the large heating and ventilating plant.

Automatic Sprinklers

The seventh floor is devoted chiefly to the automatic sprinkler system. Here are located the two 6,000-gallon storage and pressure tanks for the sprinkler system, together with their auxiliary pressure pumps. On this floor also is located an auxiliary motor to supply power for the large fan of the heating apparatus on the floor below.

There is an attic over the entire main auditorium which has a height of 20 feet from the ceiling of the auditorium to the centre of the roof trusses. This is filled with a maze of heating and ventilating pipes and ducts and electrical lines. Here also are located the boomerang spotlights which play from trap doors in the ceiling of the auditorium to the stage and also to the eight mural panels on the north and south walls of the auditorium. In the centre of the attic is located the echo-organ chamber of the theatre organ.

Access to all pipes and valves in the attic is made easy by numerous steel runways suspended from the roof trusses. These runways enable the engineering force to thread their way to any point in the attic for necessary repair work.

The attic space is also used as a ventilating chamber for the auditorium, the ventilation being accomplished by grilles and perforations in the ornamentation of the auditorium ceiling.

Located on the main auditorium roof is a large pent house which houses two ventilating fans, motors and controlling devices for ventilating the attic space. Easy access from one roof level to another is accomplished by a series of steel ladders and stairs.

In the portion of the basement accessible to the public are located the main lavatories. There is one main lavatory for men in the southwest section, connected with a large smoking room, and one for women in the northwest section, connected with an anteroom and also with the women's retiring room on the main floor. The remainder of the public space in the basement is taken up by two large checkrooms, two large halls from which two staircases, each eight feet wide, lead to the rear of the main auditorium. The women's anteroom is equipped with dressing tables and conveniences similar to those in the retiring room on the main floor. The smoking room has a tile floor and a fireplace.

The remainder of the front part of the basement is given over to the service department which includes separate rest rooms and lavatories for girl ushers, cleaning women, male ushers, porters and head usher. Incorporated in the rest rooms are lockers and showers. In addition there is a storeroom for general supplies, one for uniforms and a fireproof vault for tickets, stationery, and also washrooms for the janitor house electrician, carpenter and painter.

In the rear of the basement are separate locker and lavatories, including showers, for the musicians and stage hands; and three motor rooms, one for the organ blower, one for the air compresser which maintains the pressure for the thermostatic control, and one for the trunk lift machinery. Here also, is an electric shop for the stage electrician, and directly under the centre of the stage is the trap space, which is specially constructed to permit the removal of any portion of the stage over it.

Details of Arrangements

From the southeast corner of the basement one has access to the main tunnel and all branch tunnels under the theatre. Also from this section of the basement is a door leading to the east wing of the School of Music basement in which is located the theatre musicians' rest room, the large tuning room and the sheet music library.

On the south wall of the auditorium is a large heat flue, 12x16 feet, which delivers air from the main fan in the attic to the plenum chamber under the auditorium. The plenum chamber, which occupies practically the entire basement under the main floor of the auditorium, is so constructed that the air is evenly distributed and discharged through mushroom openings beneath each seat. At the west end of the plenum chamber is a tunnel built under the floor of the front part of the basement to the fan room under the sidewalk on Gibbs Street. In this fan room is located a small auxiliary fan and ventilating apparatus which takes air from the main plenum chamber and distributes it to various portions of the main floor and mezzanine floor, which are impossible of ventilation from the main apparatus in the attic. In conjunction with this fan is a small switchboard battery room for the electrical equipment controlling the general illumination, signals and telephones.

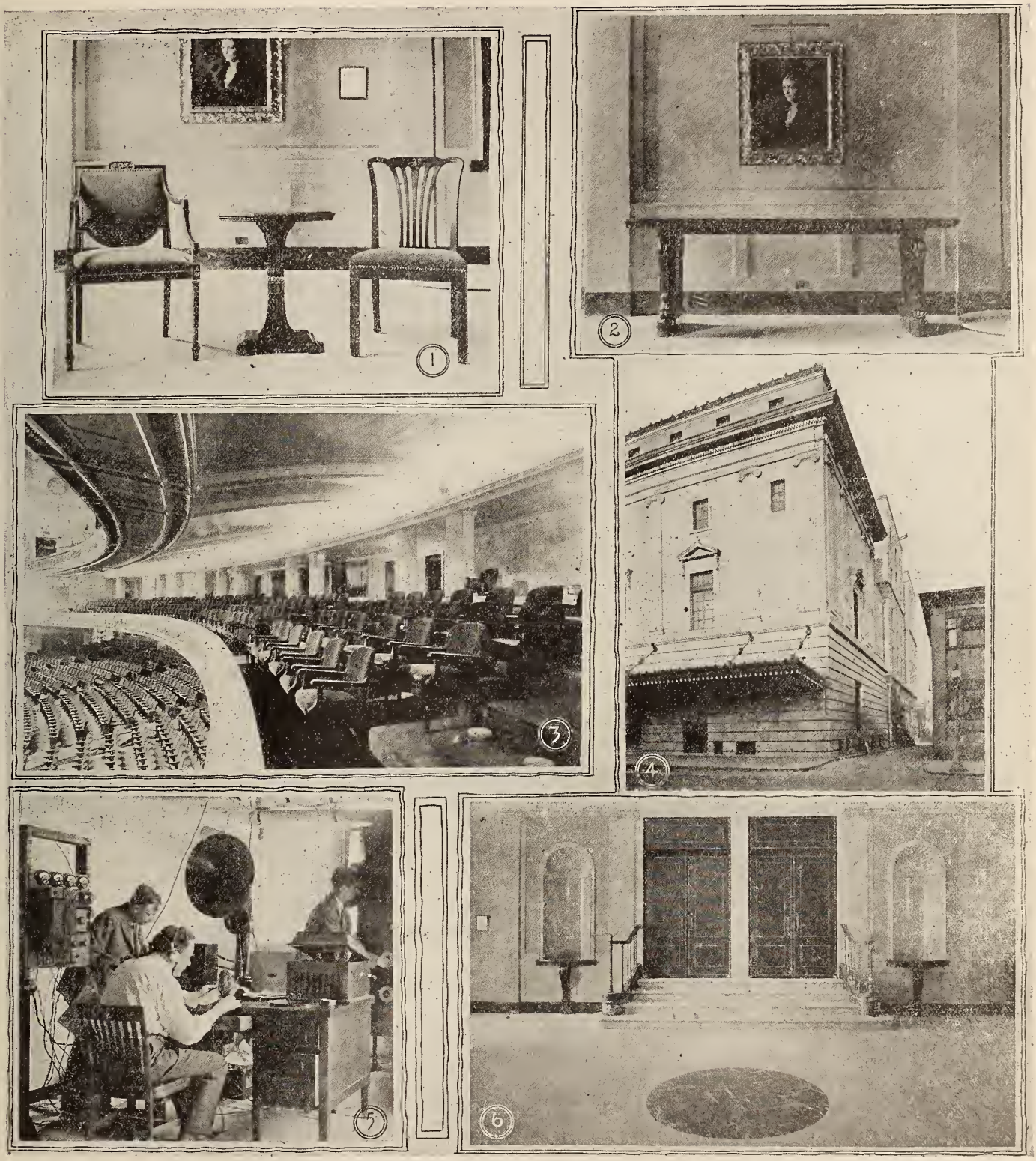
Under the south court is the main tunnel which connects the boiler house on Swan Street with both the theatre and School of Music buildings by use of side tunnels, trenches, etc. This main tunnel is 10 to 25 feet in width, 175 feet in length and 11 feet high. In this tunnel is run all the power, steam and water mains and various other piping. It also houses a considerable amount of equipment, including the vacuum cleaning machines, auxiliary blower and motor for the theatre organ, pressure pumps which maintain pressure on the automatic sprinkler system, toilet room vent fans for the local venting system, sump pumps, etc. From this tunnel numerous branch tunnels lead into both the theatre and School of Music. From this tunnel two large pipe shafts lead to the heating apparatus in both the theatre and School of Music.

The Eastman Picture Policy

THE picture policy of the new theatre is described thus: "Motion picture presentation, accompanied by musical features and a symphony orchestra of fifty-six musicians, Sunday, Monday and Tuesday; concerts every Wednesday night with the best vocalists and instrumental virtuosi available in America, visiting orchestras and conductors and the Eastman Theatre orchestra; a return to the picture policy, Thursday, Friday and Saturday. Prices probably 25 and 35 cents during picture performances with Special prices for Wednesday.

"Our picture policy is definitely settled," said Charles H. Goulding, managing director. "We will show only the best, nothing salacious, or slapstick. We will present good melodrama and we shall not mutilate good pictures, or refuse to show them because their tremendous appeal may be founded upon a human sinning from which the moral is plain.

"For a number of years I have been a vaudeville man and naturally I incline toward variety in a picture program. The people want variety or vaudeville would have died long ago. I do not believe in surfeiting a program with atmosphere. If I play a feature with a desert theme I will not have desert music, desert scenics and desert comedies on the bill. It then becomes tedious. Variety is the spice of life and the essential in picture presentation. We have no high falutin' ideas here. We are going to give a good picture and music performance for everybody including myself and family and all the others and their families."



1 and 2.—Examples of the artistic furniture for foyers, lounging rooms and alcoves, designed and executed by Francis H. Bacon and Harlan Pratt of Boston, who are the distinguished decorators of the homes and offices of J. P. Morgan, J. D. Rockefeller and many other millionaires. This furniture alone cost about $100,000 and is all American made. 3.—The mezzanine gallery with the special seats made and installed by the American Seating Co. These seats lift like opera chairs. .4.—The Gibbs Street corner of the theatre in detail, together with a close-up of the Marquise construction. 5.—The radio broadcasting station "WHAM" atop the theatre from which the theatre's music will be broadcasted. 6.—The entrance to the theatre from the upper level promenade. The niches shown on either side of the stairway are duplicated throughout the theatre.

Lighting and Ventilation Systems in Eastman Are Perfect

TWO features in theatre construction were given the utmost study by the engineers. They are the lighting and ventilation systems and are probably without equal anywhere in the world. The lighting engineer's description of his task follows:

The Eastman Theatre will be sufficiently illuminated to enable patrons:

To find seats without faltering, groping or hesitation;

To recognize faces, and see all objects in the auditorium;

To read, a few minutes after entrance, the ordinary print of newspaper and program;

To find articles dropped on the floor without the aid of a flashlight.

In other words the opening of the theatre will mark the end of motion picture presentation in the dark by demonstrating the practicability of increasing the illumination to the degree indicated without decreasing the visability of the image on the screen.

More than two years ago, at the instance of George Eastman, Dr. C. E. Kenneth Mees, director of the research laboratory at Kodak Park, inaugurated experiments to determine how much illumination could be put into a motion picture theatre without affecting the quality of the picture on the screen. The experiments were conducted by Lloyd B. Jones, chief physicist, who installed an experimental lighting system in the projection room in the laboratory. After six months investigation and experimentation the scientists successfully demonstrated that motion picture theatres could be adequately lighted without impairing the efficiency of projection. The result was described as the "logical evolution of the indirect lighting system, obtained by a further application of relatively new data on the characteristics of the human eye — data which has been known to scientists for several years." Working with this data, the scientists were able to demonstrate that general room illumination sufficient to enable a person to read ordinary newsprint without discomfort, reacts upon the eye by increasing its sensibility to such a degree that the apparent contrast, or quality of the picture on the screen, does not suffer. The experiments demonstrated beyond question the fundamental possibilities of such illumination, but its application to any particular theatre remained to be worked out.

The public may be able to gain a slight idea of the nature of the experiments from the following explanation:

Elaborate Experiments

In conducting the experiments the available data on retinal sensibilities and fundamental characteristics of the eye, which were vital factors, were not sufficiently complete, and it was necessary to measure actually the illumination which was found to be permissible. Among the considerations involved was that of the sensibility of the eye to brightness, contrast and glare, which depends upon the condition of the retina at the particular time the determination is made; and that condition in turn is dependent upon the previous stimulation. The sensibility of the retina is defined at any instance by specifying the brightness to which the eye is adapted, and is termed the "adaptation level" of the retina. The sensibility of the retina varies, depending upon the adaptation level, and is able to operate over a range of brightness from 1 to approximately 1,000,000,000. To ascertain how the eye will act under varying conditions, it was necessary to measure its sensibility throughout the enormous range of brightness variations.

The explanation of why the increased illumination, as demonstrated in the experiments, fails to cause an appreciable loss of apparent contrast or quality in the picture on the screen may lie in the fact, it is said, that as the adaptation level of the observer increases, the sensibility of the eye to contrast also increases.

The electrical experts really had two problems to solve—installation of a lighting system that would furnish illumination from concealed sources for motion picture performances, and sufficient illumination from exposed sources for concert performances. A large crystal chandelier was designed and constructed to meet these requirements. No similar fixture exists anywhere and in designing it, the local electrical experts had no precedents to follow, as Mr. Mott discovered after consultation with electrical experts in various sections of the country. This chandelier, suspended from a sunburst in the ceiling and containing myriads of concealed lamps, furnishes the greatest amount of illumination. This is reflected and diffused without glare by the sunburst and surfaces of the ceiling. This illumination is supplemented by cove lighting under the mezzanine and grand balcony. The lights are concealed in the cornices and special mirror glass reflectors throw the illumination on the undersurfaces which are architecturally designed and painted to diffuse it even into remote corners, filling the entire auditorium with a soft, subdued light, restful to the eye.

The Switch System

There are seven switches on the stage switchboard for the control of this chandelier as there are a number of functions which it has to perform. The first of these is the illumination of the theatre floor with a very dim light but sufficient to see the steps and allow anyone to find a seat even while the pictures are in progress. This is accomplished by special reflectors so located that the light is thrown away from the chandelier without illuminating it and reflected from the ceiling. After one's eyes are accustomed to this illumination, news print size of type may be read on the programs and yet the illumination is so adjusted that it will not interfere with the visibility of the picture. At the same time a very pleasing ceiling illumination is obtained. This is accomplished by the use of 16 75-watt lamps. This is called the "step" light.

The second switch controls 32 150-watt lamps, which, by reflected light from the ceiling gives sufficient illumination for ordinary occasion and is called the "low" light. The third switch controls what is called the "high" light composed of 96 150-watt lamps which are concealed in the fixture in the same manner as the low lights, light from which is reflected from the ceiling in sufficient quantities to illuminate the entire auditorium to a high intensity.

The fourth switch controls 36 15-watt lamps in the form of candles surrounding the main body of the fixture and is called the "candle" switch. These lights are purely for decorative purposes, carrying out the general design of crystal fixtures.

Special Lighting System

As this illumination is by indirect lighting from the ceiling, it is of a very diffuse nature and does not scintillate the crystals. To accomplish this a special system of lights has been installed which although not visible from the auditorium illuminate the crystals from concentrated lamp filaments and also by reflection from specially constructed corrugated mirrors. This system of illumination is controlled by the fifth or "scintillator" switch. It controls 72 25-watt lamps.

Just as the soft indirect illumination does not bring out the prismatic colors in the crystals and special illumination from concentrated lamp filaments must be employed for this purpose, so must the jewels worn by the theatre patrons be scintillated in the same manner. This, and also further scintillation of the crystals on the fix-

Gold Incrusted Curtains

The curtain and other draperies of the Eastman stage are from the studio of J. M. and A. T. Hewlett, 163 Clymer Street, Brooklyn, New York. These have been produced by an interesting process of gold, silver and bronze incrustation upon velvet.

The methods employed by the Hewlett Studios make possible the working out of a design for a particular place without regard to the patterns available among the commercial products of the loom.

In the case of the great curtain of the Eastman Theatre, the design has been carried out at a scale far beyond the possibilities of commercial production by the modern loom. Similar results have been obtained in Paris and Florence at a small scale suitable for opera cloaks, etc., but the application to velvet of a repeated ornament at such a colossal scale has never before been attempted.

Other well known examples of the work of these artists are, the decorations of the School of Decorative Arts of the Carnegie Institute of Technology in Pittsburgh, the Masonic Temple in Brooklyn and the Columbia University Club in New York.

Floor Plans of Eastman Theatre Reveal Its Elaborate Construction

ture is accomplished by 312 25-watt lamps with concentrated filaments following the contour of the body of the fixture in the form of a band at the top and vertical ribs running from the band down to the lower part of the fixture.

This system necessarily gives direct illumination and produces an extremely brilliant effect in the fixtures and is designed for use only on gala occasions such as during the intermissions in grand opera performances and for special formal functions. This lighting is called the "direct" light and is controlled in two groups by the sixth and seventh switch on the switchboard. The light shines directly from the lamps to the floor and is visible to the audience.

To further equalize the light on the auditorium ceiling at the extreme rear wall, 4 100-watt lamps have been arranged on the step circuit; 4 150-watt lamps on the low circuit and 12 150-watt lamps on the high circuit. These lights are concealed above the top of the doors leading from the balcony to the corridors and the illumination is by indirect reflection from the ceiling in the same manner as from the chandelier.

The eight mural paintings from the walls of the auditorium depict pageantry in the open air. These paintings are placed in the window embrasures, and being outdoor scenes only require the condition of daylight illumination to make them appear as realistic outdoor scenes. This illumination is accomplished by means of ten specially designed stereopticon projectors which illuminate the pictures only and not the interior walls of the auditorium.

Some idea of the enormous amount of light given by the chandelier may be obtained from the fact that this is more light than is used in a great many fair sized factory buildings and consumes about 50 H. P. in energy. Because of the great flexibility of control many different combinations of lights may be obtained of a very pleasing nature.

What has been accomplished is a degree of illumination for motion picture presentation greater than heretofore was believed to be possible without impairing the efficiency of projection. Any theatre operator may inspect the system and carry away the details for his own use, for it involves no patents. Any manager may use the theatre in its entirety to develop ideas to improve his theatre or to solve any problem that is disturbing him and depriving his patrons of a more complete enjoyment.

The Eastman Theatre is equipped with one of the most modern and complete heating and ventilation systems in the country, supplying air that has been washed, humidified and brought to the right temperature to all parts of the theatre. It was built by the B. F. Sturtevant Co., of Boston.

To provide sufficient heat for a building having a seating capacity of 3,400 is a problem in itself. To insure the even distribution of heat at uniform temperature to main auditorium, balconies, stage and dressing room sections, lobbies, entrance and exit vestibules, and to the rest and smoking rooms on the various levels, is an additional problem and one fraught with numerous complex engineering difficulties. When there is added to this the problem of exhausting this heated air and replacing it with a new supply of the same purity and temperature every eight minutes, something of the immensity of the undertaking that has been successfully worked out for the comfort of the patrons of the new enterprise may be grasped.

Installation of the vast plant for the heating and ventillation of the theatre along the most scientific and hygienic lines, was underway for more than two years. It began with the erection of the power plant on Swan street where the 1,400 horsepower boilers are located, and has followed every step of the construction of the main building since the excavation for the basement through which runs an immense tunnel for the carrying of the heat, power and water supply mains. Any attempt to describe in detail or enumerate the thousands of units of the plant would only prove bewildering. They include powerful boilers, fans and motors, immense pressure chambers, hundreds of miles of pipes, ducts and shafts and tons of valves and vents housed in powerhouse and attic and hidden in the construction of floors and walls.

In a word, the heating and ventilation plant is a combination of two systems—direct radiation and fan. For the main section of the theatre, 122,000 cubic feet of air per minute will be taken from outdoors near the highest point of the building by an immense fan located in the attic over the stage dressing room section. This fan will be driven by a 40 horsepower motor. Air from the highest possible altitude is desirable because it is purer at all times, and cooler in summer. The air will then be washed, humidified and warmed to a temperature of 70 degrees. The location of the building in the centre of the city makes it very important to wash the dirt out of the air, not only from a hygienic standpoint, but also to protect and preserve the interior decorations. Proper humidity, an essential to comfort and health, will be obtained by saturating the air at a certain temperature and then raising the temperature of the air to the desired degree. This air, previously warmed to some extent by passing over heated coils, will be saturated by spraying with warm water.

In this ideal condition the air will be driven through huge metal duct of rectangular sections across the attic and down to and through a tunnel in the basement under the main auditorium floor, and will flow from various openings in the tunnel into an air-tight pressure chamber. From this chamber it will flow into the main auditorium through six inch mushroom ventilators located beneath each seat. The air also will be delivered from the attic to similar pressure spaces under the mezzanine and balcony floors, all the seats on these floors having ventilators of the same style and size. This flow of air through each ventilator will be at the rate of 35 cubic feet per minute.

The fan in the attic after taking the outdoor air from a shuttered opening, 21 by

(*Continued on page* 1008)

The Roll of Honor

It may well be said that the products used in the Eastman have been accorded a place in the Motion Picture Theatre Equipment roll of honor. Here are the fortunate ones:

PROJECTORS—Furnished by Precision Machine Co. (Simplex). Booth designed by J. E. Robin of New York City, and supplies furnished by Auburn Motion Picture Supply Co., Auburn, N. Y.; Bell & Howell film counters, Safe-T-First Film Cabinets; Williams, Brone & Earle enclosed rewind cabinet. National Carbons.

PROJECTION LAMPS—Three main projectors, equipped with Sun-light Arc High Intensity projection lamps, specially constructed. Incandescent projection lamps and adapters furnished by Precision Machine Co., for private screening rooms.

PROJECTION LENSES — Furnished by Bausch & Lomb Optical Co., Rochester, throughout with new parabolic condensers made especially for Eastman Theatre. Cinephor lenses used entirely.

ORGANS—Organs built especially by the Rudolph Wurlitzer Co. J. P. Moller Co., Hagerstown, Md. (10 organs), Austin Organ Co., Hartford, Conn., and Skinner Organ Co., Dorchester, Mass.

SEATS—American Seating Co., Chicago, furnished all seats, including specially constructed adjustable seat for mezzanine or "golden circle."

STAGE RIGGING—Peter Clark, New York City.

OFFICE FURNITURE—Yawman & Erbe, Rochester, N. Y. City.

SPOT LIGHTS—H. Mestrum, N. Y. City.

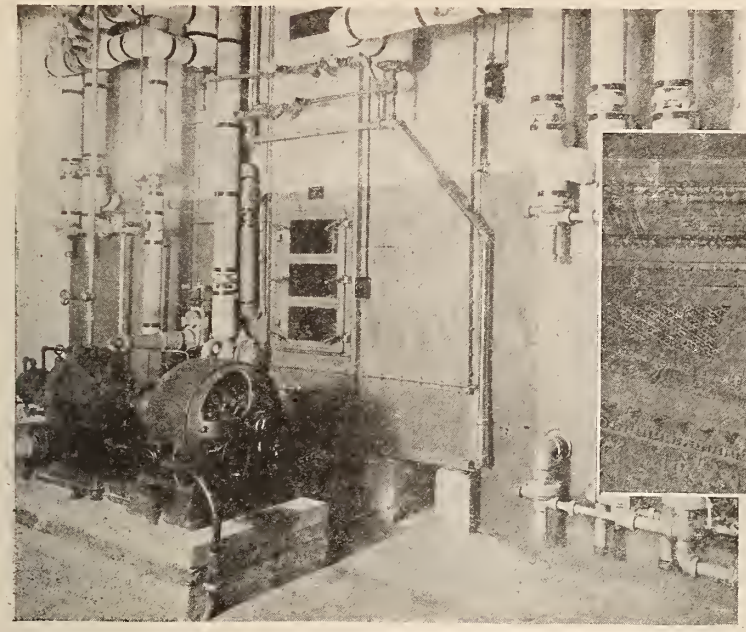
SOUNDPROOF DOORS—Irving Hamlin, Evanston, Ill.

SWITCHBOARD AND DIMMERS—Ward Leonard Co., Mt. Vernon, N. Y., and Cutler-Hammer Co., Milwaukee, Wis.

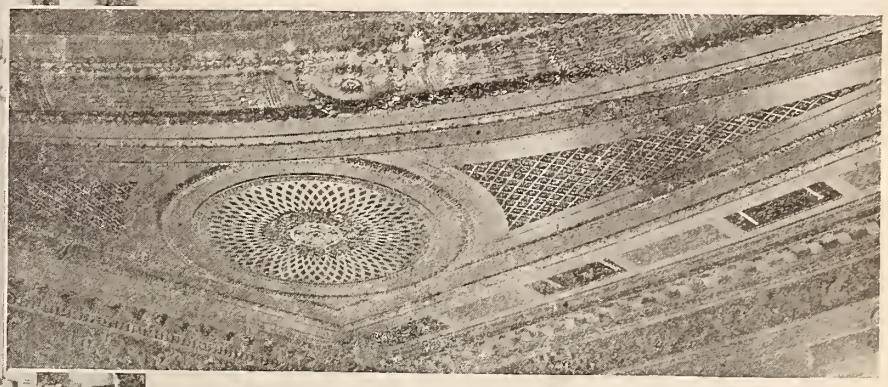
VENTILATION AND MOTORS—B. F. Sturtevant Co., Hyde Park, Boston.

ARTIFICIAL STONE WALLS—Zenitherm Company, N. Y. City.

MISCELLANEOUS—A. W. Hopeman & Sons Co., Inc., Lyell Avenue, Rochester, N. Y., General Contractors. Francis H. Bacon Co., Copley Square, Boston, Mass., special furnishings. Rochester Germicide Co., Rochester, N. Y., specialists in Sanitary Materials. Brooks Uniform Co., 143 W. Fortieth St., New York, N. Y., Uniforms.



Sturtevant Air Washer with Pump directly connected to a Sturtevant Motor.



Showing the grilles in ceiling used as ventilating outlets, without marring artistic beauty.

The Air In the Eastman Theatre

You can't see it, but it is one of the most important factors in any theatre.

The owners, engineers, and architects, following the policy of having only the finest equipment in this building, installed Sturtevant Heating and Ventilating Systems throughout.

Before the air can enter the auditorium or any of the numerous rooms and halls in this building, it is thoroughly washed, cooled and conditioned by Sturtevant air washers; huge Sturtevant fans then send this cleansed air out all through the building.

It may be said that wherever a person may be within this ideal structure, he receives his own individual supply of fresh wholesome air.

The success of a presentation depends a good deal on the comfort of an audience and it was not dollars and cents, but the comfort and well-being of these audiences that was the first consideration.

Sturtevant engineers are always ready to cooperate with owners, architects, and engineers on Heating and Ventilating Systems for theatres or any other type of buildings.

GOOD HEALTH WEEK
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"The Eastman Theatre stage is the last word in modern Stagecraft."—The Architects.

Recognition of Leadership

IN the great monument of the American theatre made possible by the public spirit of Mr. George Eastman modern stagecraft reaches its highest plane.

WE join the Theatre World in pointing with pride to the splendid example of stage engineering installed in the

Eastman Theatre

IT is the result of our years of devotion to high standards of Stagecraft.

The Chicago Theatre, Chicago, and the Magnificent Municipal Auditorium, Cleveland, are Other Examples of Stage Engineering and Rigging Achieved by

PETER CLARK

534 West 30th Street **New York City**

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WHEN a great industry in the course of its ordinary development requires the service or equipment of another industry, it is axiomatic that such selection is made only after careful, exhaustive study of the merits of various factors in that industry.

WHEN Mr. George Eastman of the Eastman Kodak Company, in consultation with Russell B. Smith Engineers, awarded us the contract for the seating of the EASTMAN THEATRE he paid us one of the greatest compliments we have ever received, and incidentally endorsed the good judgment of the theatre owners of America.

American Seating Company

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CHICAGO 8 E. Jackson Blvd.
BOSTON 73-D Canal St.
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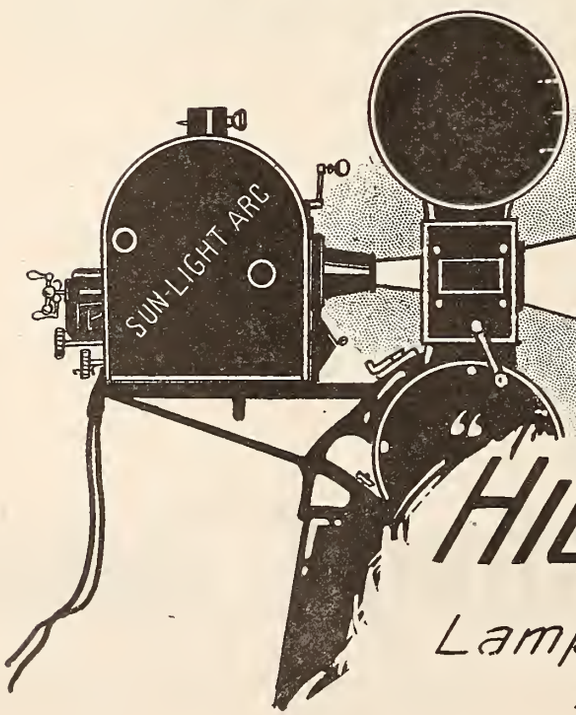
PROJECT



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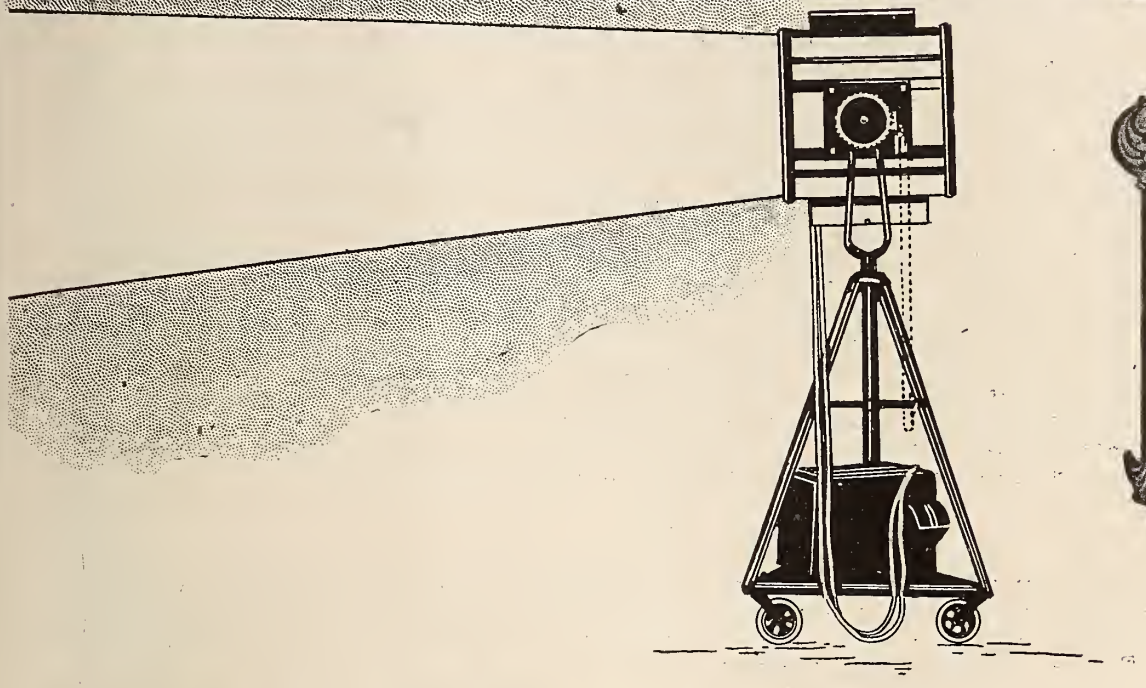

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The Projection at the

EASTMAN THEATRE

is exclusively Sun-Light Arc

It goes without saying that
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SUN-LIGHT ARC CORPORATION

1600 Broadway, New York

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Elliott-Farr, 1769 Highland Ave., Hollywood, California
LONDON, ENGLAND

Lighting and Ventilation Systems in Eastman Are Perfect

(*Continued from page* 1002)

12 feet, will force it through the duct at the rate of 1,800 feet per minute, which approximates the velocity of a 20-mile gale. The volume of air which will be driven into the tunnel under the basement may be judged from the size of the duct which is 10 by 8 feet. The tunnel itself, built of solid masonry, varies from 10 feet by 6 in size. Passing through this tunnel at gale velocity, the air is brought under pressure control to such an extent that it will flow through the mushroom ventilators under each seat at a velocity of only 150 feet per minute, not noticeable to the audience. The 122,000 cubic feet of air rises to the ceiling and is exhausted every eight minutes into the attic and thence outdoors by two 108-inch motor-driven exhaust fans.

For the purpose of maintaining an even temperature in the main lobby and entrance and exit vestibules in severe weather, auxiliary fans are located under the sidewalk on Gibbs Street. These fans, when occasion requires, will steal about 10,000 cubic feet of air per minute from the main auditorium, raise the temperature to the desired degree and deliver it for heating purposes to the lobby and vestibules. In mild weather there will be sufficient direct radiation to heat this places.

An auxiliary exhaust fan with a capacity of 12,000 cubic feet per minute, will take the air from the ceilings of the mezzanine and balcony foyers. Air will be delivered to some of the rest rooms by auxiliary fans, and an auxiliary exhaust fan will exhaust the air from the smoking rooms and toilet fixtures.

Liberal fans also have been provided for ventilating the propection booths.

As has been stated, there will be a certain amount of direct radiation throughout the theatre. Most of the offices, in fact, will be heated in this way. All radiation and air temperatures will be under automatic control. This also applies to the humidity. The engineer will be able to tell from this theatre fan room the temperature in various parts of the theatre, so that he may regulate heat at fan without access to theatre. The supply fans have variable speed control, permitting regulation of the air supply to suit changing needs. The operation of the entire system will be noiseless. To insure against noise and vibration the fans and washer pumps are slow speed and the fans are mounted on cork, lead machinery mats and plank frames. Before shipment the fans were operated at the factory and balanced at speed.

In the power house on Swan street is the common heating plant for both the theatre and School of Music. There are four high pressure water tube boilers, three of 400 horsepower and one of 200 horsepower. These are equipped with stokers and flat suspended arches. They are provided with non-return valves, so that should a steam main burst at any time, these valves will automatically close, shutting off the flow of steam. Alarm whistles on the boilers will sound a warning should the water at any time be too low in the boilers. There are two steam mains, a regular supply and small auxiliary line, serving steam to the theatre and the School of Music.

The entire heating system is what is known as the "return line-vacuum system." By this is meant that each radiator and each heating coil for fans has a thermostatic trap to let air and water pass out of the radiators, but will not allow steam to pass through. Two steam-driven vacuum pumps in the boiler house suck this water and air back to the boiler room and deliver both into the rising tank. This tank is vented to the air, and releases the air to the atmosphere. The boiler fed pumps take the water from this receiving tank and force it to the boiler again.

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DESIGNED AND EXECUTED BY

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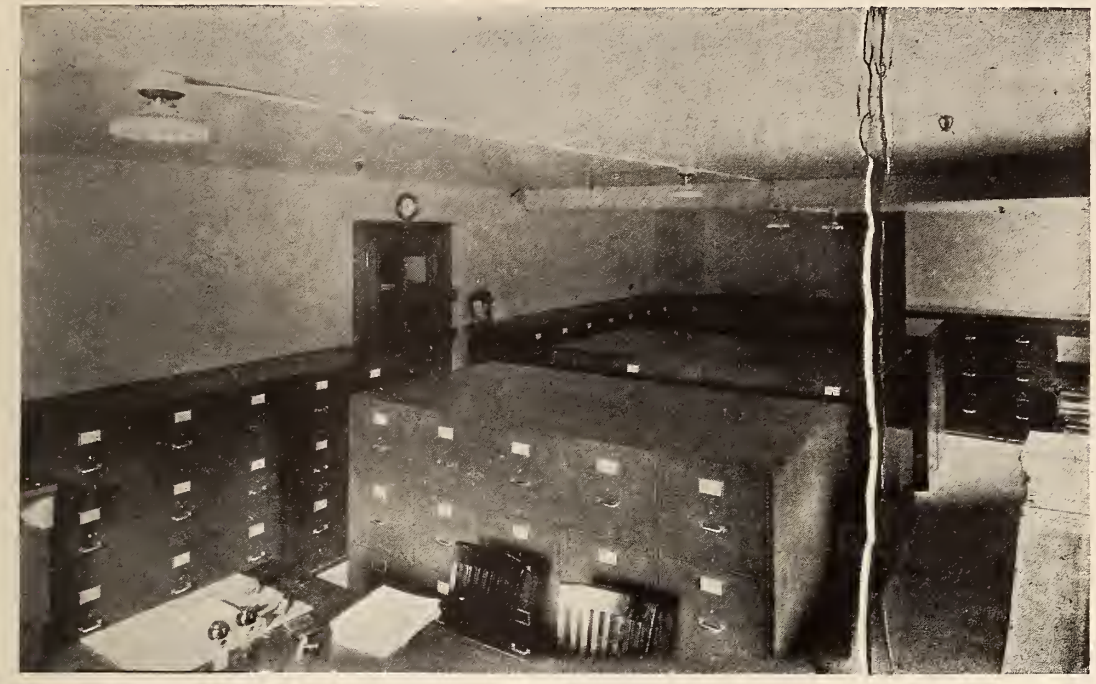

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THIS new temple of music and the photoplay art, gift of George Eastman to the University of Rochester, breathes quality from street to silversheet.

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"Y and E" desks, tables and filing cabinets are found in the offices of both Eastman Theatre and Eastman School of Music and were selected because of long service reputation behind them and their harmonious blending with the dignified tone of the great institution.

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WE EXECUTED THE WORK IN OUR LINE IN THE EASTMAN THEATRE

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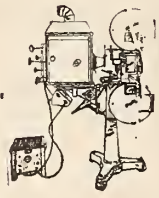

The
Eastman Theatre
is equipped with
9 Simplex Projectors
and
2 Simplex Spotlights

The finest motion picture
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Outside Diameter—2 1/32 in. (51.6 mm.)
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Finest Lenses for Finest Theatre

RECOGNIZING the supreme part that lenses play in the production of quality pictures, the management of the new Eastman Theatre laid particular emphasis on this all-important equipment feature. As a result they decided on

Bausch & Lomb CINEPHOR LENSES

for all of their machines, both in the main auditorium and the reviewing rooms. *Brilliant illumination, critical definition, flatness of field, maximum contrast between white and black* and the ease with which they always come to a *quick, sharp focus* were the determining factors.

Our *new condenser equipment* was also selected for all machines. This consists of special condensers with parabolic curves and was supplied in two different systems—one for the high intensity arcs and one for the Mazda-equipped machines. They will be ready for the general market in the near future.

Any owner or operator interested in better projection and better pictures should write for our complete Cinephor booklet.

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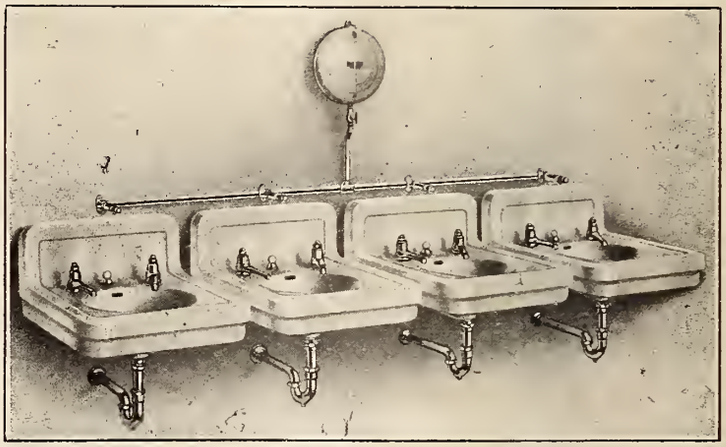

THE FOREMOST MAIL ORDER HOUSE IN AMERICA SUPPLIED THE EASTMAN THEATRE

WITH:

Latest Type Simplex Motion Picture Projector, including the most modern safety devices known for booth and machine.

All the best accessories and supplies used in the equipment of a modern theatre.

AUBURN THEATRICAL SUPPLY CO.
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Retards transmission of sound between rooms. A "sectional" door, containing 7/8 in. of sound-dampening quilt between the "sections," plus a mechanism that hermetically seals the top, bottom and two sides easily, instantly and forcibly. It looks like any other door.

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THE EASTMAN THEATRE, Rochester, N. Y., one of the finest examples of a modern architecture ever completed, is a standing tribute to the beauty and practicability of Zenitherm, the UNIVERSAL building material.

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ZENITHERM CO., INC.

22 East 17th St., New York City

Zenitherm Broken Ashlar Walls

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"ACROSS THE CON TINENT"
(Paramount)

Colonial, Allentown, Pa.—Houses above average, conquering summer slump.

Exploitation.—Devoted lar gely to newspaper space.

"AFRAID TO FIG HT"
(Universal)

Bluebird, Richmond, Va.—Admission, 10-20 cents. Business poor.

Short Subjects.—"A Sca ndal in Bohemia" (Sherlock Holmes se ries) and International News.

"ALL FOR A WOM AN"
(First National)

State, Scranton, Pa.—State convention of Elks lent life to flagging cond itions created by mine strike and show d rew excellent audiences for whole booking.

Exploitation.—In addition t o usual newspaper space, lobby was dolled up in special invitations to state Elks and their ladies and same plan was utilized in running newspaper advertisements.

" AT LARGE"
(Universal)

Majestic, Oklahoma City, C kla.—Admission, 10 cents. Very good busi iness prevailing for two day run.

Short Subjects.—Century Co medy, Harry Sweet in "Bath Day." "Th e Lion Nemesis."

"BLOOD AND SAN D"
(Paramount)

Grauman's Rialto, Los Ange les.—Admission, 35 cents matinee, and 5 cents evening. In the second week and doing excellent business. This picture has pulled about the best houses of the year. The star is very popular and the daily news stories are most convincing.

Exploitation.—The usual wee kly advertising was used and daily news stories was the only exploitation.

Short Subjects.—Pathe Week ly. Film Novelty. Urban Movie Chats.

Press Comments.—"Drawing capacity crowds, 'Blood and Sand' began its second week."—"Herald." Other dai lies made same announcement, no new com ments.

"BOBBED HAIR"
(Paramount)

Majestic, Portland, Ore.—Busi ness excellent.

Exploitation.—Newspaper ads a nd posters announced that fifteen of Portla nd's most beautiful bobbed hair girls would appear in person each show to compete f or prizes, which were awarded at end of the week to girls winning the most aud ience applause.

Short Subjects.—"The Tiger Hunt" (Universal). Pathe News. "Ho use of a Thousand Trembles" (Universal). Screen Snap Shots.

"THE BONDED WOMA N"
(Paramount)

Grauman's, Los Angeles.—Admiss ion, 25-35 cents Matinee, and 40-55 evening. Very good business.

Exploitation.—The usual weekly advertising and news stories in the dailies.

Short Subjects.—Urban Movie Chats. Pathe Weekly. Novelty Reel, Snowy Baker, personal appearance.

Daily Press Comments.—"It whirls along on a gale of excitement at the begi nning, but it seems totally lacking in any n notive except the most arbitrary and extrav agant. —"Times." "One of the most th rilling motion picture plays of land and sea that has been shown in this city for many moons."—"Herald."

Rialto, Louisville, Ky. — Indifferent amount of patronage for this house, which is the largest in Louisville. Any picture appearing at the Rialto has the handicap to work against of no advertising in the two principal newspapers.

Daily Press Comment.—"Betty Compson is a fascinating figure in a story of much action and many improbabilities."—"Herald."

Short Subjects.—Monty Banks comedy, "Derby Day." Fox News.

"CONCEIT"
(Selznick)

Orpheum, Wilkes Barre, Pa.—Not much of a success, due largely to mine strike.

Exploitation.—Just advertising.

"THE CRUSADER"
(Fox)

Modern and Beacon, Boston, Mass.—Played to good business coupled with "The New Teacher" (Fox).

Exploitation.—Regular weekday newspaper ads with specials on Sundays. Window cards, lobby displays of framed stills and posters. Billboards in all subway and elevated stations. Automatic still projector at the Modern.

Short Subjects.—American Feature Comedy, "Henpecked." Good International News Reel. Topics of the Day.

"THE DICTATOR"
(Paramount)

Palace, Dallas, Texas.—Admission 35 and 55 cents. Good business all week.

Short Subjects.—Aesops Fables, "One Stormy Knight," Mermaid Comedy. Palace News. Palace Tours. Presentation Specialty, "The Modern Art."

Exploitation.—Usual amount of newspaper advertising, posters and framed stills in lobby.

Press Comment.—"In 'The Dictator' are combined happily the desirable elements of comedy, adventure and romance with a development sufficiently realistic to satisfy the most cynical. "Aesops Fables" is the most popular part of the program of the short reels."—"News."

"DOUBLING FOR ROMEO"
(Goldwyn)

New Folly, Oklahoma City, Okla.—Very good business.

Short Subjects. — International News, Sunshine Comedy.

Exploitation.—Usual newspaper advertising and lobby display of pictures.

"DOMESTIC RELATIONS"
(First National)

Liberty Theatre, Portland, Ore.—Business Good.

Exploitation.—Display ads in Sunday papers, lobby stills.

Short Subjects.—"Cops" (First National), International News, "Falling Waters" scenic (Educational).

"THE DUST FLOWER"
(Goldwyn)

Liberty.—Kansas City, Mo.—Admission 15 and 35 cents. The picture did not draw good, perhaps due to the hottest week of the summer.

Short Subjects.—Pathe News and Pathe Comedy.

Exploitation.—Usual newspaper, billboard and lobby display space.

Daily Press Comments.—"The picture is entertaining and more probable than many of this sort."—"Star-Times."

Liberty, Seattle, Wash.—Admission, 25 and 35 cents.—Played to average audiences for four days.

Exploitation.—Regular newspaper advertising, window cards and lobby display.

Short Subjects.—"Bucking Broadway" (comedy), Liberty News, a Review.

Daily Press Comment.—"A simple yet powerful love story."—"Times."

"FASCINATION"
(Metro)

Lotus, Allentown, Pa.—Unusually successful, bringing in people in droves. Overcame summer outdoor attraction handicap in great shape.

Exploitation.—Country store special features, special adverfising.

New Folly, Oklahoma City, Okla.—Admission, 10 cents. Two day run to large audiences.

Short Subjects.—International News, Harold Lloyd in "Ask Father."

Exploitation.—Usual newspaper advertising and attractive lobby display.

What They Give the Public

STRAND THEATRE
Brooklyn, N. Y.
Week August 20

1. Overture—Cavalleria Rusticana (Mascagni)
2. Dance Number
3. Novelty—Dance Macabre
4. Instrumenta—(a) Tarantella (Popper)
   (b) The Sean (Saint Saen)
5. Topical Review (News Weeklies)
6. Vocal Number—Jewel Song from "Faust" (Gounod)
7. Pseudo-Vocal-Basso "Think Love of Me" (Grey)
8. Feature—*The Masquerader* (First National)
9. Organ Solo—Selections from Martha (Flowtow)

MISSION THEATRE
Los Angeles, Calif.
Week July 26

1. Overture
2. Topical Review (Fox)
3. Organ Solo—"Spring Song" (Mendelssohn)
4. Cartoon—"The Sparring Partner"
5. Violin Solo—(a) Gypsy Airs (Sarasate)
   (b) Three O'clock in the Morning (Robledo)
6. Feature—*"In the Name of the Law"* (Emory Johnson)

CALIFORNIA THEATRE
Los Angeles, Calif.
Week August 6

Soloist Harpist

1. Finlandia—Tone-poem *Jean Sibelius*
2. Harp Solo—Sextette from Lucia *Donizetti*
3. Musical Number—Sixth of Series "Songs of Yesterday"
4. Feature—*A Tailor-Made Man* (United Artists)
5. Topical Review—(News Weeklies)
6. Topics of the Day—(Literary Digest)

MISSOURI THEATRE
St. Louis, Mo.
Week August 19

1. The Missouri News
2. Organ Solo—Three O'Clock in the Morning
3. Comedy—"Felix Saves the Day"
4. The first complete official motion pictures of the St. Louis Browns in Action—Made exclsively for the Missouri Theatre
5. Musical Number—Broadway Bits
6. Feature—Marion Davies in *The Young Diana* (Paramount)

"FIND THE WOMAN"
(Paramount)

Old Mill, Dallas, Tex.—Admission, 35 cents. One of best revenue films of summer.

Short Subjects.—"His Back Against the Wall" (Raymond Hatton).

Exploitation.—A "Find the Woman" newspaper contest was used. Prizes were offered for the person finding photo of Miss Rubens in one of the many advertisements which was a fac-simile of the one used in the theatre's advertisement.

Press Comment.—"The plot is worthy of some of Conan Doyle's Sherlock Holmes stories."—"News."

"THE FIVE DOLLAR BABY"
(Metro)

Loew's State, Boston, Mass.—Good business all week. Coupled with "The Loves of Pharaoh" this picture went to make one of the best bills in some time. Viola Dana, a charming star, had in this a happy vehicle of absorbing interest. Great human interest touches.

Exploitation.—Special features in ads included billboards, window cards, and Sunday papers. Subway and elevated station poster. Lobby display. Advance flashes on screen.

Short Subjects.—Comedy; Pathe Weekly; Loew's Local News.

Daily Press Comment.—"A well liked contrast to "The Loves of Pharaoh."—"Boston Traveler."

"THE FIRST WOMAN"
(D. M. Films)

Alcazar Theatre, Birmingham, Ala.—Admission 10-20c. Business good.

Short Subjects.—"Torchy's Frame-up."

Exploitation.—The usual newspaper publicity.

Press Comment.—"The Drama is better seen than told about. It furnishes several thrills and one surprise. Torchy is laughable as usual."—"Birmingham News."

"FLOWER OF THE NORTH"
(First National)

Palace, Bethlehem, Pa.—Excellent business for almost all showings.

Exploitation.—References to Curwood and his successes chief publicity, all in newspapers with no special stuff.

"FOOLS FIRST"
(First National)

Strand, Cincinnati, O.—Drew a fair crowd all week.

Short Subjects.—"Treasure Bound," a a Mermaid Comedy, and Pathe News.

Press Comments.—"This photoplay is highly amusing, to say the least. . . . It keeps one in a continual state of suspense, except at those moments when the tension is relieved by laughter."—"Enquirer." "Marshall Neilan has brought together another clever story to the screen."—"Times-Star."

"Forever"
(Paramount)

Colonial, Allentown, Pa.—Drew well among patrons generally. Fair impression, rather heartbreaking to some people.

Exploitation. — Newspaper advertising, readers, lobby display, stills and posters.

"THE GIRL FROM THE PORCUPINE"
(Arrow)

Clune's Broadway, Los Angeles.—Admission, 15 and 25 cents matinee, Sunday and Saturday evenings, 25 and 35 cents; children 10 cents at all times. Very good business.

Short Subjects. — Kinograms, Harold Lloyd in "Wanted 5000" (Pathe).

Daily Press Comment.—"There is action and an interesting love story."—"Herald."

"THE GLORY OF CLEMENTINA"
(F. B. O.)

Loew's State, Los Angeles.—Admission, 30 cents matinee, 40 cents evening, children 15 cents at any time. Average audience picture.

Exploitation.—Usual amount of advertising, with the feature picture given most of the space over the vaudeville bill.

Press Comments.—"Miss Frederick is virtually the only interesting highlight in the entire picture."—"Times." "Once again it is an instance of the tremendous superiority of Miss Frederick's art over the story they gave her."—"Examiner."

What They Give the Public

RIVOLI THEATRE
Baltimore, Md.
Week August 21

1. Organ Recital
   (a) Overture "Tannhauser" Wagner
   (b) "A Little Love, A Little Kiss" Silesu
2. Overture—"Katinka" (request) R. Frimi
3. Rivoli News
4. Comedy—Buster Keaton in *The Blacksmith* (First National)
5. Novelty Review
6. Vocal—La Donne Mobile from Rigoletto (Verdi)
7. Katherine MacDonald in *Heroes and Husbands* (First National)
8. Organ Recital—
   (a) Overture Caliph of Bagdad Boieldieu
   (b) "Gray Days" Noel Johnson

CENTURY THEATRE
Baltimore, Md.
Week August 21

1. Century Symphony Orchestra Overture —Beautiful Galathea (Suppe)
2. Century Topical Review and Magazine
3. Cinema Poem Adaptation (Longfellow)
4. Comedy Attraction—*The False Alarm*
5. Vocal Selection—Roses of Picardy (Willoughby)
6. Feature—*If You Believe It, It's So* (Paramount)
7. Organ Solo

BRANFORD THEATRE
Newark, N. J.
Week August 19

1. Branford Review of Events
2. Topics of the Day (Pathe)
3. Comedy—*Danger*
4. Tenor—Selections
5. Organ Solo—The Boatman's Song of the Volga River
6. "Madame Sherry"—Lehrheart
7. Prologue—*The Forest Fire*
   Feature—*The Storm* (Universal-Jewel)

PRINCESS THEATRE
San Antonio, Tex.
Week August 20

1. Princess News (Pathe)
2. Aesop's Fables
3. Divertissement—A Vision of Old Castile—Senorita Adelia Hidalgo
4. Feature—*North of the Rio Grande* (Paramount)
5. Comedy—*The Rainmaker* (Presentation by Wm. H. Branch)

STANLEY THEATRE
Philadelphia, Pa.
Week August 21

1. Organ Number—Phedre (Massanet)
2. Vocal Number
3. Topical Review
4. Educational—*Life of Alexander Hamilton*
5. Dance—Desha
6. Feature—*Her Gilded Cage*
7. Comedy—*Torchy's Feud*
8. Organ Number—Selection from The Blue Kitten (Friml)

KINEMA THEATRE
Los Angeles, Calif.
Week August 6

1. Pictorial Review
2. Carton—One 'Ole Cat (Educational)
3. Scenic Beautiful—*Pelican Isle*
4. Topics of the Day (Pathe)
5. Organ Recital—The Last Rose of Summer; Say It While Dancing
6. Natural Color Prizma—*Savage Dance*
7. Musical Number—A Trip to Spain
8. Feature—*The Woman He Married* (First National)

RIALTO THEATRE
Los Angeles, Calif.
Week August 6

1. Overture
2. Pathe News and Weekly
3. Musical Number—Stumbling
4. Film Novelty
5. Urban's Movie Chats
6. Feature—*Blood and Sand* (Paramount)

GRAUMAN'S THEATRE
Los Angeles, Calif.
Week August 13

1. Overture
2. Urban's Movie Chats
3. Pathe Weekly
4. Musical Number—The Baby Looks Like Me
5. Soprano Solo—Mary White
6. Novelty Reel
7. Snowy Baker
8. Feature—*The Bonded Woman* (Paramount)

"GOLDEN DREAMS"
(Goldwyn)

Liberty, Seattle, Wash.—Admission 25 and 35 cents. Drew well.

Exploitation.—Regular newspaper space and lobby trim.

Short Subjects.—"Torchy's Nut Sunday" (comedy), Liberty News, Billy Lloyd in musical novelty.

Daily Press Comments.—"The popular creator (Zane Grey) has rarely pictured more ingenious situations, or a more fascinating romance."—"Times."

"THE GOOD PROVIDER"
(Paramount)

Tivoli, Portsmouth, Va.—Three day run to excellent business.

Daily Press Comment.—"A theme of universal appeal, handled in a delicately pleasing manner."—"Virginian Pilot."

"GRANDMA'S BOY"
(Pathe)

Heilig Theatre, Portland, Ore.—Played capacity for third week at this house.

Exploitation.—Lobby and marquee decorated with rural scenes. Not so much newspaper space as last week—unnecessary.

Short Subjects.—"Song of the Lark," and Pathe News.

Symphony Theatre, Los Angeles.—Admission, 39 matinee and 55 evening. Thirteenth week to excellent business.

Short Subjects. — Fox News, "Good Things of Life," Yosemite Valley.

Press Comments.—"In spite of the unusual hot weather, the Harold Lloyd feature, 'Grandma's Boy,' is booming along."—"Express."

"THE GRAY DAWN"
(Hodkinson)

Lyric, Cincinnati, O.—Fair business.

Short Subjects.—Urban Movie Chat and Fox News Weekly.

Press Comments.—"The semi-historical settings of the early West . . . provide an interesting background for the exciting events that take place in the picture."—"Enquirer." "'Stovepipe hats,' swallow-tail coats, side whiskers, and other marks of the times, with semi-historical settings of the early West, make a pleasing background for the tale."—"Times-Star."

"THE GREAT ALONE"
(American Releasing)

Winter Garden, Seattle, Wash.—Admission, 10 cents. (First run). Popular with large audiences.

Exploitation.—Newspaper advertising and lobby trim.

Short Subjects.—"Spring Fever" (comedy), Screen Snap Shots.

"HEART'S HAVEN"
(Federal Photoplay)

Tally's Broadway, Los Angeles.—Admission, 25 cents and children 10 cents at all times. Very good business.

Short Subjects.—Kinograms, Larry Semon in "The Simple Life" (Vitagraph).

Daily Press Comments.—"The characters are accurately drawn and the acting above the average."—"Herald." "This is one of the type of pictures that may be enrolled as clean, sunshiny, even if not dramatic."—"Times."

"HUMAN HEARTS"
(Universal)

Columbia, Portland, Ore.—Drew big crowds.

Exploitation.—Newspaper display ads, posters, lobby stills.

Short Subjects.—"Torchy's Feud" (Educational), Kinograms (Educational), "Felix Saves The Day" (Greater Features).

Daily Press Comments.—"Is a cinema classic."—"Sunday Oregonian."

"HURRICANE'S GAL"
(First National)

Royal, Wilmington, N. C.—Admission, 25 and 40 cents. Three days to poor business.

Short Subject.—International News.

Exploitation.—Advance newspaper campaign, heralds, lithographs, window cards, lobby.

Daily Press Comment.—"A motion picture of towering strength."—"Morning Star." "Folks, there's a good one at the Royal this week."—"Dispatch."

"HEROES AND HUSBANDS"
(First National)

Rivoli, Baltimore, Md.—Admission, afternoon, 25 cents; night, 35 and 50 cents. Feature attracted excellent audiences throughout the week. Comedy also apparently helped to draw.

Exploitation.—Newspaper display advertising and usual lobby displays.

Short Subjects.—Organ recital, Overture, Rivoli News, Comedy, Buster Keaton in "The Blacksmith," Novelty Review, Tenor solo, organ recital.

Daily Press Comment.—"It would be fine packed in one reel. Buster Keaton's newest, 'The Blacksmith,' has quite a few funny spots. The besmirching of the white car is a scream."—"Evening Sun."

"HIS WIFE'S HUSBAND"
(American Releasing)

Broadway, Richmond, Va.—Admission, 20 and 30 cents. Fair business.

Exploitation.—Only the usual small newspaper space.

"IF YOU BELIEVE IT, IT'S SO"
(Paramount)

Century, Baltimore, Md.—Admission, afternoon, 25 cents; night, 33 and 55 cents. Good sized audiences witnessed the showing at both afternoon and night performances. Feature highly commended by patrons.

Exploitation.—Usual newspaper display advertisements, lobby displays and advertising cards.

Short Subjects.—Overture; Century Topical Review and Magazine; Cinema Poem Adaptation, Henry Wadsworth Longfellow; comedy, "The False Alarm"; Soprano selection; organ solo.

Daily Press Comment.—"The picture is replete with deft, humorous, intimate touches."—"Evening Sun." "It is seemingly built on the sugar-and-water plan, with just enough plot thrown in to hold things together."—"Morning Sun."

Allen, Cleveland, O.—Admission, 35 and 60 cents. Good business during evening performances, with the matinees running a little better than the average.

Exploitation.—Practically nothing with the exception of the usual amount of newspaper advertising.

Short Subjects.—"Pop Tuttle's Catch," comedy and local screen magazine.

Press Comment.—"It is a picture that is easily out guessed."—"Plain Dealer." "One wishes the plot equaled the acting of Meighan and Roberts."—"Press." "Should prove a pleasing film to the average fan."—"News."

Coliseum, Seattle, Wash.—Admission, 25 and 50 cents. Drew splendidly. Star's popularity here held crowds all week.

Exploitation. — Newspaper advertising, window cards and lobby display.

Short Subjects.—Topics of the Day, Pathe News, Kinograms.

Daily Press Comments.—"Plot is full of suspense and delightful romance."—"Times."

Strand Theatre, Birmingham, Ala.—Admission, 10 and 25 cents. Business was lively for every performance.

Short Subjects. — International News Feature Reel.

Exploitation.—The usual newspaper advertising.

Press Comment.—"'Gripping' and 'absorbing' are two worn out adjectives but in this instance they are the only ones that really fit and for all their use they are expressive."—"Birmingham News."

Mary Anderson, Louisville, Ky.—Good business, nearly twice that of the average week this summer.

Short Subjects.—Aesop's Fables Modernized, Kinograms and Topics in Brief. The fables very popular.

Strand, Allentown, Pa.—Strand started new booking arrangement with Paramount premieres with Meighan feature. Business top notch.

Exploitation.—Devoted to biggest space advertising in some time announcing new contract with Paramount and playing up Meighan in his latest offering. In addition Paramount firm spent some money for space to announce future productions in co-operation with Strand advertising campaign.

Shea's Hippodrome, Buffalo, N. Y.—Admission, 25 to 60 cents. Thomas Meighan being a prime favorite, this one went over to very satisfactory business.

Exploitation.—Well advertised in attractive black and white hand drawn ads. Played up as Meighan's biggest success since "The Miracle Man." The town was well papered and there was an elaborate electric display over the marque. The lobby was tastily decorated with posters enclosed in the rich mahogany frames.

Short Subjects.—"Splitting Hairs," Sunshine comedy, Hippodrome Review, compiled from Pathe News, Pathe Review, Universal Weekly, Courier Local Events and Literary Digest Topics.

Daily Press Comment.—"A typical Meighan picture, very well done,"—"News." "The plot is not startling, nor is it hopelessly boring."—"Courier."

"IN THE NAME OF THE LAW"
(F. B. O.)

State, Cleveland, O.—Admission, 35 and 60 cents. Business good during evenings but only fair matinees.

Exploitation.—Advance showing to police officials of the city and the publication of their endorsements in the daily papers. Free passes issued to every policeman on the city's payroll. Policeman vocalist featured with the production.

Short Subjects.—Buster Keaton comedy, "The Blacksmith," Topics of the Day and news weekly.

Press Comment.—"The story is well put together and has an excellent cast."—"Plain Dealer." "In spite of the skill with which the picture was made and though many were pleased with it, this reviewer soon lost interest."—"Press." "It has been handled in a forceful manner."—"News."

Blue Mouse, Portland, Ore.—Opened the fall season at this theatre. Played to capacity houses, at increased prices, 50 cents evenings, instead of 35 cents.

Exploitation.—Cut outs of policeman on each side of the marquee; cut outs of a railway stop-signal; band on street each day; sixty Portland police parade up and down the aisles, just before feature; card in lobby is dedicated to the police force.

Short Subjects.—"The Askimo," (Fox), Fox News.

Mission Theatre, Los Angeles.—Admission, matinee, 35, 50 and 80 cents; evening, 50, 80 and $1.00 The picture closed in the second week. Good business reported for the run. Extensive advertising was carried.

Press Comments.—"Portrays the life of the city patrolman, realistically and dramatically."—"Examiner."

"THE INFIDEL"
(First National)

Twelfth Street, Kansas City, Mo.—Admission, 10 and 25 cents. This one played to good crowds for a week's run.

Exploitation.—Usual newspaper, billboard and lobby display space.

Short Subjects.—"The Boat" (comedy), Screen Magazine (Current Events).

Daily Press Comments.—"If it took fine clothes to make a good picture, 'The Infidel" would be ranked as first class. That is about all that can be said for it."—"Star-Times." "A truly exceptional cast."—"Journal-Post."

Empress, Oklahoma City, Okla.—Admission, 10 and 20 cents.—A very good business for two day run.

Short Subjects.—Pathe News, Charles Chaplin in "Dog's Life."

Exploitation.—Usual newspaper advertising and attractive lobby.

"IRON TO GOLD"
(Fox)

Pergola, Allentown, Pa.—Good card for neighborhood house, star's name did trick.

Short Subjects.—"Please Be Good" (Fox), "White Eagle" serial.

Exploitation.—Lobby cards and announcements, usual newspaper advertisements.

"ISLAND WIVES"
(Vitagraph)

Poli, Scranton, Pa.—Excellent results, good houses.

Short Subjects.—Selznick animated news weekly.

Exploitation.—Stills of star and of scenes from picture in lobby.

"JUST AROUND THE CORNER"
(Paramount)

Savoy, Wilkes Barre, Pa.—Good houses during whole run, considering business conditions in strike belt.

Exploitation.—Chiefly devoted to Miss Hurst as authoress.

"THE LOVES OF PHAROAH"
(Paramount)

Granby, Norfolk, Va.—Admission, 25 and 35 cents. Drew exceptionally good business all week. The new Virginia Board of Censors commended it individually as the biggest picture reviewed since they started "business" August 1st.

Short Subjects.—"The Hickory Hick" with Bobby Vernon and Charlotte Stevens (Educational) also Kinograms News was on the bill.

Exploitation.—Big newspaper space, billboards, stunts, lobby, heralds, and window cards.

Daily Press Comment.—"It is the art of motion pictures in its highest, most magnificent form."—"Norfolk Landmark."

Capitol, Oklahoma City, Okla.—Admission, 10, 20 and 50 cents. Business of a most satisfactory nature was done throughout the week. Hot weather failed to decrease the number of patrons.

Exploitation.—Bill boards, window cards, unusual newspaper advertising and a very attractive lobby in strictly Egyptian style.

Short Subjects.—Kinograms, Century Comedy.

Daily Press Comment.—"One of the best and entertaining pictures heretofore shown in Oklahoma City."—"Oklahoma City Times." "A picture well worth seeing and worthy of a return date."—"Oklahoma City News."

Imperial, Charlotte, N. C.—Admission, 30 and 40 cents. Very good business on a three day run.

Daily Press Comment.—"One of the most magnificent picture subjects seen here in some time."—"Charlotte Observer."

Loew's State, Boston, Mass.—Good business all week. Coupled with "The Five Dollar Baby" (Metro).

Exploitation.—Many special features in ads playing up the gripping interest of the film, window cards, newspapers, and billboards. Regular weekday ads. Lobby display of framed stills and three sheets. Advance flashes on screen, and writeups in Loew's Weekly. Subway and elevated posters.

Short Subjects.—Comedy, Pathe Weekly, Loew's Local News.

Daily Press Comment.—"Probably the finest motion picture spectacle ever filmed. It is a stupendous picture. It is logical, exciting, unusual, and has sustained interest."—"Boston American."

"THE LURE OF JADE"
(F. B. O.)

Lorenz, Bethlehem, Pa.—Business better

than usual and summer slump gets the gate.

Exploitation.—Lorenz management spent most of energy in getting up articles on personality of star and uniqueness of plot.

"THE MAN FROM HOME"
(Paramount)

Palace, Bethlehem, Pa.—(First Half). Fair summer business.

Expoitation.—Chiefly newspaper references and space advertisements stressing fact picture is one of few actually screened under Italian skies. Star and director also featured in publicity.

"THE MAN FROM HELL'S RIVER"
(Western Pictures)

Blue Mouse, Seattle, Wash.—Admission, 25 and 35 cents. Patronage well sustained throughout week.

Exploitation.—Regular newspaper space, lobby trim.

Short Subjects.—"Pop Tulley's Movie Queen" (comedy), Fox News.

Daily Press Comments.—"The story is tense with action and is different from the ordinary pictures of this kind."—"Times." "The story is one that requires the best sort of acting to put it over and Cumming's naturalness gives it its big appeal."—"Star."

"THE MAN UNCONQUERABLE"
(Paramount)

Loew's State, Buffalo, N. Y.—Admission, 20 to 40 cents. Business held up well.

Exploitation. — Newspaper advertising, billboards, window cards, lobby display.

Short Subjects.—"Rapid Fire," a Mermaid comedy; Pathe News, Mutt and Jeff cartoon and "Who's Who in Buffalo" a local feature.

Daily Press Comment.—"The plot is one of the most dramatic and thrilling of any of Holt's recent plays."—"Commercial." "The star is better than ever as a young man who endeavors to drag his father's business out of the mire."—"Courier."

"MARRIED PEOPLE"
(Hodkinson)

Poli, Wilkes Barre, Pa.—Mine strike crippled business to marked extent, hence business was not so good.

Exploitation.—Just advertising and lobby stills and posters.

"THE MARRIED FLAPPER"
(Universal)

Strand, Norfolk, Va.—Very good business on this in the face of strongly advertised opposition.

Daily Press Comment.—"Marie Prevost, the shapely show girl, is good in 'The Married Flapper.'"—"Norfolk Landmark.

Royal, Kansas City, Mo.—Admission 10, 35 and 50 cents. A good attendance for a week's run. Proved real box office attraction.

Exploitation.—The line, "An ultra-modern, 1923 model, twelve cylinder flapper," was featured in newspaper space. Also lobby display and billboard space.

Short Subjects.—"Adventures of Sherlock Holmes (serial), Torchy Comedy, and Royal Screen Magazine (Current Events).

Daily Press Comments.—"A picture that is going to make a lot of folks chuckle."—"Star-Times." "The story brings home the fact that our present day girl is not as frivolous as she is painted."—"Journal-Post."

Superba Theatre, Los Angeles.—Admission, matinee, 25 and 35 cents; evening, 35 and 45 cents. The picture pulled very good. The usual advertising was used and no exploitation except moderate lobby display.

Short Subjects. — International News, Brownie in "Short Weighted," Tom Santschi in "Two Men."

Press Comments.—"Affords a goodly supply of drama, thrills, suspense, action and comedy, deftly handled by director Stuart Paton."—"Record." "Plenty of thrills and laughs thrown in for good measure."—"Herald." "Outside of the fact that it is old stuff pepped up in an ultra modern way, there is plenty of good chance that you'll enjoy it."—"Times."

"NANOOK OF THE NORTH"
(Pathe)

Criterion, Oklahoma City.—Pleased a big business for first half of week.

Exploitation.—Usual newspaper advertising.

Short Subjects. — International News, Century comedy, Selznick Weekly.

"THE NIGHT ROSE"
(Goldwyn)

Garden, Baltimore, Md.—Admission, afternoon, 20 and 35 cents; night, 25 and 65 cents. Feature picture appeared to please patrons, performance well attended.

Exploitation.—Newspaper display advertising and lobby displays.

Short Subjects.—Comedy, "Punch of the Irish"; International News.

Daily Press Comment.—"'The Night Rose,' with Lon Chaney and Leatrice Joy taking leading parts, is above the ordinary."—"Evening Sun."

"NORTH OF THE RIO GRANDE"
(Paramount)

Rialto, Oklahoma City, Okla.—Admission, 10 and 20 cents. Program attracted very good crowds for two day run.

Exploitation.—Daily advertisements in Newspapers and regular displays in lobby.

Short Subjects.—Pathe News, Sunshine Comedy, "Safe in the Safe."

"THE FIGHTING GUIDE"
(Vitagraph)

Rialto, Oklahoma City, Okla.—Two days to average business.

Short Subjects.—Pathe News, Sunshine Comedy.

Grand, Wilmington, N. C.—Admission 22 and 35 cents. This was played in conjunction with Chaplin's "Pay Day" and did very big business on three day run.

Short Subject.—Pithy Paragraphs.

Exploitation.—Hand bills on house to house canvass. Special children's morning exhibit, ballyhoo on the street consisting of Chaplin impersonators carrying banners.

"THE NEW TEACHER"
(Fox)

Modern and Beacon, Boston, Mass.—Played to good business. Coupled with "The Crusader" (Fox).

Exploitation.—Regular weekday ads with special Sundays. Window cards, lobby displays, posters in subway and elevated stations. Automatic still projector at the Modern.

Daily Press Comment.—"A bright comedy. The chief claim to immortality which "The New Teacher" possesses lies in the bevy of child players who appear in it."—"Advertiser."

"ONCE TO EVERY WOMAN"
(Universal Jewel Special)

Rialto Theatre, Birmingham, Ala.—Business very good.

Exploitation.—The usual newspaper advertising, plus posters and announcements featuring the fact that Rodolph Valentino is a member of the cast.

Press Comment.—"An interesting psychological theme well treated."—"The Birmingham News."

"ONE CLEAR CALL"
(First National)

Trianon, Birmingham, Ala.—Admission, 15, 35 and 55 cents. Played to full houses at every performance.

Press Comment.—Novel treatment of the eternal triangle. A simple, strong and gripping story."—"Birmingham News."

"PRISONER OF ZENDA"
(Metro)

Stillman, Cleveland, O.—Admission, 35 and 60 cents. Wonderful business at both matinee and evening performances held up exceptionally well, will be held for a second week.

Exploitation.—Spent less money on this attraction than on less pretentious productions previously offered. Attractive lobby display and advance notices in the papers was all that seemed to be necessary.

MANY CRITICS believe that Sinclair Lewis's "FREE AIR" is just as big a story as his record - smashing "Main Street." It was one of the most popular stories ever run in the *Saturday Evening Post*, and the picture is a masterpiece of *good, wholesome out-of-doors entertainment*—an ideal picture for hot weather showing.

From the moment the shiny new roadster is rolled off a flat car in the St. Paul railroad yards, the action never slows up a second. Straight across the Northwest it flies, with Milt Daggett's weird "bug" in hot pursuit, and amid the vicissitudes of mud-holes and road bandits, there develops one of the most appealing love stories of the screen.

Awe-inspiring shots of action in Glacier Park vie with a rattling good yarn in holding the beholders' attention.

You won't have to exaggerate the aucience-appeal of "FREE AIR." It blazes its own trail of popularity. "A thoroughly enjoyably comedy-drama," says the *Exhibitors' Herald*, "that makes excellent hot weather entertainment."

"Because it is a very good picture," declares the *Moving Picture World*, "and affords exceptional chances for exploitation, 'FREE AIR' offers double security to the buyer."

Write to nearest HODKINSON EXCHANGE for interesting campaign book.

The Showman

HODKINSON PICTURES

Short Subjects.—Tony Sarg Almanac.

Press Comment.—"For sheer dramatic and artistic treatment, it is one of the best ever seen in Cleveland."—"News." "Newest Ingram movie has merit."—"Press." "It is excellently set, finely photographed and directed with unusual skill."—"Plain Dealer."

"PAID BACK"
(Universal)

Loew's Orpheum, Boston, Mass.—Good houses all days.

Exploitation.—Regular run of newspaper ads, one inch daily and Sunday specials. Window cards. Billboard posters distributed to reach all Greater Boston. Lobby display.

Short Subjects.—Comedy, Pathe News Weekly, Loew's Local News.

Daily Press Comment.—"It is far above the average of such productions once the first reel is over. The picture is well worth seeing."—"American."

"THE QUEEN OF SHEBA"
(Fox)

Rialto, Portsmouth, Va., August 21, 22 and 23.—Very good business for three day run. The "loud" ballyhoo furnished by a tasty lobby painting arrangement.

Daily Press Comment.—"Magnificent and pleases everyone."—"Virginian Pilot."

"R. S. V. P."
(First National)

Capitol, Wilkes Barre, Pa.—Good attendance, picture with vaudeville drawing well.

Exploitation.—Advertising, electric signs, lobby stills.

"ROSE O' THE SEA"
(First National)

Park and Mall, Cleveland, O.—Admission, 35 and 50 cents. Fair business, with very little exploitation.

Short Subjects.—Fox Weekly, Sport Review.

Press Comment.—"Not one of Miss Sewarts' best, but it will please her admirers."—"News." "Two or three singularly interesting turns in the story, but they don't make it over attractive."

Lester's Rivoli, Columbia, S. C.—Very good business on a three day run.

Short Subjects.—"Torchy's Hold-Up" (Educational), "Screen Snapshots."

"THE RIGHT THAT FAILED"
(Metro)

Mark-Strand, Buffalo, N. Y.—Admission, 15 and 25 cents. This one staged a regular old time box office revival. For the first time in many months patrons were held out at most of the shows.

Exploitation.—Regular newspaper advertising, lobby display and window cards.

Short Subjects.—"Beware of Blondes," Hallroom comedy, Kinograms and Screen Snapshots.

Daily Press Comment.—"As Johnny Duffey, a prize fighter, Bert Lytell is quite entertaining."—"Courier." "The play is a leap away from the conventional run of motion pictures."—"Express." "Bert Lytell delighted audiences at the Strand in "The Right That Failed."—"Enquirer."

"THE SLEEP WALKER"
(Paramount)

Galax Theatre, Birmingham, Ala.—Admission, 10 and 20 cents. Business was fairly good.

Exploitation.—The usual advertising and free newspaper publicity.

Press Comment.—"Fairly interesting."—"Birmingham News."

Wells, Norfolk, Va.—Admission, 25 and 35 cents. Drew very good business for the week.

Short Subjects.—Harold Lloyd in "Never Weaken," divided honors with the feature; Fox News.

Daily Press Comment.—" 'The Sleep Walker' is a really excellent picture, but Harold Lloyd's 'Never Weaken' actually surpasses it in entertainment value."—"Norfolk Landmark."

"SHAME"
(Fox)

Broadway, Charlotte, N. C.—Admission, 20 and 30 cents. Fair business on three day run.

Daily Press Comment.—"One of the best pictures of the year."—"Charlotte Observer."

Trianon, Birmingham, Ala.—Admission, 15 and 35 cents. Business exceptionally good during the entire week.

Short Subjects.—"Cops," (First National).

Exploitation. — Newspaper advertising and billboard exploitation.

Press Comment.—"The picture has a unique theme and it is treated in a colorful and understanding way. A frank slapstick comedy with Buster Keaton going a million strong."—"Birmingham News."

"THE STORM"
(Universal)

Bijou, Richmond, Va.—Admission, 40 and 50 cents. Prices were raised ten cents all around for this production and it played to very big business all week.

Exploitation.—A loud lobby ballyhoo, together with big newspaper advertising, billboards, heralds and window cards.

Short Subjects.—Selznick News, Pithy Paragraphs.

"THE TRAP"
(Universal)

Palace, Buffalo, N. Y.—Admission, 15 and 25 cents. Went over to fair business for a week's run. Well liked by patrons.

Short Subjects.—Lee Moran in "Henpecked," Century comedy and International News.

Exploitation. — Newspaper advertising, lobby display and window cards.

Daily Press Comment.—"Remarkable in strength of story, acting and scenic grandeur."—"Times." "Unusual in both story and acting."—"Courier." "It has an outdoor setting that gives it a virility often lacking in today's films."—"News."

"A TAILOR-MADE MAN"
(United Artists)

California Theatre, Los Angeles.—Admission, matinee, 25, 35 and 55 cents; evening, 35, 55 and 75 cents. In the second week and pulling almost as good as first. The picture has proven such a success, Manager Fred Miler is booking it for his smaller theatre.

Short Subjects.—California Topical Review and Magazine; Topics of the Day.

First Runs On Broadway

Their Presentation and Press Comments by Various New York Dailies

STRAND

1. Overture—Merry Wives of Windsor (Nicolai)
2. Mark Strand Topical Review
3. Feature—*Kindred of the Dust* (First National)
4. Duet from Cavalleria Rusticana (Mascagni)
5. Feature—*The Three Must-Get-Theres* (Allied Producers nd Distributors Corp.)
6. Organ Solo

Press Comments

Times.—("The Three Must-Get-Theres") It is good natured and lots of fun. ("Kindred of the Dust") Interminably long and tedious work. *Herald.*—"The Three Must-Get-Theres" would probably paralyze even the energetic Douglas Fairbanks with laughter. *Tribune.*—"Kindred of the Dust" is one of the draggiest, dullest pictures we ever have seen. *Journal.*—("Kindred of the Dust") So well is the story told that one's interest is carried to each point in turn, as the plot slowly develops, then swings swiftly to the solution without interfering with the smooth, eloquent telling of the story itself—and the story is worth watching. ("The Three Must-Get-Theres") Contains enough comic situation to fill one reel with ludicrousness. *Globe.*—("The Three Must-Get-Theres") It is pure fun and horse-play, with a little sprinkling of humor, but of real satire having barely one iota. ("Kindred of the Dust") The acting is on the same plane with the story—sugary and overstrained. *Sun.*—Unusually interesting program. "The Three Must-Get-Theres" is ludicrous enough to cause more than one laugh.

CAPITOL

Unit No. 1. Overture—New World Symphony (Dvorak)
Unit No 2. Ballet from Prince Ignor (Borodin) Polovtzian Dances
Unit No. 3. Capitol News
Unit No. 4. Dance Hindu Doris Niles
Unit No. 5. Feature—Florence Vidor in *Dusk to Dawn*
Unit No. 6. Interlude—Morgen-Journal (Strauss)
Unit No. 7 J. K. McDonald Productions, Inc., Present Johnny Jones in *Makin' Movies*
Unit No. 8. Capitol Grand Organ

Press Comments

World.—Miss Vidor in her favorite field of dreams, "Johnny Jones in Makin' Movies" takes precedence so far as our interest is concerned. *Herald.*—Beautiful views of far stretching landscape, interesting reproduction of life in India, and uncommonly clear, if conventional photographic values marked the cinema. *Telegram.*—A thrilling drama which gives this charming screen star a dual role. *Journal.*—It is an interesting picture.

RIVOLI

1. Overture—Phedre (Jules Massenet)
2. Rivoli Pictorial
3. Spring, a Fantasy. Settings by Joseph Urban. Dance Interlude by Lillian Powell and Martha Mason
4. Feature—Marion Davies in *The Young Diana* (Paramount)
5. Sunrise and You (Arthur Penn) Miriam Lax, soprano; Susan Ida Clough, mezzo soprano
6 The Pawnshop..A Charles Chaplin Revival

Press Comments

American.—Miss Davies actually stamps herself as a character actress—something we none of us suspected that she would do. *Tribune.*—Perhaps "The Young Diana" was snappy stuff a few decades ago when Marie Corelli wrote the story, but not in this day. *Herald.*—Cosmopolitan Productions has given this photoplay its usual lavish production. *World.*—This is strictly a picture to be looked at. *Journal.*—Around a fascinating theme, Cosmopolitan Productions has developed a picture of rare beauty. *Telegram.*—Miss Davies excels in her first big character role. *Sun.*—Joseph Urban has made the film a thing of beauty with his settings. Has very little drama in it.

RIALTO

1. Overture—Morning, Noon and Night in Vienna (Franz von Suppe)
2. Riesenfeld's Classic Jazz
3. Rialto Magazine
4. Soprano Solo—My Heart Is Calling (Leo Fall)
5. Feature—*The Valley of Silent Men* (Paramount)
6. Arthur J. Martell at the Wurlitzer
7. Flies—A Max Fleisher Out-of-the-Inkwell Comedy

Press Comments

World.—Seems to us to be about as effectively done as is possible with any of these melodramatic things. *Herald.*—Gets over strongly with the help of some powerful scenery. *American.*—Against the limitless background of the northern wilderness an enthralling tale of life and mystery and violence was thrown on the screen. *Sun.*—Brought the atmosphere of the North to the Rialto Theatre. *Globe.*—From the photographic standpoint, at any rate, "The Valley of Silent Men" is the perfect Northwest Mounted picture. *Telegram.*—It brings with amazing reality the atmosphere of the Frozen North. *Journal.*—There are scenes that can only be called photographic masterpieces.

When Husbands Deceive

An Arthur F. Beck Production, released by Associated Exhibitors Through Pathe Exchange. Story and Scenario by Leah Baird. Cameraman, Charles J. Stumar. Directed by Wallace Worsley. Length, Six Reels.

CAST AND SYNOPSIS

Viola Baxter, Leah Baird; Marshall Walsh, William Conklin; Richard Fletcher, Jack Mower; Madge Eller, Eulalie Jensen; Lulu Singleton, Katherine Lewis; Andrew Tarleton, John Cossar.

Marshall Walsh, guardian of Viola Baxter, dupes her into believing her fiance, Richard Fletcher, a thief. Her trust in Fletcher gone, she marries Walsh, innocently falling into his trap to secure her fortune. Her married life is a series of discoveries of her husband's treachery. Then Fletcher learns how he was framed, and wrings a confession from Walsh's woman accomplice. He goes to Viola with the news. Walsh discovers the two in Voila's boudoir and attempts to prove his wife's infidelty. But Viola turns accuser and proves his dishonesty. Later, alone with his wife, he fiendishly plans to commit suicide, and take her with him to Eternity. Her cries for help are answered by her dog, who breaks his leash and leaps to defend her from the murderous intent of her husband. Eventually Viola and Fletcher find their happiness.

An interesting domestic drama with plenty of forceful action in it. The story contains good suspense and the development of the plot has been skillfully handled. The interest is remarkably well sustained, especially so when one takes into consideration the fact that triangle stories have previously been tried in almost every shape and manner conceivable, yet here is one that possesses marked individuality and surprisingly good entertainment. The theme does not offer a very attractive glimpse of married life and there are some few moments in which the situations become a bit trying, but on the whole there is good box office value in "When Husbands Deceive."

Points of Appeal.—The story will possibly be most enjoyed by an adult patronage. There is an artistic dance feature and fountain scene that is effectively lighted. The two animals in the picture will be enjoyed. Teddy, the Great Dane and a wise little monkey go through their parts with seemingly as much knowledge of what it is all about as the rest of the cast.

Cast.—Leah Baird, as Viola Baxter, gives a portrayal that improves as the picture progresses. Jack Mower, as Richard Fletcher is satisfactory. William Conklin has by far the most difficult role and gives good account of himself. Supporting cast is good.

Photography, Lighting, Direction.—Comparatively few exteriors. The interiors are lavish in appearance and have been well supplied with light. The fountain scene with its changing lights is a feature of the picture that will be highly praised. Continuity and direction good.

Through the Storm

Playgoers Picture released Through Pathe Exchange. Story and Scenario not credited. Cameraman, Lawrence L. Fowler. Directed by Horace G. Plimpton. Length, 5,905 Feet.

CAST AND SYNOPSIS

Helen Stone, Edith Stockton; Dr. Bruce, Louis Kimball; Lillian Atterbury, Mary Worth; Jeremiah Blackstone, Leonard Mudie; Sally, Gladys Stockton; Samuel Drake, James Cooley; Jack Henderson, Regan Stewart.

When lightning strikes a building where two girls, strangers to each other, have sought shelter and kills one of the girls, identities become mixed. Helen Stone is taken for an orphan who was on her way to make her home with a rich aunt whom she had never seen. Helen, bitterly humiliated by her father's disgrace and the knowledge that she has failed at making her own living, accepts the new personality. She is affectionately received by the supposed aunt, and a young surgeon falls in love with her, but she is recognized as the forger's daughter by an architect, who uses his knowledge to blackmail her and force her to marry him. He is responsible for a shock that paralyzes the aunt. Helen is overcome by the knowledge that her dishonesty had led to such a misfortune, and is further tortured by the realization that the man she loves admires truth above all other virtues. Finally she confesses and wins forgiveness and love.

"Through the Storm" is a fairly entertaining story that will possibly cover the average appeal. It is an ordinary production without any flagrant attempt to grip the spectator, yet, it has its moments of thrills and excitement that register well. The story affords moderately good interest throughout but the plot, with the exception of a few changes, is so much along hackneyed lines that the outcome is naturally quite obvious from the early part of the picture. It should be able to get by in such houses that do not especially cater to an exacting audience.

Points of Appeal.—There are some good dramatic moments. Chiefly the picture is at its best during the scenes where Mrs. Harnsworth the girl's aunt, succeeds in conveying her message to the people gathered about her although she has suffered a stroke that has rendered her speechless and practically unable to move. For the most part the rest of the picture is run off in namby-pamby style but possesses a sentimental value that may reach an appeal.

Cast.—Edith Stockton at several times through the picture rises to the occasion and satisfactorily fills the role of Helen Stone. Louis Kimball plays opposite and gives fairly good support. The remainder of the cast is slightly amateurish but adequate.

Photography, Lighting, Direction.—The photography is clear and well supplied with light. The storm scenes are natural and some other pleasing lighting effects have been obtained. Continuity easily followed, shows some faults but on a whole satisfactory. Direction O. K.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704
Timothy's Quest (Dirigi Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6,000*
When the Desert Calls (Pyramid Pictures)	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid-Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Sacramenta Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seen-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Johnson)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dwan)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Harold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Aone (West Coast Films)	5,912
Me and My Gal (Welsh-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jane Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louise Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Delores Sassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Dictator (Wallace Reid)	5,221
The Young Diana (Marion Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan)	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves of Pharoah (Ernest Lubitsch)	7,352

REALART PICTURES
(Through Famous Players-Laskey)

STAR PRODUCTIONS

	Footage
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Fredrick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,357
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnson)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Katherine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	5,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvst Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*

BERG-KAHLERT PRODUCTIONS

Free Air (Marjorie Seaman)	6,000*

LEWIS TRACY

The Silent Barrier (Sheldon Lewis)	5,760

IRVIN V. WILLAT PROD.

Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*

I. L. FROTHINGHAM PROD.

The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

*Approximately

The Woman Who Came Back

Playgoers Pictures Photoplay in Six Parts. Based on Stephen McKenna's Novel, "Sonia." Scenario and Direction by Denison Clift. Released by Pathe. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Sonia Dainton, Evelyn Brent; David Standish, Walter McEwen; David Standish in later years, Clive Brook; Sir Roger Dainton, M. Gray Murray; Lady Dainton, Hetta Bartlett; Tom Danton, Cyril Raymond; Lord Loring, George Travers; Porky, Olaf Hytten.

David Standish, an American lad and sailor, after covering the Seven Seas, is seized with an ambition to become an Oxford student. He has a hard time at a preparatory school owing to the snobbish attitude of his fellow students, falls in love wth Sonia, wealthy daughter of English parents and a coquette. She first encourages him, then jilts him. He tells her he is still determined to win her and goes back to America. In five years he makes a fortune and returns to find Sonia as frivolous as ever. She takes a motor trip to Germany with a rake, the war breaks out, she experiences a dangerous adventure in a small inn where she has been lured. David rescues her and then joins tne British army. He is wounded and goes blind. Sonia has undergone a great change for the better as a result of David's devotion and her experiences during the war, and the lovers are united.

As this picture stands it must be listed as rather mediocre entertainment. Its story could have been presented to far better advantage in a five reel compass, with much unnecessary detail omitted, thereby improving the continuity and speeding up the action, which drags lamentably at times. Also, the scene depicting an attempt at criminal assault should be eliminated, as it has little bearing on the plot development and will inevitably disgust clean-minded patrons with its indecent insistence on a vivid outlining of the vilest of human passions. Sexual realism of this kind has no place accorded it on the screen by those who advocate wholesome films and its exploitation at the present time, when a national movement for developing and maintaining a high moral tone in pictures is under way, must be regretted by all who have the good of the industry at heart.

Points of Appeal.—The hero wins sympathy because of his unfailing energy and grit, which inspire him to fight gallantly against adverse fate, the butterfly character of the heroine isn't particularly attractive, but her regeneration at the close and recognition of the sterling nature of her blind lover bring about a happy and satisfactory climax.

Cast.—Evelyn Brent is physically attractive, but her work in the role of Sonia is amateurish and lacks conviction. Dramatic honors go to Clive Brook in his impersonation of the hero in later days, while Walter McEwen gives a capable performance as David as a lad. The support is adequate.

Photography, Lighting, Direction.—The photography throughout is skilfully handled. There are some pretty British exteriors, many well filmed interiors and excellent lighting effects. The continuiy is uneven and the direction of decidedly ragged quality.

East Is West

Joseph M. Schenck Production in Eight Reels. Released by Associated First National. From the Play by Samuel Shipman and John B. Hymer. Scenario by Frances Marion. Directed by Sidney A. Franklin. Cameraman, Antonio Gaudio. Footage, 7,737.

CAST AND SYNOPSIS

Ming Toy, Constance Talmadge; Billy Benson, Edward Burns; Lo Sang Kee, E. A. Warren; Charles Yong, Warner Oland; Hop Toy, Frank Lanning; Chank Lee, Nick de Ruiz; Jimmy Potter, Nigel Barrie; Mr. Benson, Winter Hall; Mrs. Benson, Lillian Lawrence; Proprietor of Love Boat, Jim Wang.

Ming Toy, oldest of the family of Hop Toy's numerous children, spurns the Chinese joss and shows a preference for the white man's God. Ming Toy meets Billy Benson, an American. Returning to her home she tries to shield the children from punishment for a prank tbey have performed and Hop Toy, in a rage, tells her she shall be sold at auction on the Love Boat. While on the Love Boat Benson saves the girl and sends her to America with Lo Sang Kee. In San Francisco's Chinatown Ming Toy prays to the white man's God to send Billy Benson to save her from being married to Charley Yong. Ming Toy repulses Yong. He threatens to kill Lo Sang Kee, unless she weds him and, as an act of self-sacrifice, she consents. Then Benson appears. Ming Toy tells him of her tragic story, and he outwits Yong by spiriting Ming Toy out of Chinatown to the home of his parents. There he declares his love to Ming Toy. The Chinese girl is enraptured but realizes that "East is East and West is West" and decides to return to Chinatown. Yong and a band of Chinese gangsters visit the house to kidnap hr. Yong is on the point of shooting Benson when Ming Toy, to save Benson, tells the Chinaman she will go with him. At this point Lo Sang Kee appears with Hop Toy, who confesses that Ming Toy is an American child who had been stolen from her parents. Yong decides that he doesn't want a white wife and Billie Benson takes Ming Toy into his arms. Thus does East become West.

The film version of this famous play serves to introduce Constance Talmadge in her first serious role of importance, and she handles it with the assurance that comes only from real ability and long training before the camera. Her interpretation of Ming Toy is appealing in the serious moments as well as the comic—and there is no lack of either. Miss Talmadge's admirers will have new grounds for considering her one of the best screen actresses after they see this picture.

Her work is outstanding, of course. And in the same way, Warner Oland, in the role of Charley Yong, does much to make the picture a success. His is one of the finest pieces of character acting ever put on celluloid—an amazing bit of screen reality—one of those impersonations that come along, every once in a while, unheralded, and fairly hits you between the eyes. With an actress less capable than Miss Talmadge, Mr. Oland would turn out to be the star of the film.

Her work and his constitute, to our notion, the principal assets of the picture's worth at the box-office, but not all the assets. The story has genuine appeal. It has been directed in a very capable and intelligent manner, and the details of production attended to in high-class fashion. The other members of the cast contribute good work and aid the general effect.

Audience appeal, these days, covers a pretty wide range. Pictures that have heart interest, suspense, comedy relief, out-of-the ordinary atmosphere, real acting, combined intelligently and capable of making a pleasing and satisfying impression, are in real demand. "East is West" is one of them. We have no hesitation in terming it an "exceptional" picture.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Beliving (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPE HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Tamadge)	5,000*

UNITED ARTISTS CORP.

	Footage
The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and House Peters)	8,000*

UNIVERSAL FEATURES

The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Top O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*

ALICE JOYCE PROD.

The Scarab Ring	5,598
The Inner Chamber	5,951

CORINNE GRIFFITH PROD.

Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*

EARLE WILLIAMS PROD.

Three Sevens	5,000*
The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

ALICE CALHOUN PROD.

The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

She Sighed by the Sea- side — Made in the Kitchen
Call a Cop

BEN TURPIN COMEDIES (2)

Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face — The Copper Beeches
The Noble Bachelor — The Empty House

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special) — A False Alarm
Circus Days
A Penny Reward — A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday — Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop — Jogging Across Sawtooth
Music in the Air

CHESTER SCENICS (1)

Old Moose Trails — New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me! — Bucking Broadway
'Tis the Bull — Mile-a-Minute Mary
Fair Enough — Cold Feet
Any Old Port — That Son of a Sheik
A Hickory Hick — Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Self-Defense — Annette Kellerman in High Diving
Golf

GAYETY COMEDIES

Wild and Willie — Standing Pat
Assault and Flattery

KINOGRAMS (1)

News Reel—Sunday and Thursday

MERMAID COMEDIES (2)

Spooks — Rapid Fire
Danger — Look Out Below
Poor Boy — Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover Dixie (2) — The Crater of Mt. Katami

The Valley of Silent Men

Paramount Photoplay in Five Parts. Author, James Oliver Curwood. Scenario by John Lynch. Director, Frank Borzage. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Marette Radison, Alma Rubens; Corporal Kent, Lew Cody; Buck O'Connor, Joseph King; Pierre Radison, Mario Majeroni; Inspector Kedsty, George Nash; Jacques Radison, J. W. Johnston.

Corporal James Kent, of the Northwest Mounted Police, while trailing a fur thief, is shot from ambush. He has just enough strength to ride to a neighboring cabin. There he finds his friend, Jacques Radison, standing over the body of John Barkley, who has been strangled. Radison is accused of the crime and Kent, believing he is dying, assumes the burden of guilt. But Kent unexpectedly recovers and is arrested for the acknowledged crime by his enemy, Inspector Kedsty. Marette Radison, brother of Jacques, comes from her home in the Valley of Silent Men, learns of what Kent has done for Jacques rescues him from jail and secretes him in the home of Inspector Kedsty. On the same night Kedsty is shot and killed by an unknown assassin. Marette and Kent flee over the mountains. On the way she falls and is injured, but the journey is finally continued and they reach Marette's cabin in time to hear old Pierre, her father, confess that he committed the two murders. He dies in his daughter's arms. Kent is exonerated and the lovers are united.

Pictures embodying stories of the Canadian Northwest, with heroes wearing the uniform of the Royal Mounted Police, are extremely plentiful nowadays and as a general thing the plots bear a strong family resemblance. But the "Valley Of Silent Men" offers enough new angles to prevent its being listed in the sterotyped class. It is a well directed, beautifully filmed production, alive with craftily accentuated melodramatic thrills, presented by a thoroughly capable cast and holds the spectators' attention from the first to the final reel without a break in its tension. Judged from an artistic standpoint it ranks among the best of its kind, for the wild, impressive scenery of the Rocky Mountains is simply superb and awe-inspiring in its stern beauty. Exhibitors should find "The Valley Of Silent Men" a valuable box office asset.

Points of Appeal—The wounded hero's willingness to sacrifice his reputation for the sake of shielding his friend, whom he believes to have slain John Barkley, gains him sympathy from the outset, and the escape of the lovers across the rough trail by cliff, mountain-top and precipices is an episode so full of danger and hair-breadth dodging of death that the most blase movie-goer cannot fail to respond to its dynamic thrills. Marette's rescue of Corporal Kent is another exciting situation which "gets across" with tremendous effect and a fine climax is attained.

Cast—Alma Ruben's physical charms are undeniable and she plays the part of heroine Marette with splendid dash and convincing artistry. Lew Cody is excellent in the hero role and adequate support is rendered by the remaining members of the company.

Photography, Lighting, Direction.—The glacier views, snow effects, frowning crags, and rugged mountain backgrounds are majestically beautiful and perfect lighting distinguishes the entire production. There is no break in the continuity and the action moves rapidly throughout.

Honor First

Fox Photoplay in Five Parts. Author, George Gibbs. Scenario by Joseph F. Poland. Director, Jerome Storm. Cameraman, Joseph August. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Jacques Dubois and Honore Dubois, John Gilbert; Moria Serern, Renee Adoree; Barry Serern, Hardy Kirkland; Piquette, Shannon Day; Tricot, Wilson Hummel.

During the World War Jacques and Honore Dubois, twins, serve in the French army, the former as private, the latter as lieutenant. Honore turns coward at a critical moment, Jacques changes coats with him and leads the men to victory. Jacques is wounded, Honore stays in hiding and the former is decorated for gallantry in his brother's name. Jacques discovers that Honore is wed to Moira Serern, art student, as a result of a plot between her father and Honore to pass her off as daughter of a wealthy nobleman and obtain a fortune. The pair had separated three hours after marriage. In his new guise Moira learns to love the man she supposes to be her husband. Honore is told by Jacques that he can expose the plot. Many complications ensue. Honore conspires to have his brother murdered, Jacques is assaulted, thrown into the Seine, but rescued. Finally an army surgeon denounces Honore as an impostor and promises to inform the Government that Jacques is the real hero. An apache, hired to kill Jacques, stabs and slays Honore by mistake for his twin. Jacques is made a captain, receives the Croix de Guerre and wins Moira.

Offering a compact, well constructed plot, abounding in fine photography, cleverly acted and well directed, "Honor First" is a picture whose entertaining values cannot be denied. Features dealing with the Great War as a principal theme are not popular nowadays, so it should be noted that while this story starts off with an act of heroism performed on the battlefield, the incident in question merely forms a base for the narrative, which thenceforth runs its course in Paris. Despite the numerous complications arising from the resemblance between the hero and his brother, the deft twists given the story and the many unexpected situations which arise; there is no difficulty in following the course of events, the scenario writer having done his work admirably and preserved the continuity intact. The action never falters, nor does the interest slacken throughout the entire five reels, and viewed from every angle this attraction presents box office possibilities of a kind that should tempt all exhibitors.

Points of Appeal—Both hero and heroine are entitled to and succeed in winning unlimited sympathy, their love romance being prettily developed, there are numerous thrills, "put across" in decisive fashion, yet without melodramatic excess, in fact one of the picture's best qualities is the high tension it acquires and holds by virtue of skilful direction. The French atmosphere is colorful and true to life and the climax eminently satisfactory.

Cast—John Gilbert accomplishes a feat in which so many of his contemporaries fail—that of making a dual role realistic and convincing, Renee Adoree is wistfully charming as Moira, Wilson Hummel, effectively sinister as the Apache, Tricot and well balanced support is rendered by the rest of the company.

Photography, Lighting, Direction.—Some fine examples of skilled double exposure work are in evidence, deep sets are employed to good advantage, the night scenes are extremely well filmed and the lighting perfect at all stages. The continuity is smooth and fast action prevails.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENICS BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-ROKK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit?
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
Seeing San Marino — First Families of America
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Moritz — The Jungfrau Railroad
Wildest Wales
Kilawea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Slaying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozem Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Blacksmith — Cops
The Boat — My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It With Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
All Wrong — The Toreador
Don't Tickle — The Chauffeur
The Guide — Hot Dog
The Sailor
AL. ST. JOHN SERIES (2)
The Happy Pest — Straight for the Farm
Fool Days — The Studio Rube
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead
LUPINO LANE SERIES (2)
The Broker
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change Your Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Holligan in "Doctor Jekyll and Mr. Zipp"
Happy Holligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Holligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Holligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
Seein' Things on the Orinoco
The Island of the Mist — Unshod Soldiers of the King
Through the Earth — No Reg'lar Bird
What Is Your Body Worth? — Chemical Inspiration
A Paradise for Birds — Safe Combination
Venice of the Orient — The City That Never Sleeps
Action of the Human Heart
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washington Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fenimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS——Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of September 3
The Smugglers' Cave (The Timber Queen No. 8) ..... 2 reels
Wet Weather (Paul Parrott) ..... 1 reel
Fearless Fido (Aesop Fables) ..... 2/3 reel
Off the Trolley (Loyd reissue) ..... 1 reel
His Own Law (Leo Maloney) Known as Range Rider Series) ..... 2 reels
Week of September 10
Horned Fury (The Timber Queen No. 9) 2 reels
The Boy and the Bear (Aesop Fables) ..... 2/3 reel
Si, Senor (Lloyd reissue) ..... 1 reel
Screen Snapshots No. 8 ..... 1 reel
One Terrible Day (Featuring Children) Will be known as "Our Gang" Comedies ..... 2 reels
Paul Parrott Comedy ..... 1 reel
Week of September 17
Human Vultures (The Timber Queen No. 10) 2 reels
Paul Parrott Comedy ..... 1 reel
The Two Explorers (Aesop Fables) ..... 2/3 reel
Come and Get Me (Leo Maloney-Range Rider) ..... 3 reels
Count the Votes (Lloyd reissue) ..... 1 reel
365 Days (Snub Pollard) ..... 2 reels
Week of September 24
The Runaway Engine (The Timber Queen No. 11) ..... 2 reels
Two Slick Traders (Aesop Fables) ..... 2/3 reel
Paul Parrott Comedy ..... 1 reel
Two Scrambled (Lloyd reissue) ..... 1 reel
Johnny Jones Comedy ..... 2 reels
Screen Snapshots No. 9 ..... 1 reel

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Three Weeks Off — Bath Day
Horse Tears — Kid Love
Live Wires — Hickville's Romeo
Apartment Wanted — Cured
You and Me — Foolish Lives
Short Weight — The Radio Hound
Hello Mars — The Kickin' Fool
Henpecked
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 4
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 6
SERIALS
The Diamond Queen (Eileen Sedgwick) .18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) ... 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
Easy to Cop — The House of a Thousand Trembles
Should Watchmen Sleep — Simply Shocking
Cured by Radio — Accidents Will Happen
High Fliers — The Wall Nut
All Balled Up — Matinee Idles
Society Hoboes — Young Ideas
A Spirited Affair — Off the Earth
Caesar's Ghost — His First Job
Unfermented Bricks
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Daring Dangers — Dead Game
Go Get 'Em Gates — Come Clean
Two Men — Tracked Down
Ridin' Through — The Gypsy Trail
Unmasked — The Soul Herder
The Hour of Doom — White and Yellow
At Large — Giants of the Open
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
The Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) .15 Episodes
The Veiled Mystery (Antonio Moreno) .15 Episodes
The Silent Avenger (William Duncan) .. 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson ..... 15 Episodes
Breaking Through ..... 15 Episodes

The Three Must-Get-Theres

Allied Producers and Distributors Corporation Photoplay in Four Parts. Story and Direction by Max Linder. Cameramen, Harry Vallejo and Max Dupont. Running Time, Forty Minutes.

CAST AND SYNOPSIS

Duke of Rich-Lou, Bull Montana; Dart-In-Again, Max Linder; King Louis XII, Frank Cooke; The Queen, Catherine Rankin; Connie, Jobyna Ralston; Walrus, Jack Richardson; Octopus, Charles Metzetti; Porpoise, Clarence Werps; Bernajoux, Fred Cavens; Bunkumin, Harry Mann.

Dart-In-Again, Gaston, goes to Paris and on the way fights a duel with the "Man of Menung." In Paris he meets the chief of the "Three Must-Get-Theres," Walrus, Octopus and Porpoise. He fights several duels, one each with the trio, and is interrupted by the Duke of Rich-Lou's guards. He joins forces with the "Three Must-Get-Theres" and they defeat the guards. Connie, the queen's seamstress, tells Dart-In-Again he must go to England and get from Bunkumin, the queen's lover, a brooch the king had given her, which she in turn gave to Bunkumin. Dart-In-Again starts for England with the trio and they outwit the Duke of Rich-Lou's pursuing guards. Dart-In-Again fulfills his mission successfully. He returns in time to present the brooch to Queen Nannie at a royal party in the castle, being rescued by Connie in the nick of time. He joins in a frantic search for the brooch, which he pretends to find, and the queen is saved. The King rewards him by making him a full member of the "Three Must-Get-Theres" and he weds Connie.

A clean, clever burlesque, served up in forty minutes of merry whirligig action; this attraction is an excellent vehicle for displaying the acrobatic and mirth-creating abilities of that lively French comedian, Max Linder. Right now, when the Douglas Fairbanks screen version of Dumas immortal "Three Musketeers," is fresh in public memory, is the appropriate time to exploit Linder's travesty on the well-known story, and the farcial offering; which was given a hearty reception when shown at the Strand Theatre, New York, recently, bids fair to attain a high degree of popularity. The star also acted in a directorial capacity and did a creditable job, wisely refraining from stretching the material beyond a four reel compass. Five reels of mock heroics, flashing swords and knockabout comedy would have been tiresome, as the picture stands it keeps an audience on the broad grin from start to finish and speeds into a laughable climax before its comic absurdities outwear their welcome. Short as it is, the film ought to prove a major attraction on any exhibitor's program.

Points of Appeal.—The introduction of such modern stuff as motor cycles, telephones, breech-loading rifles, etc., into a Seventeenth Century plot, contrasts oddly with the Dumas atmosphere and heightens the ridiculous effect for which Linder successfully strives. Also, there is a wealth of fun in the slangy, up-to-date sub-titles, and what with galloping steeds, desperate combats and the madcap clowning in which the star and his aids indulge there isn't a dull moment to clog the action.

Cast.—Little Max Linder is a genuine artist in his own line, a vivid pantominist and acrobat extraordinary. He fills the leading role with immense Gallic energy and scores a decided hit. Catherine Rankin, as the Queen, and Jobyna Ralston, as Connie, are fully equal to the comedy demands of their respective parts and well balanced support is accorded the principals by the remainder of the company.

Photography, Lighting, Direction.—There are many fine interiors in evidence, some capital long shots and good lighting effects. The continuity is smooth and the action hurtles along with the speed of a buzz saw.

Dusk to Dawn

Associated Exhibitors Released Through Pathe Exchange. Story by Katherine Hill. Scenario by Frank Howard Clark. Cameraman, George Barnes. Directed by King Vidor. Length, Five Reels.

CAST AND SYNOPSIS

Marjorie Latham and Aziza, Florence Vidor; John Latham, James Neill; Mrs. Latham, Lydia Knott; Ralph Latham, Truman Van Dyke; Phillip Raindall, Jack Mulhall; Mark Randall, Herbert Fortier; Babette, Norris Johnson; Rajah, Peter Burke; Marua, Nellie Anderson; Nadar Gungi, Sidney Franklin.

Marjorie Latham has never told anyone about her nightly dreams, in which she takes up the continuation of the life of Aziza, a beggar girl in India. To save her brother from imprisonment for forgery, Marjorie promises the bank's president to break up the affair between the president's son, Phillip and Babette. a notorious dancer.She and Phillip fall in love, but she breaks their engagement when, in her dream, Aziza weds the Rajah.

Marjorie learns that her brother loved Babette. By a ruse she gets the evidence that clears him of guilt. At this time, in India, the Rajah is killed while lion hunting. His widow offers herself as a living sacrifice on his funeral pyre. Marjorie has fainted. Will the soul that was hers and Aziza's go with Aziza, or remain and restore life to Marjorie and freedom from a double life?

"Dusk to Dawn" has been adapted for the screen from the novel "The Shuttle Soul" by Katherine Hill and gives a vivid portrayal of events in the life of a girl whose dreams seem to her to be so real that these happenings materially affect and change her own life. In her dreams she lives as a separate and distinct character, a Hindu beggar girl, while in real life she is the daughter of a prominent American family. The weaving of these two stories affords material that is acceptable on the screen but to some it may appear too far-fetched. The onlookers are pregree of unreality by a few words that are set forth at the beginning of the picture. Although possessing numerous good points, the picture can hardly be classed as a production that will give entire satisfaction. It does, however, suffice to hold the attention and, to say the least, is a story that will create a discussion.

Points of Appeal.—If taken separately either one of the two romances make fairly interesting subject matter. At times even the intermingling of the stories seems plausible enough but carried to the extremes as it is in some instances, makes it appear ridiculous. There is some good Oriental atmosphere brought into the story that should appeal to those who like elaborate settings.

Cast.—A rather large cast is offered in the beginning of the picture consisting of some characters that are scarcely necessary and are soon dispensed with. Florence Vidor, in her dual role as Marjorie Latham and Aziza, is good to look at in both events and does some good work. Jack Mulhall, as Phillip Randall, gives pleasing support. The remainder of the cast is satisfactory.

Photography, Lighting, Direction.—There are many attractive shots, both exterior and interior. Excellent lighting prevails. Continuity somewhat confusing at times. Direction good.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
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A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
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The Lamb and the Lion	5,000*
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ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
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Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
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LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

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Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
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Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
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(Neal Hart Series)

Tangled Trails	5,000*
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The Heart of a Texan	5,000*
West of the Pecos	5,000*
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TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
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SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELYWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)
SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

EQUIPPING THE THEATRE

This Dealer Opened Up New Field

Lull Came in Supply Business and He Sold Projector to Big Industrial Plant Along with Big Idea

These workers in the plant of the Ft. Pitt Maleable Iron Co., Pittsburgh, Pa., are enjoying the lunch hour movies—an idea which every industrial plant in the country can use if the supply dealers sold them on it as Hollis, Smith & Morton did. Note the projector in its asbestos booth. And the best feature of all is that this type of movie show, though non-theatrical, does not interfere with local picture theatres.

No part of the machinery of the industry suffers more from the midsummer lull in business—which has become an accepted routine matter in the trade—than the motion picture supply and equipment dealers.

"If we could only get something to keep us busy in midsummer," said Henry J. Smith, the Pittsburgh dealer, "we would be tickled to death. We don't expect to get hold of an idea that will send customers into us pell mell in the hot spell, because we know that is impossible. About all many dealers have done these past two midsummers is to swap stories, and it must get tedious."

Plenty of dealers and themselves in that boat.

Indeed the problem is a tough one, for the supply dealer. It is not tougher, however, than the experiences of the automobile dealers up to four or five years ago, when they found winter business slack in the northern states because of snows and storms and the general unfit conditions for road traffic. They could sell no autos because winter saw no demand for them; neither did they do a part business because laid up autos do not wear out or break parts.

Like the picture business—except in respect to the time of year—there was no demand for goods, no buying. Then suddenly the idea of selling lighting systems and power plants and tractors during the summer was sold to the auto dealers.

Today winter business, while not flooding the auto dealer, is keeping him out of red ink.

Midsummer business can be gotten in the same way by the equipment and supply dealers if—they'll go after it.

Let us cite an example of what was done in Pittsburgh. The idea is susceptible of wider development if—again—the dealers will develop it.

In the midst of the labor unrest in Pennsylvania steel regions, in the heat of summer, the Fort Pitt Malleable Iron Company at McKees Rocks, decided that a good way to keep up the spirit of their workers and direct their minds away from the unrest surrounding them, would be to make their men a little happier during the thirty-five minute lunch hour. The theory (which any good wife will support), of making me happy, is to reach them through their stomachs, and carrying the theory a little further, the Fort Pitt company felt that if their workers were given a two reel comedy while they were eating lunch and afterward, they would go back to work smiling.

A standard projector was installed up under the roof of the largest building of the plant, a screen installed, and every day a smile picture is presented.

Does it work?

The superintendent of the plant told Hollis, Smith and Morton that it was the biggest idea he had ever tried.

The point is that it works better in summer than in winter, and some other large steel plants in Pennsylvania are following the example of the Fort Pitt Company. Some are buying used propectors, others are installing the best and highest priced equipment, even including high intensity projector lamps. They use carbons, oil and parts as well. Thus a nice business has been built up in the midsummer.

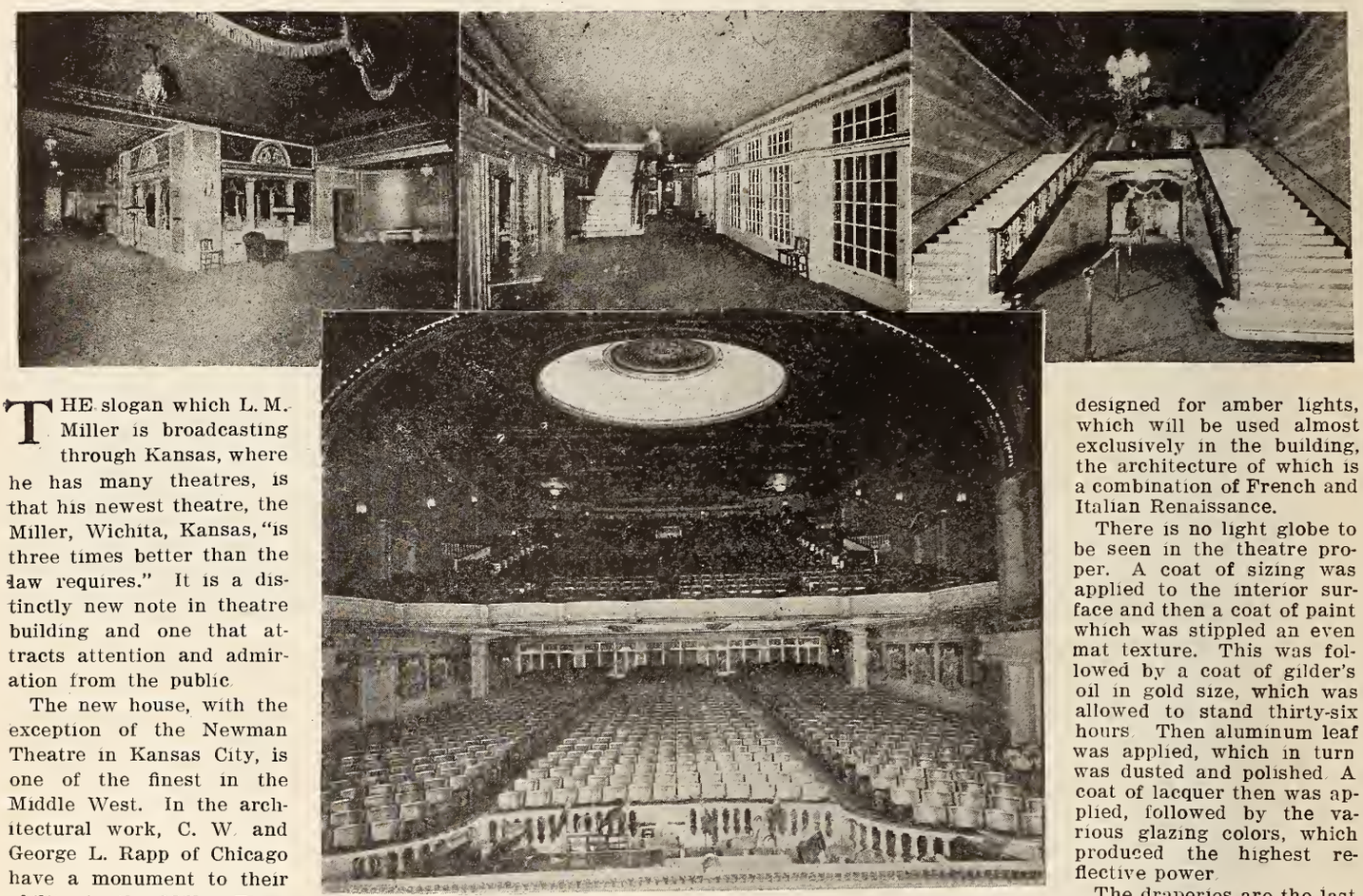
The most attractive feature of the idea is that the plant lunch movies do not eat into the business of the local theatres. If anything, it cultivates new taste for movies in the workingmen and makes movie boosters of them.

The idea is worth development. The supply man who cares to provide new outlet for his used machines, a new market for goods in the summer, will do well to try it. But he must not approach the plant authority only with the idea of selling him equipment. He must sell him the idea of "smiles for the workers." He should outline just what was done with the Fort Pitt people—and as this is an age when big business men are buying ideas, it can be put over.

At least it is something which dealers can concentrate on in the slack summer, when they might as well be getting work out of their salesmen, office force and mailing lists, who eat up money anyway.

Better Than the Law Demands

New $700,000 Miller Theatre in Wichita, Kansas, Has Fire Protection Construction Which Building Laws Overlooked



THE slogan which L. M. Miller is broadcasting through Kansas, where he has many theatres, is that his newest theatre, the Miller, Wichita, Kansas, "is three times better than the law requires." It is a distinctly new note in theatre building and one that attracts attention and admiration from the public.

The new house, with the exception of the Newman Theatre in Kansas City, is one of the finest in the Middle West. In the architectural work, C. W. and George L. Rapp of Chicago have a monument to their ability in the Miller Theatre. It was these architects who designed the Tivoli, Riviera and other Chicago houses.

As Stanley Chambers, managing director, gazed about the large palace, a sigh of contentment slipped from his lips. The supervision of the new house was his reward for long and faithful service and his ability as a theatre executive.

The new house, which has a seating capacity of 2,000, is lavish in decoration and rich and refined in furnishings. The main floor of the auditorium is unusually large, while the entire frame of the structure is of reinforced concrete and steel, finished in terra cotta. The exit facilities are three times greater than those required by law. The exits and fire escapes lead directly to the street or to fireproof courts.

Each exit from the balcony and mezzanine floors has been provided with a separate fire escape so that there will be no confusion or congestion in case of fire.

The stage is complete in every detail and is equipped to stage the most elaborate prologues. Fly galleries with pin rails, gridiron and dressing rooms are complete and perfect. Entering the auditorium one is impressed by the height of the ceiling of the foyer.

The cooling and ventilating system is one of the most effective in the country. Fresh air, cooled and washed, is driven into the theatre by large motor-driven fans of sufficient capacity to change the air content of the auditorium twenty times each hour.

The electrical effects, furnished by Victor S. Pearlman & Co., Chicago, are unusually novel. The lighting is beautiful in its effectiveness, color, contrast and softness. The colors are independently controlled and operated by motors which mechanically change or dim the color or hue on the wall. There is a perfect blend of one color into the others, with diffusion so gradual as to not be perceptible.

There is a promenade in the grand lobby at the mezzanine floor level, extending around all sides, which is broad and roomy. The promenade is richly furnished with great divans and accessory furniture. The interior decorations all are designed for amber lights, which will be used almost exclusively in the building, the architecture of which is a combination of French and Italian Renaissance.

There is no light globe to be seen in the theatre proper. A coat of sizing was applied to the interior surface and then a coat of paint which was stippled an even mat texture. This was followed by a coat of gilder's oil in gold size, which was allowed to stand thirty-six hours. Then aluminum leaf was applied, which in turn was dusted and polished. A coat of lacquer then was applied, followed by the various glazing colors, which produced the highest reflective power.

The draperies are the last word in rich effect for the theatre. They are of silk velours and satins, colored with special dyes, chosen by the theatre management and the artists. They change from a salmon color to a rich burnt orange tone. Other contrast draperies will range from blue to almost a purple tone. Besides the portieres and valances, there will be draperies on fourteen wall panels.

A billiard parlor, with twenty pocket billiard tables, will furnish the idle amusement for patrons of the Miller theatre. The third floor was designed for the purpose of a billiard room and there are no pillars to obstruct the view or interfere with the players. All the equipment in the billiard room will cost $30,000. The room will be finished in mahogany and old ivory. Music for the billiard room will be furnished by Violano-Virtuoso, mechanical orchestra, costing $3,000.

A large orchestra will be augmented by a $40,000 Wurlitzer Hope-Jones pipe organ, which is one of the largest west of Kansas City. P. Hans Flath, musical director, is one of the most widely known musicians in the Southwest.

The boxes and theatre proper will be carpeted with 2,000 yards of Wilton carpet, so soft that the foot loses itself without making a sound. The chairs are finishing touches to the boxes, being of bent wood design with cane backs and seats.

You Can't Buy Better Pictures But You Can Make Pictures Better

EVERY theatre owner has an opportunity to buy the "big pictures." You can't beat your competitors by buying better pictures, *but you can beat them by making pictures better.*

The new Mov-Ezy, the chair that means "Ease at the Movies," makes this possible. It eliminates the interruptions occasioned by people passing along the rows while the picture is being shown. No longer is the story spoiled at its climax by spectators rising to cramped positions to permit others to pass. A quarter turn of the Mov-Ezy affords ample passage space, thus enabling everyone to remain seated.

MOV-EZY

Movie patrons appreciate the advantages of the Mov-Ezy. Actual tests show that people prefer them to any other theatre chair. They are noiseless in operation, keep perfect alignment with other chairs in the row, and offer a wide range of finishes designed to harmonize with any theatre interior.

Stop at our show room for demonstration or write for beautifully illustrated catalogue.

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Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

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Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

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ROCHESTER, N.Y.

The Constant Appeal of Appropriate Music

The musical demands of lovers of the silent drama have become positive. The house where superior, varied music is found is the house of popularity.

For various reasons your features may not always be a success, but add the unfailing musical "atmosphere" of the Cremona Orchestra-Organ and the line at the box office becomes dependable.

No theatre organ orchestra has been developed to better meet the requirements. It is unsurpassed as a hand-played organ. It renders, besides, orchestrations selected or set to the film offering.

A double roll system permits playing by either solo roll or any standard player roll. It may be played with or without an operator. But best of all, the Cremona is not prohibitive in price to the smaller house.

Write for the whole Cremona Story

The Marquette Piano Company,
Chicago, U.S.A.

Cremona

Theatre Orchestra-Organ

CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

ATLANTIC CITY, N. J.—Archt. H. A. Stout, Guarantee Trust Bldg., has completed plans and contracts are awarded for the $85,000 Community Synagogue for n. w. corner Md. and Pacific Aves. Owner, Kehillah Congregation, care Kensington Carpet Co., Kentuck and Atlantic Avenues.

PLEASANTVILLE, N. J.—Owner, Stanley Company of America, care Wm. Hafner in charge, Liberty Theatre, Atlantic City, N. J., are having plans drawn for a theatre for Pleasantville.

PHILADELPHIA, PA.—Owner, Richard J. Hill, 340 East Somerset Street, is having plans drawn for theatre to be erected on Front and Huntington Streets and will be ready to receive bids shortly.

JOHNSTOWN, PA.—Archt. Ensign Lockood has completed plans for the $40,000 Salvation Army Home for 5424 Third Street.

LANSDALE, PA.—Jerome S. Landes, 20 W. Broad St., Souderton, Pa., has completed plans for the $45,000 Theatre for Sourtland Street, owner, Lansdale Theatre Co., H. F. Boorse, Pres., Lansdale.

ELIZABETHTOWN, PA.— C. Emlen Urban, Woolworth Bldg., Lancaster, Pa., is drawing plans for the N. Market Street theatre soon to be erected in Elizabethtown.

GRINDSTONE, PA.—Archt. J. H. Harman, Fayette Title & Trust Bldg., Uniontown, Pa., has completed the plans for the theatre of which Globe Amusement Co., Teth and Oleshak Streets, Brownsville, Pa., is owner.

CHARLESTON, W. VA.—Wallace Knight, 205 Oberlan Bldg., has completed plans for the Summer Street $50,000 theatre, owned by Charleston National Bank, 201 Capitol Street.

ROCKY RIVER, O.—W. S. Ferguson Company, 1900 Euclid Avenue, Cleveland, Ohio, has completed plans for the theatre for n. w. corner Detroit and Blount Streets, Rock River. Owner, Mrs. U. T. Teshera, care Architect.

CATLETTSBURG, N. Y.—Archt. T. F. Walstone Grand Theatre Bldg., Ashland, Ky., has completed plans for the $16,000 Community bldg., site unknown. Owner, The City of Catlettsburg, John E. McCall, Chairman, Catlettsburg.

DETROIT, MICH.—Archts. Wm. B. Stratton and D. J. V. Snyder, 1103 Union Trust Bldg., have completed plans for the $350,000 Women's Club building for n. e. corner Elizabeth Street and Park Blvd. Owner, Women's City Club of Detroit, Mrs. John B. Ford, Pres., 131 Bagley Avenue.

DETROIT, MICH.—Archt. Joseph P. Jogerst, 1921 Ford Bldg., has completed plans for the theatre for s. e. corner LaSalle Avenue and Buchanan Street. Owner, Wm. A. Montgomery, 1652 Penobscot Bldg.

KANSAS CITY, MO.—Archts. Victor J. De Foe and Maurice Carroll, 1125 Scarritt Bldg., have completed plans for the $500,000 Theatre to be erected on Parade Way and Paseo. Owners, Washington Theatre Bldg., Company, care of G. P. Mack, 928 Scarritt Bldg.

John M. Sayeg bought the Jewel and Grand Theaters, Ennis, Tex., and took charge August 7th.

The Juarez Theater, Kingsville, Tex., purchased two new projectors from R. D. Thrash, Dallas, Texas.

Victory Theater, Van Alstyne, Tex., capitol stock $6,800, incorporators W. L. Moore, B. P. Carter and M. K. Moore.

CLASSIFIED AD DEPARTMENT

Rates

For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

FOR SALE

Am closing out my film exchange to enter producing field. Star feature, ten dramas, gripping Westerns and snappy comedies at half the cost of raw stock. Schwartz Film Exchange, 730 S. Olive St., Los Angeles, Cal.

FOR SALE OR LEASE

New moving picture show house and equipment and in a live town. J. N. Forgy & Bro., Cowan, Tenn.

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Theatre Architects
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Recently Completed: Lafayette, Buffalo, N. Y.
Four Other Theatres under way

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We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden, 835 Eighth Ave., New York City.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

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Bridgeport, Conn.
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Theatre Owners feature Ditson Music for the Photoplay in their newspaper advertising, programs and on marquise because it is music the American movie public likes and knows. The theatre man pays no tax for the privilege of giving his patrons the best in music.
Send for Photoplay Circular.

OLIVER DITSON COMPANY
BOSTON, MASS,

EXHIBITORS TRADE REVIEW

Vol. 12
No. 16

September 16, 1922

Price
25 cts.

41 Great Paramount Pictures

No. 22

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN

IN

"The Man Who Saw Tomorrow"

HERE is Meighan's biggest picture. The most unusual plot ever conceived, with a record cast including Leatrice Joy, Theodore Roberts, and June Elvidge.

By Perley Poore Sheehan and Frank Condon
Directed by Alfred Green

A Paramount Picture

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ARTHUR S. KANE
PRESENTS

CHARLES RAY IN

ALIAS JULIUS CAESAR

By Richard Andres; Directed by Charles Ray; Produced by Charles Ray Productions, Inc.; Photographed by George Rizard

BE SURE AND BOOK ALL HIS LATEST PICTURES

"R. S. V. P." ——— **"SMUDGE"** — **"THE BARNSTORMER"**

"GAS - OIL - WATER" ——— **"THE DEUCE OF SPADES"**

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That's What the New York Morning Telegraph Says, and Continues:

"A beautiful star in an exeellent story—a capable east and a setting that is in every way an adequate background for her eharm and gorgeous gowns. A thoroughly enjoyable picture from every standpoint. The romantically inclineo feminine theatregoers will especially enjoy it."

Directed by Chet Withey; Story by Charles A. Logue; Produced by Preferred Pictures, Inc.

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EXHIBITORS TRADE REVIEW

Fair Dealing

By L. W. BOYNTON

TALKS with exhibitors in several states recently bring forcibly to the front this thought:

Many theatre men consider a picture good if it makes money for them. If it doesn't, they consider it poor, no matter how good the picture may prove itself to be in towns other than their own.

This situation may come about because the exhibitor has paid too much for the picture, through the overzealousness of a salesman or the exhibitor's own lack of ability in bargaining. Or because the exhibitor fails to advertise and exploit the pieture properly.

The whole question of the rental price of pictures is complicated, of course. There are no set rules that govern. The law of supply and demand operates here just as it does in all other commercial transactions. So does the rule that the seller will try to get as high a price as he can and the buyer will seek the lowest figure.

REALIZING that the ordinary situation that obtains between buyer and seller operates in this business just as in any other, let us consider two or three elementary things in connection with the marketing of pictures.

The exhibitor does not book the picture—if he is a wise showman—because it is personally pleasing to him. He books it because he thinks his people will like it and pay their money at the box-office to see it.

In other words, what both distributor and exhibitor should aim at is a partnership in selling the picture to the public. Partnership does not mean identity of business interest. It implies an understanding based on the real situation as it exists. There is no more excuse for the distributor's attempting to "bunk" the exhibitor on the value and price of the picture than there is for the exhibitor's attempting to hammer the price down below a reasonable figure.

BOTH should approach the problem from a common sense, business viewpoint. What is the problem? Simply this: selling the picture to the public—and selling it successfully.

Is there any conflict of interest there? Is there any excuse for cut-throat methods on either side?

Why shouldn't distributor and exhibitor sit down, without animus on the part of either, and work out the problem, determining what would be a fair priee for the picture on the basis of what the exhibitor knows about his own community and what the distributor must have as fair rental for his product?

This, we believe, is the logical way to get at the question of rentals. We will go further and say that in many instances the very idea we are advancing is already in practice.

CERTAINLY, this method is the right one. It involves nothing more or less than honest business dealing between buyer and seller. And it is also founded on common sense and reason because it takes into account the main point which buyer and seller are, or should be, driving at: namely, selling the picture to the public successfully—getting the greatest possible return for it—and thus making money for distributor and exhibitor alike.

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Calendar of Current and Coming Events

September 12

Joint Convention, Motion Picture Theatre Owners of Massachusetts and New Hampshire, Boston.

September 18-19-20

Convention of the M. P. T. O. of Nebraska, Omaha.

September 25-26

Semi-Annual Convention, M. P. T. O. of Kansas, Wichita.

October 10-11

Third Annual Convention, Motion Picture Theatre Owners of Michigan, Flint, Mich.

Real Box-Office Reports

WE dislike the idea of using space to call attention to obvious publication superiority of our own, but it seems to be necessary in some cases.

The trade paper renders, or should render, several vital services. One of them is Box-Office Reports. Picture records in the theatres are of supreme importance. Anybody can see that. But these records are worth little, if anything, unless they are impartial, authentic, and *properly timed.*

By properly timed, we mean this: when the picture is in the pre-release and first-run stage. Publication of bona fide box-office reports at those points in the picture's life enables exhibitors to check accurately on the worth of the film as shown by pre-release showings. Exhibitors of subsequent runs—second, third or fourth—are thus able to find out what the picture amounted to, not only in the first-run theatres of the exhibitor's own territory, but in houses throughout the country.

That is exactly the principle upon which our "Voice of the Box-Office" is built. That is our service from week to week.

Another thing: beware of the paper which gives you summaries of reports from unnamed theatres. What are they worth? Suppose, for example, you as an exhibitor want to check up the trade paper's report on a picture? How can you do it unless you know the name of the theatre? Suppose, also, you wish to write to an exhibitor asking him for more detailed information. If the trade paper doesn't give you the name of the theatre, and the city from which the report is obtained, how can you trace the report's accuracy?

Exhibitors Trade Review never prints a box-office report without giving the name of the theatre, and the name of the city.

Our record is accurate. If it wasn't do you think we'd dare to print the name of the theatre and city?

Furthermore, our reports not only tell the business done by the house, but they enumerate the short subjects used, the admission prices, the exploitation employed, and a summary of the newspaper comment.

No other trade paper in the industry gives so complete a service. Our contemporaries content themselves with anonymous reports; or third or fourth run reports; or incomplete service of one kind or another. The plain truth is they are making a half-way job of it. Analyze their reports. Compare them with "Voice of the Box-Office" to which we are constantly adding, planning to make it even more complete than it is now.

Exhibitor Advertising

WITH the opening of the new season, the problem of exhibitor advertising comes to the front. It is one of the vital links in the chain that spells success or failure for the individual production.

If the advertising and exploitation done by the exhibitor is poor or badly handled, the career of the picture is crippled, and a damaging effect produced that is felt all the way back to the studio.

On the other hand, if the theatre owner or manager makes the most of the picture's advertising possibilities, its life is prolonged and everybody concerned benefits.

Many articles have been written on the best ways to advertise and exploit the motion picture, but it is useless to lay down arbitrary rules, because it is the exhibitor himself who must analyze the picture and fit its advertising to his own situation and the needs of his community.

This point, however, can be and should be stressed: Make each picture an individual advertising problem. Specialization is the order of the day. You know and we know that the public no longer goes to the picture just because it is a picture. All the more reason then for giving the individual picture, as it comes along, advertising and exploitation of an individual sort.

The exhibitors who have been most successful in the past have done this very thing. The demand for individuality in advertising is more insistent now than it ever was. The public must be led, in the first instance, to understand *why* it should see a given picture. That is in line with the public's attitude today. "How is this picture any different from the picture I saw last week? Why should I go to see it? What makes it a good picture?" These are familiar questions to those who follow closely public opinion about pictures as it exists today.

To the exhibitor we say: just as you now expect the producer to give you pictures of real merit, pictures that are "different," so the producer and the whole industry have the right to expect of you that you will make your advertising and your exploitation "different." Most of all, if you are wise, you will consider every production individually and build your advertising accordingly.

Speaking of Picture Values

By OSCAR COOPER

THE new season is here, and with it a steadily increasing number of quality pictures. It seems appropriate therefore to restore this department dealing with Picture Values in especial relation to box-office worth.

Certainly, the thing vital to the whole industry is good pictures. There has been plenty of prophecy that the new season would see great improvement in film value. And there is abundant evidence already that the prophecy is right.

This page is a record of progress in picture-making. It is intended to supplement our reviewing service, and primarily to aid the exhibitor in booking. At the same time, it's a forum in which the industry may be kept consistently informed of its own picture progress.

THE new season's product will meet, is meeting, the severest audience-tests to which the motion picture has ever been subjected. It is now an axiom that only the best will do. The public long ago began to "shop," which is only another way of saying that the screen passed the stage of novelty and entered the phase where it was subjected to rigid scrutiny.

In a way, the stern discrimination which the public now employs toward pictures is a tribute. If you are genuinely fond of a thing, you want to see it as fine and attractive and appealing as possible. You do not want it to be shoddy or poor, because that is a reflection on your fondness for it. Has that thought ever occurred to the picture-makers in their attempts to estimate the public's attitude?

THE challenge from the public for the best has also another important angle. It directly concerns the industry's standing in legislative halls. The problem of good pictures, good morally and good artistically, has a vital bearing on censorship and censorship agitation. Nobody acquainted with the facts supposes that the professional reformers are really actuated with the high motives which they continually boast. Professional reform is a business with the money-bag always prominent. The reformer considers the motion picture industry as part of his prey—maybe the biggest he can find at the moment.

The answer to the vicious censorship agitation is founded, of course, on the principle of the right to live; in the liberty for which this country has always stood. Effective means have to be found in which to make the fact clear to the people themselves. One of the most effective is this: giving the screen only the best, thus depriving the howling reformer of any semblance of reason for agitation.

PUBLIC opinion within the industry itself recognizes the vital importance of this fact. The new season pictures now being released prove it. We have every confidence that 1922-23 will establish in the minds of the American people a higher regard for the screen than it ever before had. We shall go on from there to still bigger and better things.

Coming to the new product, when has the beginning of a season witnessed so large a number of quality pictures of such varying appeal? For example, there is "Blood and Sand," now well into its first-run history and a consistent winner everywhere it is shown. Built upon a real story, it goes straight to the mark through excellent direction and the amazing popularity of the star. Valentino's work is, of course, the best he has ever done. So good is it, in fact, that the public waives its alleged dislike for the unhappy ending and finds complete satisfaction, even if its hero does die.

OF totally different appeal is "The Prisoner of Zenda," most recent of romantic, costume pictures. Rex Ingram, always in command of material and cast, joins the thrill that comes from sword-play to real characterization, and sends the spectator away with a glow of satisfaction. Curiously enough, "Zenda" also may be said to have an unhappy ending, if by unhappy you mean that the hero doesn't marry the heroine.

Nobody can talk with Rex Ingram, even for a brief hour, without recognizing the man's pre-eminent fitness to be a director. He has a mind that is extraordinarily alert. His conversation runs a wide range; from the relation of the motion picture to painting and sculpture to the exacting requirements of the theatre box-office. And he has the modest bearing that is somehow always associated with fine intelligence.

WHAT does it mean to the exhibitor, and to the commercial welfare of the whole industry to have directors of real education and attainment at work? Far from putting the highbrow curse on the motion picture, it means that their product is guaranteed greater variety and appeal, growth in beauty and strength, and therefore more money at the box-office.

Of course, the picture must not be over the heads of the audience. There is no reason why it should be. There is also no reason why the finer emotions cannot be put on the screen with all the "punch" necessary to box-office success. "Zenda" again shows that they can be.

"EAST is West," another picture that will become one of the season's classics, reveals Constance Talmadge as a serious actress of great ability. Her role here gives her fine opportunity for comedy moments, but they would not suffice to put over the part, if the near-tragic stuff were not there. Her admirers will discover that she has quite as much to offer in the one case as in the other.

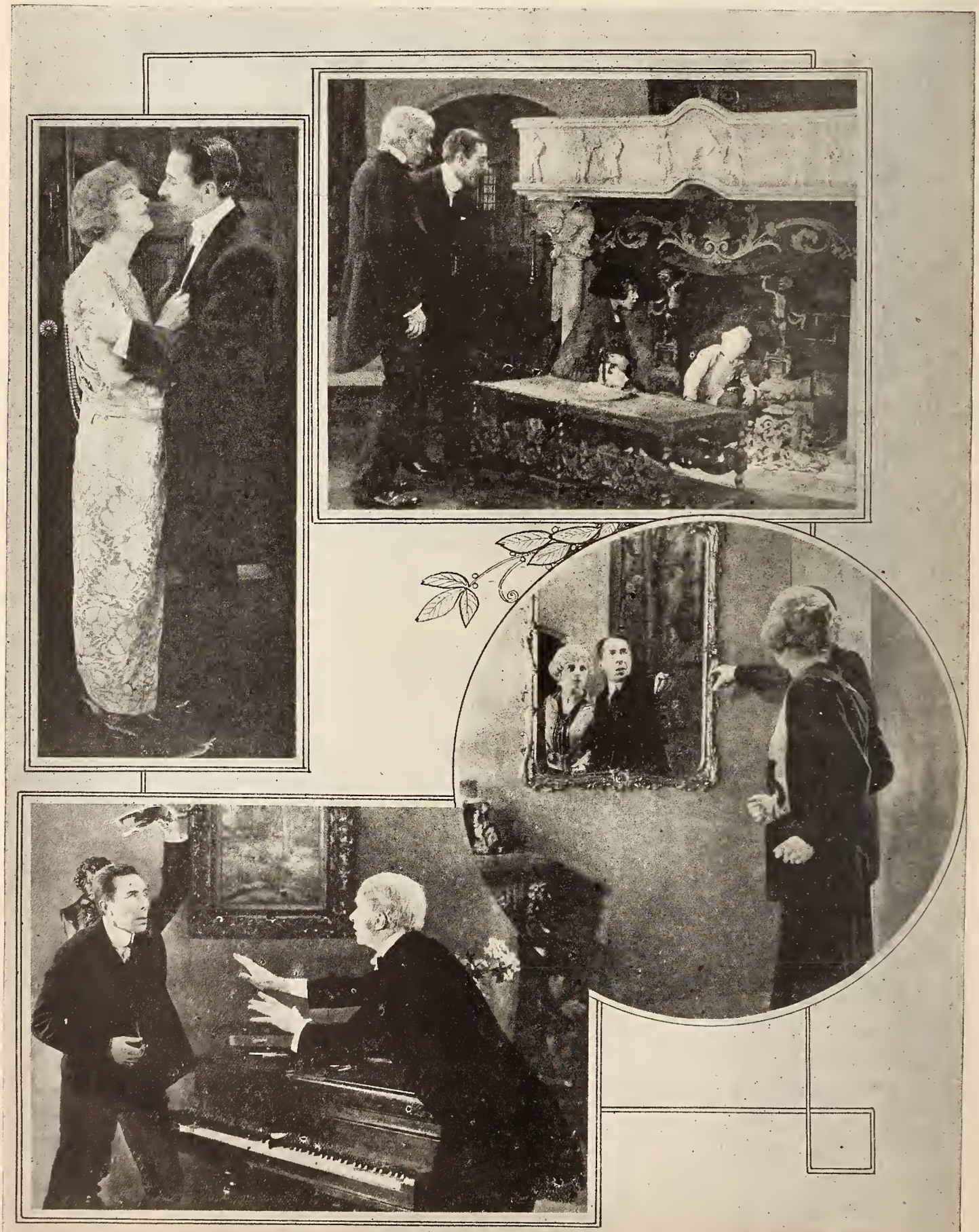
Not only is "East is West" Miss Talmadge's best, but it also has a lot of other elements that mean box-office success. One of them is Warner Oland, whose portrayal of a newly-rich Chinaman is a hit from the moment he walks into the scene. Emphasis ought to be put on that word "walk," for Oland's swagger sums up the whole character of Charley Yong. Just watch for the way your audience will take to this splendid bit of acting.

"East is West" will be good for repeat runs, and that is one of the best things that can be said about any picture.

NEXT week: Comment on "Grandma's Boy," the Harold Lloyd knockout; "Monte Cristo"; "The Man Who Played God," the finest thing Arliss has done; "The Storm," and others.

The Man Who Played God

Starring George Arliss. From a play by Jules Eckert Goodman, Founded on Gouverneur Morris' Story of the Same Name. Scenario by Forrest Halsey. Directed by Harmon Weight. Released by United Artists.



Kansas to Discuss Arbitration Plan

Will Be Important Topic at State Convention Sept. 25—Hays Invited To Attend Missouri Gathering, Which Will Also Include Exchangement

THE merits of the arbitration board at Kansas City will be placed before the state convention of the Motion Picture Theatre-owners of Kansas at Wichita, Kan., September 25, when the fate of the Hoy system in Kansas also may be decided.

The first session of the arbitration board at Kansas City apparently having been productive of successful results, the Kansas organization now is investigating the plan, and, if found logical, may adopt a similar system. Discussion of the Hoy system, recently abandoned by the Missouri organization, did not come up at a meeting of the Kansas board of executives recently, apparently having been saved for the state convention.

Each exchange office in Kansas City will contribute $25 each for an elaborate free banquet to be staged at the Wichita convention, while invitations have been issued to W. Y. Morgan, candidate for governor of Kansas; Richard J. Hopkins, candidate for justice of the Kansas supreme court, and C. E. Griffith, candidate for attorney general of Kansas. The Rev. Earl A. Blackman, national chaplain of the American Legion and one of the broadest thinkers in the state, has been called upon to address the convention.

The legislative problem also will come up for consideration at the convention. There now is a bill in the embryo which would prohibit children less than 16 years old from attending theatres at night without a chaperon. C. E. Cook, new business manager of the Kansas body, in effort to make a thorough check of the situation, will visit every town in Kansas, making special effort to perfect a greater degree of co-operation among the exhibitors as well as prepare to combat unfavorable legislation.

Van Praag Discusses Arbitration

Getting back to the arbitration board plan, it is probable that the system adopted by Kansas may differ from that of Missouri, the point in question being the necessity of having each exhibitor present at the meeting at which his case is settled.

"The Missouri plan is a good one, but the provision of having the exhibitors present at the meeting does not seem just, in view of the fact that all exchanges are located in Kansas City, while to many exhibitors the amount of railroad fare would be more than the settlement," said M. Van Praag, president of the Kansas organization. "To me it would seem that a plan of having exhibitors who are remote from Kansas City submit a brief of their case, instead of being forced to unnecessary expense. Then, what about cases where judgment by default is rendered by the board? What steps will the board take to enforce these decisions?"

Missourians To Meet

For the fall convention of the M. P. T. O. of Missouri, a number of cities are bidding earnestly. A date and place will be announced soon. The selection of the city for the convention will depend largely upon the plans of Will Hays and Sydney Cohen, both of whom have been invited to attend. St. Joseph, Joplin, Sedalia, Excelsior Springs, Booneville and Popular Bluff have entered a lively bidding contest for the convention and one of the largest attendances in recent years is anticipated.

A new feature in the way of conventions probably will be introduced, that of holding a state convention of Missouri exchanges in conjunction with the exhibitors' meeting. It is believed that such a meeting would be a great step towards a harmonious state of co-operation between exhibitors and exchanges. The suggestion, which came from Harry Graham, president of the Kansas City Film Board of Trade and manager of the Pathe Kansas City branch office, is regarded with great approval.

Levy to Open Theatre In Kentucky

First National Franchise Holder Extending Interests—Optimistic Over Industry's Future

COL. FRED LEVY, president of Associated First National Pictures, Inc., of Kentucky and Tennessee, and one of the most influential business men and picture executives in Dixie, has been in New York recently, taking part in important business conferences.

Col. Fred Levy

Col. Levy, who is a thoroughgoing optimist with regard to the industry's future, and a strong believer that the motion picture business is "getting down to a legitimate basis," announced that the new Kentucky Theatre, one of the best in the South, would be opened on October 6.

The house is being built by the Lafayette Amusement Company, of which Col. Levy is President. It will seat approximately 1,500 and will have the most modern equipment in every respect, including a $20,000 Wurlitzer organ, which the Colonel says will be the finest in the South.

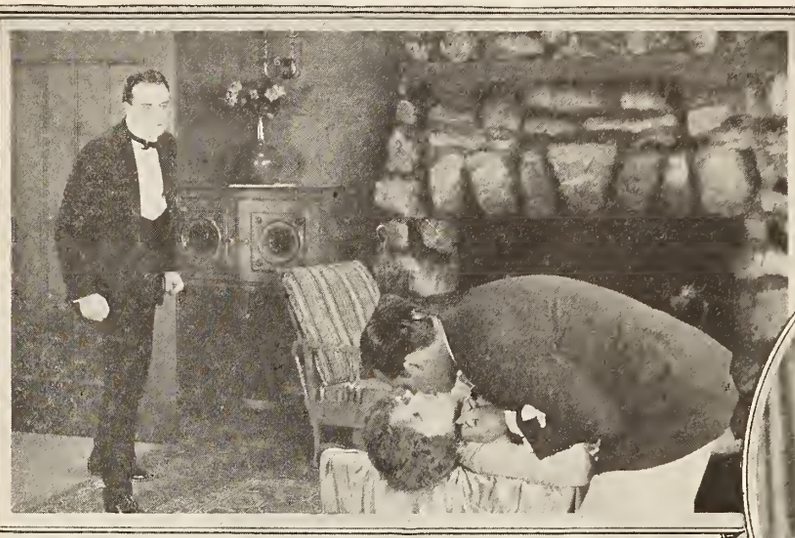
When the New Kentucky is complete, Col. Levy's company will have two large theatres in Lexington, the other being the Ada Meade, which the company acquired some months ago. Col. Levy is affiliated with the operation of thirty-one picture houses, a number of which are in Louisville.

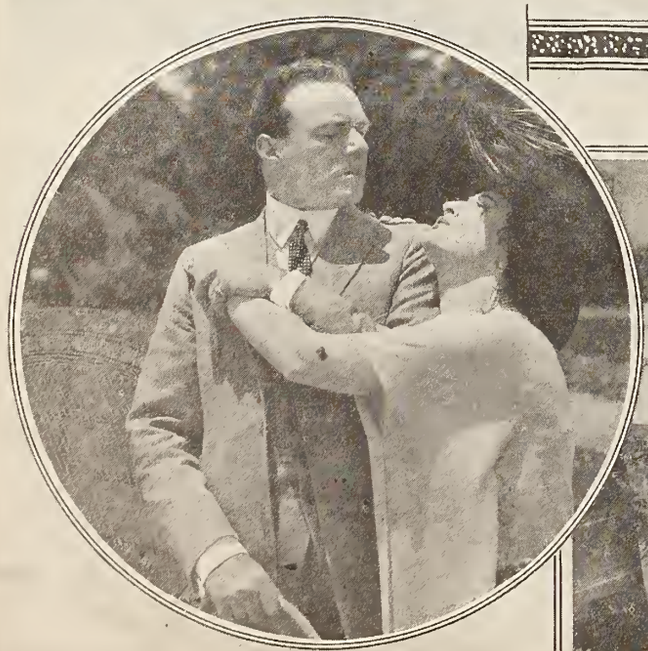
Discussing the industry, Col. Levy said:

"The motion picture appears on the scene. It is at first considered only a toy. Serious-minded men get into the industry. They have much to cope with—carelessness in production—waste of time and material. It is the world-old uphill fight to establish order out of chaos. That is what is being done today. The industry is being developed, by the intelligent, serious minded people in it, from an infant in swaddling clothes, to a youngster who walks firmly, talks truthfully and faces the world with a smile of good cheer. It's just what we need nowadays—smiles and cheerful efficiency, based on confidence—confidence in our flag, our fellow men, our future."

Rich Men's Wives

Preferred Pictures Production, Distributed by Al Lichtman Corp. Directed by Gasnier. The Cast Includes House Peters, Claire Windsor, Rosemary Theby, Richard Headrick, Gaston Glass, Myrtle Stedman and Others





A Lesson In Peaceful Penetration

How a Lone Woman in Boston Went after the Community Picture Business and Brought It to the Photoplay Theatre

By HOWARD McLELLAN

COMPETITION from church, school, club and community motion picture activities is viewed with much alarm by the legitimate theatre man and because of the important part they play in the life of American communities it is difficult, at times impossible, to meet that kind of competition.

Whether the motion picture can successfully combat such old-established institutions as the church and school has always been a question. However, the practical work which has been done in New England by Lola Izen, a young woman who, after years of association with exchanges, branched out for herself, is well worth discussion.

Miss Izen, who is known to every theatre man in New England, is responsible for the growth there of the Saturday morning theatre performances and for the harmonious relations which exist in that ultra conservative section of the country between exhibitors and religious, civic and educational authorities.

Proceeding upon the theory—which she herself evolved—that nowadays people attend motion pictures to amuse themselves, where formerly they went to lose themselves, she has brought community, church and school patronage, made up largely of children and adults who do not otherwise attend theatres, into the New England theatres.

Briefly, this young woman books pictures of unquestioned propriety into the theatres, but before that was possible she had to overcome the natural antagonism of the theatre owner toward those elements in his community which competed with him. She works with the legitimate exchanges, with the exhibitors and with the community interests.

When her work first started she was met with the usual negative reply when she asked theatres to take over the showing of pictures which the church and school authorities wanted. The first exhibitors she encountered were against her project, but she informed them that if they were opposed to making a little money for themselves the school or church would show the pictures themselves. Exhibitors who had refused her plan a trial saw the business that was done outside of their theatres and soon accepted and tried out her idea.

"I selected a number of pictures and programs made by recognized producers for motion picture theatre distribution," said Miss Izan. "I found dozens of schools and churches who wanted to see these pictures, and I convinced them that the place to see them was the local theatre where a projector was already installed; where conditions were favorable to a proper showing and they were for my idea.

"I realized that I could not show first run pictures because I did not want to interfere with the theatre. I also realized that I could not run any picture that had not yet had a professional theatre showing in that city. The King himself could not get a first run picture from me, no matter how old it might be, if a theatre in that town or zone had not shown it. I then made the educational authorities agree to protect the theatre man by not advertising the picture or attempting to compete with him. In this way I believe I won the respect and business confidence of the theatre man.

"I work with the exhibitor, not against him. I have become a sort of emissary from the school authorities to the theatre man and vice versa until I have practically opened up a new source of profit to the theatre man—the Saturday morning performance. I show my clients that the cheapest and best way to give pictures under community auspices is to use the local theatre. We had gotten to the point where a percentage plan works out well for everyone concerned and I have yet to find where I am interfering with the legitimate theatre.

"Recently I find that exhibitors welcome my assistance. Frequently they are asked by local interests to help them out with a special show and when the showman is up against it I step out with a complete program, our own method of exploitation and enable him to give the community what it wants with profit and increased prestige locally for that theatre.

"It has been difficult to get appropriate pictures for schools and other public institutions without using regular releases but I have overcome this now by using only those pictures that have been shown. Local managers at first took my idea as a joke but after I had run one kiddie picture like "Cinderella" or "Little Red Riding Hood," which are my own pictures, they telegraphed me for them. We have crowded many a theatre on Saturday morning or during a night when the house would not have been open otherwise. We have stood them in the aisles and the theatre managers have not been compelled to "deal with a lot of pestiferous kids" as they say.

"I have now reached the point where I can use a good picture for fifty days in this territory and, if it has a Christmas time appeal, for a longer run. I have peacefully penetrated what was formerly a ticklish situation without the professional hatred of legitimate theatre or exchange. I am not in competition with either.

"A short time will elapse before our idea will be used in other sections of the country. If I could only make the theatre men in other states see how I have made from $131 to $230 net on one performance for the theatre they would readily try out the plan."

Miss Izen started as a booker in the VLSE exchange in Boston and became first booker. She worked successively for World Film and Vitagraph exchanges in Boston and in 1913 and 1914 had an exchange of her own. Her work for the Fosters of Community Motion Picture Service during the war convinced her that the field for non-theatrical distribution was almost wholly unexploited but she worked, as she has stated, on the theory that the logical place to show pictures for community purposes and for children was in the recognized theatre.

Three San Francisco Houses Are Consolidated

Arrangements have been made for the consolidation of the California, Imperial and Granada theatres in San Francisco. They will be operated by the Herbert L. Rothschild Amusement Company, the name being taken from the president of the corporation.

A "Greater Movie Season" campaign has been inaugurated by the three houses, and it is expected to have a far-reaching effect in stimulating interest in motion pictures in the San Francisco territory.

The California, Imperial and Granada theatres are operated by Eugene Roth and J. A. Partington, as joint associate directors.

When Knighthood Was In Flower

Cosmopolitan Production Starring Marion Davies. Directed by Robert G. Vignola. Opens Soon for Indefinite Run at the Criterion Theatre, New York

"Mailing List For Me," Says Haley

Swears by It after a Quarter of a Century in the Show Business and It Has Never Failed

This article is for the exhibitor who hasn't
A newspaper to advertise in.
Who can't afford a dozen twenty-four sheet stands in expensive spots.
Who has just a good house to fill.
Who can't exploit because his patronage works all day in a factory or shop and can't see the ballyhoos and stunts.

"HOW do I reach the people in this neighborhood?" asked George F. Haley, who runs the Dudley Theatre, Roxbury, Mass., and the Jamaica Theatre, Jamaica Plains, Mass. "How do I keep 'em coming?" he repeated and then proceeded with his answer which was:

"Once every two weeks I use that mailing list," and he pointed to drawers of address stencils, a stencil cutter and an addressing machine. It cost around $200 but it has paid for itself over and over again.

"What do you mail 'em," was asked, "a two dollar bill?"

"Nothing but my little house organ—its hardly fair to call it a house organ—it's a decorated program," he continued. "I give them a little talk of my own over my signature. It may be about censorship, the coming attractions or just a yarn about the house."

An explanation of what Haley was up against when he took over the Dudley is in order, otherwise the principle of the mailing list and its efficiency will not be understood.

The Dudley is located in Roxbury, a neighborhood business section of Boston and its population is made up almost wholly of workers. It is just another of those Boston suburbs like Dorchester, Waltham, Watertown or Newton. Roxbury has no newspaper in which Haley can advertise. The Boston papers circulate in Roxbury but to advertise in them would not only be a heavy expense but the advertising would be lost in the collection of big ads run by the Boston theatres.

There are some twenty-four sheet stands, a few deadwalls and some sniping spots but it is the experience of Haley and others that this kind of advertising for a neighborhood house is useless.

The Dudley is not a massive house. It seats 1500, has no balcony and is handicapped by an ugly disfiguration—a steel elevated railway truss that almost crowds out of sight the plain sign in front of the theatre. The elevated trains make noises that are unpleasant. There are a couple of shops, not too good in appearance, and a fish market not too pleasant in odor close at hand. Yet, in spite of all these handicaps, the Dudley does business through Summer and Winter and between seasons.

Haley plays all the pictures that come along and which he thinks are good. The product of one large producing company, he says, is his backbone but he plays pictures of all brands, independent and otherwise.

"MY MAILING LIST NEVER FAILS"

George Haley who says this, shown in circle. The center picture shows the complete mailing list outfit, cost about $200 and reaches 5000 patrons. Below are shown the Dudley and its ugly neighbor, the steel elevated truss and on left The Courier which goes to the mailing list bi-weekly.

"First I have to give my patrons some thing to come here for," he explained "When I have that then I go about getting them to come and keeping alive the interest my old steady patrons show in the house. When Summer came along I changed from three day showings to two days and gave them three changes a week for 25 cents per admission which was a reduction from 33 cents. Thus they were able to enjoy the three changes for 75 cents per week instead of 66c but they were getting the extra show for 9 cents.

"But I had to tell them what I was doing for them and I had only one friend in the world who could do it. That friend was my mailing list. I have a list of 5000 stencilled names for the Dudley and 2500 for the Jamaica. Every two weeks I mail them a copy of the Dudley Courier containing programs for two weeks in advance and a full list of prices prevailing.

"I got my names and addresses for the mailing lists from slides thrown upon the screen, blanks left at the boxoffice and coupons printed in The Courier. I got this idea when a manager of stock companies and have used it ever since. I have 27 steel trays of stencilled names which cost me about one cent a name. A steel cabinet to hold the trays costs about $35.

The stencil machine cost about $75—I bought a used machine and with this stencil maker I devise my own slides and they are pippins. The addressing machine cost about $125 and the whole outfit has paid for itself many times over.

"When censorship was an issue I used both house organs for a campaign direct to my patrons and if I remember correctly the legislators who represent the districts which I serve voted against censorship.

"I am up against the problem confronting most neighborhood houses, namely to reach the people. We have no neighborhood paper and it would be a waste of money to advertise in the big Boston papers. I use one or two dead walls near elevated stations and an occasional one sheet on elevated waiting platforms. Outside of that I have nothing and I can trace my steady business—and this summer my business held up remarkably well—to The Courier and that little outfit next to my roll top desk."

The Ladder Jinx

Vitagraph Production. Directed by Jess Robbins. Edward Horton, Tully Marshall, Otis Harlan, Ernest Shields, Wilbur Higby, Colin Kenny, Max Asher and Margaret Landis Are in the Cast.

The News of the Week

American To Release Bible Films

Fifty-Two Reels, Non-Sectarian In Interest—Picture Theatres Have First Call

Announcement is made by American Releasing Corporation of its forthcoming distribution, under a long term exclusive contract, of a series of motion pictures of the Bible produced by The Geographic Film Co., Inc., of Cincinnati, and taken by an expedition that for many months was lost in the depths of the Arabian desert.

The expedition was conceived and financed by the Cincinnati organization of which Albert Krippendorf is president and J. E. Holley, Treasurer and General Manager. Dr. Holley, who had made two extended trips in previous study and preparation, led the expedition.

"Every city, every hill, every river, every sea, every place having mention in the Bible was filmed; Damascus, Jerusalem, Bethlehem, Nazareth, Hebme, Bersheba, Gazu, Joppa, Caeserea, Tyre, Samaria, Shiloh, Jericho. Every mountain and valley, in all more than 1500 places having connection with any part of the Bible, were photographed and it was done with a purpose: to prove that an educational film may be made with tremendous magnetic entertainment values," the announcement says.

"This series taken by Dr. Holley's expedition is called basically 'The Voice of the Land' and it consists of fifty-two reels to be released at the rate of one each week for a year, embellished throughout in Prizma natural-color photography. This is not a sectarian series of production; it is a history of the very cradle of civilization's foundation period or era. It is for the people of all faiths, a record taken at great risk and danger.

"The series of fifty-two pictures, comprising an entire year's program of entertainment, is offered at this particular time to bring to picture theatres the support of the millions of persons of all faiths who have awaited the presence of some particular and fixed feature in the programs of theatres everywhere to indicate that the professional and commercial picture industry really wanted to work with one hundred per cent of the nation's people instead of with a limited audience seeking only the fictional dramas, scenics and news reels."

To dispel the idea that this huge work is designed for religious or sectarian distribution, announcement is made by American Releasing Corporation that the churches and organizations of America, with a first interest in the series, have not only preferred but insisted that the series shall be sold to and shown in the regular picture theatres first, ahead of showing anywhere else, and American also announces that no individual one-reel production out of the series can be shown in or be offered to any non-theatrical channel of presentation for four months from the release date of each individual unit of the program; thereby giving the motion picture theatres a long period of protection against any competitive form of showing.

First release of the first subject in the series will be made in October.

"Grandma's Boy" Makes Hit At N. Y. Strand

"Grandma's Boy" made its New York debut at the Mark Strand Theatre, Sunday, September 3rd, with this result:

From 4 o'clock until the close of the last Sunday showing the "S.R.O. in the balcony only" sign was displayed; gatherings at every performance of the day applauded not only at the end of the last reel but frequently during the course of the picture, and newspaper reviewers were unanimous in their praise. On Labor Day, the crowds, seeking admission, were even larger. Packed houses and unrestrained enthusiasm continued the rule on each succeeding day of the week.

Joseph Plunkett, the Strand's managing director, introduced the feature with an attractive prologue, in which the new "Grandma's Boy" song, composed by Herb Crooker, Jean Havez and Pete Wendling, sung by the Strand quartette, scored a hit.

(Note.—New York newspaper reviews of "Grandma's Boy" will be found in the department, "First Runs on Broadway.")

"Skin Deep" Ince's Next Release For Associated 1st National

"Skin Deep," a melodrama produced from an original story by Marc Edmond Jones, will be Thomas H. Ince's next special production for distribution by Associated First National.

Coming as it does on the heels of "Hail the Woman," and following such productions as "Lying Lips," "Mother O' Mine" and "The Cup of Life," "Skin Deep" is expected to be one of the big attractions of the season. The Ince schedule for 1922 includes eight special productions.

The principal roles in "Skin Deep" are carried by Milton Sills and Florence Vidor. The rest of the cast includes Marcia Manon, Frank Champeau, Charles Clary, Joe Singleton and Winter Hall.

The production was directed by Lambert Hillyer under the supervision of Mr. Ince.

"Merry Go Round," Story of Vienna, Started by Stroheim

Thursday, August 24, 1922, marked the beginning of "Merry Go Round," Erich von Stroheim's forthcoming picture. It is a story of Vienna before, during and after the war. Sets even more magnificent than used in "Foolish Wives" are being built, it is stated.

Norman Kerry and Mary Philbin have principal roles in the new von Stroheim story. Other players are Dale Fuller, Spottiswoode Aitken, Al. Edmundson, Maude George, Caesar Gravina, Captain Albert de Conti Cedassamare, Allan Sears, Colonel Wacerka of the Austrian Army, The Earl of Glandmore (Maj. Maurice Talbot-Crosbie), Fay Holderness, George Hackathorne and Sidney Bracey.

Niblo To Screen "Famous Mrs. Fair" For Metro Release

"The Famous Mrs. Fair," the successful drama which was one of the outstanding hits of the New York stage two seasons ago, has been purchased for production by Fred Niblo and released by Metro. It will be the second of a series of four photoplays, presented by Louis B. Mayer, which Mr. Niblo will direct for distribution by Metro.

This announcement follows closely upon a previous one concerning the purchase of the screen rights of the current theatrical hit, "Captain Applejack," as the first of this series of special productions. Mr. Niblo recently returned to Los Angeles after a brief visit to New York which he made for the purpose of viewing the stage production of the Walter Hackett Play, upon which actual studio work has since been begun.

Barker Makes His Debut As an Independent Producer

With the production of "Hearts Aflame" as an all-star special for Louis B. Mayer, a new independent producer makes his debut in the person of Reginald Barker, long

Reginald Barker

recognized as one of the best directors in the industry. The pictures was completed in the filming last week and is now in the cutting and titling stages. The picture is predicted to be one of the outstanding box-office triumphs of the fall season.

Among the outstanding features of the production are an episode in which Anna Q. Nilsson drives a locomotive through a quarter of a mile of raging forest fire in order to dynamite a whole mountainside and the spectacular explosion of a dam, releasing 3,000 logs to go hurtling down a river.

Barker was placed under contract by Louis B. Mayer immediately following his completion of "The Storm." By his arrangement with Mr. Mayer, the director heads an independent production unit, having his own company, his own staff of assistants and his own corps of technical men.

Mary Miles Minter, featured actress in the Paramount picture, "The Cowboy and the Lady," and Millie Lou Mobley, script girl for the company, become fast friends of one of Wyoming's picturesque characters—Forest Ranger Rosencrans.

Five Universal Features This Month

List Is Headed by "The Storm," which Is Making Records in Several Cities

Universal announces five feature releases for the month of September, several of which have had pre-release showing.

At the head of the September releases stands "The Storm," a Jewel production starring House Peters, which is reported breaking box office records from coast to coast. Its pre-release engagements included three separate runs on Broadway. Next in the list of Universal features is "Top O' The Morning," a Gladys Walton special from the stage play by Anne Caldwell. Following "Top O' The Morning," there will come "The Galloping Kid," with Hoot Gibson; "Caught Bluffing," with Frank Mayo, and "Confidence," with Herbert Rawlinson.

"Top O' The Morning," the Universal release of September 4, is an Irish romance showing Miss Walton in the role of a fanciful Irish girl who comes to the United States. It was directed by Edward Laemmle, following his completion of "In the Days of Buffalo Bill." Miss Walton is supported by Harry Myers, William Welsh, Dick Cummings, Harry Carter and others.

The Hoot Gibson picture, "The Galloping Kid," which follows "Top O' The Morning" on the Universal release schedule is the first five reeler ever made by its director, Nat Ross. It was adapted from the story "Misfit Becomes Chaperone" by William Hamby, and concerns the escapades of a happy-go-lucky cow-boy. Edna Murphy plays the role of the girl. Others in the cast are Lionel Belmore, Leon Barry, Jack Walters and Percy Challenger.

On September 18 Universal will release "Caught Bluffing," Frank Mayo's new picture. It is a feature production directed by Lambert Hillyer from a story by Jack Bechdolt, and is laid in Alaska. Edna Murphy plays opposite Mayo, in a supporting cast which also includes Wallace MacDonald, Ruth Royce, Jack Curtiss. Andrew Arbuckle and others.

In "Confidence," the Herbert Rawlinson picture to be released September 25, the picture going public will have the first opportunity of seeing Harriett Hammond, popular bathing beauty, in a leading woman role. The picture was directed by Harry Pollard, maker of "The Leather Pushers." Among those in the cast are Hallam Cooley, Lincoln Plumer, William A. Carroll, Gerald Pring and other players.

"Top O' The Morning," "The Galloping Kid," "Caught Bluffing," and "Confidence" form an important group in Universal's Winning Nine, the first nine Universal Attractions to be released in the 1922-1923 program. "Don't Shoot," and "Paid Back," two August releases, and "The Long Chance," "The Girl Who Ran Wild," and "The Lone Hand," three October releases, complete the Winning Nine.

Open Raw Film Department

The Commercial Fibre Co. of America, Inc., New York, announces the opening of a Raw Film Department under the management of G. Zezza, to handle a new raw positive film manufactured by the Fabbrica Italiana Lamine Milano (F.I.L.M.). Mr. Zezza, before the world war, was the manager in this country of the Raw Film Supply Co. and of the Ambrosio American Co.

Exhibitor Wins $250 Prize in Ince Title Contest

"What a Wife Learned" has been selected as the title for the Thomas H. Ince special production, produced under the working title "Jim," as a result of a contest among exhibitors and dramatic motion picture editors of the United States and Canada. This special production will be a First National Attraction.

Out of a total of 5,641 contestants for a $250 prize for the best title submitted for the production, the judges awarded the prize to Harry W. Wilbur, Owner of the Rialto Theatre, Fullerton, California. The committee which selected the winner consisted of Thomas H. Ince, C. Gardner Sullivan, the author, John Griffith Wray of the Ince directorial staff, Clark W. Thomas, general manager of the Thomas H. Ince Studios, and Bradley King, author and member of the Ince editorial staff.

Declare Censorship Of "Salome" Would Be Unjustified

Nazimova's "Salome" is an exceptional picture, so presented as to make any arbitrary legal censorship of it unjustifiable, and it realizes and forecasts greater possibilities of the motion picture as a medium of art.

Such are the conclusions emphasized in the returns from an analytical questionnaire issued by the National Board of Review to one hundred and eighty-two persons who viewed "Salome" at a special showing.

Three questions were put: "Is Salome an exceptional picture?"; "Would legal censorship be justified in arbitrarily requiring any changes in it?"; and "Do you believe that it realizes or forecasts the greater possibilities of the motion picture as a medium of art?" In answer to the first query, one hundred and fifty one out of the one hundred and eighty-two replied "Yes;" to the second one hundred and fifty-four answered "No"; and to the third one hundred and fifty-one responded "Yes."

Geo. Meeker Appointed Sales Director for Cosmopolitan

George R. Meeker has been appointed general sales director of Cosmopolitan Productions, succeeding James R. Grainger, gone to Goldwyn. Mr. Meeker, who has been for some time connected with the production department of Cosmopolitan, has had a long experience in motion pictures.

He was with Paramount from the time of its organization, and originated the first screen magazine, the Pictograph. He resigned to go with World Film. Later he was general manager of the Stanley Booking Co. He resigned this position to distribute government pictures, and at the end of the war returned to World Film as general manager. In association with Tony Sarg, Mr. Meeker started the Tony Sarg Almanac, and managed it until joining Cosmopolitan. His office will be with Paramount Pictures Corporation.

Associated Exhibitors to Release "Head Hunters of South Seas"

Associated Exhibitors will release, on October 1, "Head Hunters of the South Seas," Martin Johnson's adventures among the wild tribes of Malekula. The feature is described as five reels of reality—of real adventure, real thrills, real dangers, real people, real emotions and real scenery.

"Head Hunters of the South Seas" bears a relation to "Captured by Cannibals," Martin Johnson's first picture, in that Mr. Johnson and his plucky little wife paid another call on Nagapate, chief of Big Numbers, the cruellest, most savage tribe of cannibals in the Pacific. The Johnsons returned to the hills of Malekula, and photographed everything they saw.

Special Showing for "Destiny"

Under the supervision of Adolph Weiss, the work of preparing the feature at present titled "Destiny" for release in this country and Canada is nearing completion. It is the intention of Weiss Brothers to present this picture at a special Sunday evening showing in one of the Broadway theatres, with augmented orchestra, special music and an appropriate prologue.

"Ebb-Tide" Costumes And Characters Are Praised By Expert

Frederick O'Brien, author of "White Shadows in the South Seas," said to be the best selling book of travels ever written, was a recent visitor at the Lasky studio and viewed with the eye of an expert the making of scenes for George Melford's Paramount production of "Ebb Tide," the famous Robert Louis Stevenson-Lloyd Osburne classic of the South Seas.

Among the characters which Mr. O'Brien pronounced "absolutely true to type" were Huish, played by Raymond Hatton; Captain Davis, George Fawcett; Attwater, Noah Beery, and Herrick, James Kirkwood.

"It's a real pleasure to me to see Stevenson so painstakingly portrayed," said Mr. O'Brien. "I have been steeped in Stevenson for years, I lived in Stevenson's old home in Papeete with his blood-brother, Ora Ori, and I have been on "Anna," the little pearl island which is the principal locale of "Ebb Tide." Mr. Melford is doing a work which the South Seas will deeply appreciate in his careful reproduction of what many critics term the South Seas' greatest fiction story."

Second Strongheart Picture Goes on Franchise Basis

Several rumors as to the distributing company which would handle the second production starring Strongheart, the wonder dog, were laid at rest this week by the announcement from First National, and confirmed by Laurence Trimble and Jane Murfin, the producers, that the production "Brawn of the North" would be released on the First National Franchise basis. The release will be made the early part of November.

Almost seven months were spent in the actual filming of the story of the second vehicle for the dog that made such a remarkable impression in "The Silent Call."

Webb Completes Contract

Kenneth Webb, the director, has just concluded his long term contract with the Whitman Bennett organization. During the past two years with the company he made four Lionel Barrymore features, two Betty Blythe films, three all-star specials and one Rex Beach production. After a two weeks' motor trip by way of a vacation Webb will announce his new affiliation.

Sidney Bracey, as Marnee the electrical wizard and madman in "The Radio King," Universal's new scientific chapter-play.

"Knighthood" Will Open Sept. 14th

Elaborate Preparations for Metropolitan Premiere of Historical Picture, Starring Marion Davies

With elaborate preparations made, the Cosmopolitan Production "When Knighthood Was in Flower" starring Marion Davies, will open Thursday, September 14, at the Criterion Theatre, New York, for an indefinite run.

Cosmopolitan Corporation has leased the Criterion from Paramount and will take over the house on September 10.

"Nothing has been left undone to make this the outstanding film feature of the year," say the announcement. "Joseph Urban's settings are said to be marvelous and no less an art authority than Sir Joseph Duveen of London has stated that the court scenes are the most faithful reflection of the time of King Henry VIII of

Marion Davies

England ever made. Supporting the star, Marion Davies, is one of the most remarkable casts ever assembled for a picture, every name being well known on either stage or screen.

"Unusual preparations have been made at the Criterion for the opening on September 14 and for the ensuing run. The theatre is being remodeled and twelve loges installed in the balcony. These will be specially reserved. The orchestra pit has been enlarged to accommodate fifty-two musicians. An original musical score has been composed by William Fred Peters. Victor Herbert has composed two numbers especially for the production. One is the Marion Davies March, the other "When Knighthood Was in Flower" waltz.

"The prologue was arranged by Joseph Urban. Other embellishments which will enhance the artistic charm of the picture are being prepared.

"A special Marion Davies edition of the book 'When Knighthood Was in Flower' has been prepared by Grosset and Dunlap. One thousand sixteen by twenty enlarged stills of scenes from the production printed in sepia are to be distributed to stores all over the country in addition to a number of twenty by twenty-four portraits of Marion Davies. Striking posters of Miss Davies in the costumes she will wear as Princess Mary Tudor have been painted by four of the leading artists of the country, Howard Chandler Christy, Frank X. Leyendecker, W. T. Benda and Carl Link, and will be used in connection with the advertising campaign.

"The production is one of the most elaborate ever set upon the screen. The three largest studios in New York were required over a period of 160 days at a cost of $1,221,491.20 or $7,634.32 per day for the actual filming. Other expenses increased the cost to $1,542,860."

"Manslaughter" Wins Praise Of Los Angeles Critics

Cecil B. DeMille's new Paramount production, "Manslaughter," scored a sensational success at its opening at Grauman's Rialto Sunday, according to a telegram received from Los Angeles at the home office of Paramount. Capacity audiences received the picture with tremendous applause, according to reports.

Grace Kingsley said in The Times: "The great American photoplay is with us at last. What other directors have been groping around after Cecil DeMille has at last really accomplished. This one stands beside 'Male and Female.'"

The Herald's critic said: "'Manslaughter' is a cinematic success by unanimous opinion. It is Cecil DeMille's greatest and most honest effort."

The Examiner said: "'Manslaughter' must be seen. It is a mighty indictment of the spirit of the age."

The picture will open in New York at the Rivoli theatre on Sunday, September 17.

Vitagraph Reports Heavy Demand for "Rogue's Romance"

Vitagraph branches are reporting more demand for "A Rogue's Romance" than booking limitations will allow. Rudolph Valentino and Earle Williams are presented as co-stars in this picture. Valentino is cast as The Ferret, a cafe dancer, and member of the underworld.

Other members of the cast are Kathryn Adams, Brinsley Shaw, Marion Skinner, Maude George, Harry Van Meter and Herbert Standing. James Young directed the picture. The story is from the pen of H. H. Van Loan.

Supporting Cast Chosen For "Peg o' My Heart"

Laurette Taylor will have a notable supporting cast for the Metro screen version of "Peg O' My Heart," upon which actual production has been started at the Metro studios in Hollywood under the direction of King Vidor.

Mahlon Hamilton is the actor selected to appear opposite Miss Taylor. Other members of the cast are: Russell Simpson, Lionel Belmore, Nigel Barrie, D. R. O. Hatswell, Fred Huntly, Sidna Beth Ivins, Aileen O'Malley and Ethel Grey Terry.

Vignola's Mother Dies In Albany

The mother of Robert G. Vignola, the Cosmopolitan director, died on Labor Day at her home in Albany, N. Y. Mrs. Vignola had been ailing for a long time with no hope of recovery and the end was not unexpected. The director was at her bedside as were the other members of the family. Mrs. Vignola is survived by her husband, three sons and a daughter. Interment was in Albany.

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A group of admirers around Buster Keaton, Jr., with Buster Keaton, Sr., presiding. Papa Keaton's serious face denotes deep thought. Perhaps he is contemplating Junior as a First National star.

F. P.-L. Production Forces Busy

Plans for Second Six Months' Product Well Advanced —George Melford to Make "Java Head" in the East

Jesse L. Lasky has announced at Hollywood that George Melford's next production for Paramount following "Ebb Tide," which is now drawing to a close at the Lasky studio, will be "Java Head," by Joseph Hergesheimer, author of "Tol'able David," in which Richard Barthelmess scored one of the greatest successes of the season just passed. It is largely a sea story.

The production will be made in the East, the exteriors at Salem, Mass., and other locations, and the interiors at the Long Island studio. As soon as Mr. Melford completes "Ebb Tide" he will bring his entire producing unit to New York. Leatrice Joy, Jacqueline Logan and Raymond Hatton are among the players who will be featured. Arrangements have been made for Mr. Hergesheimer to collaborate on the continuity with Waldemar Young, who is already on his way to New York.

"Java Head" is the fourth new production to be announced by Paramount in its plans for its list of releases starting next February and following the "First Forty-One." Pola Negri will start work in Hollywood shortly after the middle of September in "Bella Donna," under the direction of George Fitzmaurice. Sam Wood already has started Hector Turnbull's "His American Wife," starring Gloria Swanson and the Lasky studio scheduled calls for the starting on September 4 of "Sacrifice," by Stephen French Whitman, starring Mary Miles Minter under the direction of Charles Maigne.

With this running start on its new productions, nearly six months in advance of possible release dates, Paramount offers no sign of abatement of the high-geared production schedule on which the plans for the "First Forty-One" were launched last March. As for the "First Forty-One," with the exceptions of "The Spanish Cavalier," starring Rudolph Valentino, which is now released until January 15, and "Back Home and Broke," a Thomas Meighan picture scheduled for December 25, every one of these pictures scheduled to the first of February is either completed and ready for release or is now in work. This list does not include the Cosmopolitan productions, which are delivered on contract for release through Paramount exchanges.

"The Dictator," "The Young Diana," "If You Believe It, It's So," "The Bonded Woman," "The Top of New York" and "The Loves of Pharaoh" have already been released.

Those which are now finished and ready for release on schedule are "Her Gilded Cage," "Nice People," "Blood and Sand," "The Valley of Silent Men," "The Siren Call," "While Satan Sleeps," "Manslaughter," "Above All Law," "Pink Gods," "The Old Homestead," "Burning Sands," "The Ghost Breaker," "The Cowboy and the Lady," "To Have and To Hold," "The Man Who Saw Tomorrow," "On the High Seas," "The Young Bajab," "Clarence," "The Impossible Mrs. Bellew," "Kick In," and "Missing Millions."

"Anna Ascends," "Ebb Tide," "Singed Wings," "A Daughter of Luxury," "Thirty Days," and "Making a Man" are nearly finished, while "Outcast" and "Notoriety" have been started.

Announcement of other new productions may be expected from day to day. Meanwhile, the Lasky studio is working practically to capacity and within a few weeks the Long Island City studio will be the scene of equal activity.

Screen Stars on the Wane, Says Neilan

That the vogue of the individual screen star, with the exception of a limited number of genuine artists is on the wane and that the coming year will see an answer to the time-worn cry of fewer and better pictures but also fewer and better stars, is the assertion of Marshall Neilan, producer of ''The Strangers' Banquet'' at the Goldwyn studio.

''The practice of forcing near-stars to stardom has killed itself,'' said Mr. Neilan. ''Only a limited number of established artists will in the future enjoy the title of star, and when they go those who take their places will be persons who have achieved things in the past.''

New Arliss Film Getting Important Pre-Release Bookings

Several important pre-release bookings for the new George Arliss feature, "The Man Who Played God," a Distinctive Production for United Artists release, have been made as the result of private screenings of this latest Arliss picture. The general release date has been set for October 8th.

These bookings cover the new $5,000,000 Eastman Theatre at Rochester for the week of September 10, "The Man Who Played God" being the second feature to be shown at this house. The management of the Strand Theatre, New York, has also booked the Arliss picture for the week of October 1, while other bookings include the Strand Theatre, Brooklyn; the Strand, Syracuse; the Strand, Albany; the entire Keith-Proctor-Moss circuit, and the Walter Reade circuit of houses. Phil Gleichman has also booked it for the Broadway Strand, Detroit, and the management of Shea's Hippodrome will show it shortly.

Break Ground for New Building in Endicott, N. Y.

The Endicott Theatre Co. has commenced building operations on a new structure in Endicott, N. Y. The site of the new building, which is to be a picture theatre with seating capacity of 1000 with offices in front, is on Washington Avenue.

The officers of the concern are Ned Kornblite, Pres.; David Cohen, Secretary and Treasurer; Fred Gillen, Vice Pres.; who also operate the Kodeco Realty Co. The Kodeco Realty Co. owns and controls the Strand, Star and Symphony theatres in Binghamton.

The new theatre will be completed and have its formal opening about January 1.

Greater Features Buys Hallrooms

The C.B.C. Film Sales Corporation, which is state righting the Hallroom Boys comedies, announces the signing of contracts with Greater Features, Inc., of Seattle, whereby that company secures distribution rights for Colorado, Wyoming, Utah, New Mexico, Washington, Oregon, Montana and Idaho.

Universal To Make Around The World Educational Serial

Following its policy of producing serials with educational and instructive value, yet filled with thrills and romance, Universal is projecting a serial to be entitled "Around the World in Eighteen Days." It will contain the elements of suspense current with the popular serials of the day, augmented by speed in all forms and realizations of a globe-trotter's imagination. The story is being written by Carl Coolidge at Universal City.

J. P. McGowan will direct. The name of the star has not yet been announced. Officials at Universal City have opened negotiations with one of the popular stars of the screen for the heroic globetrotter. When he is definitely engaged a suitable cast will be selected and production started.

Most of the serial will be filmed at Universal City.

Max Graf In East To Complete Plans For Distribution

Max Graf, Vice President and Supervising Director of Graf Productions Inc., of San Francisco, arrived in New York this week to consummate releasing arrangements for "The Forgotten Law," the first of a series of feature productions to be filmed by the new organization.

The photoplay has been enacted by a cast including Milton Sills, Cleo Ridgely, Jack Mulhall, Alice Hollister, Alec B. Francis, Ednah Altemus and Baby Muriel, with James W. Horne directing.

Offers have been made by a number of the releasing companies to present the production through their organizations, and Mr. Graf is now negotiating with these and others in order to secure the most advantageous arrangement for this picture as well as the future productions.

Laemmle Organizes Universal Exchange System in Europe

Universal is establishing an exchange system in Europe with branch exchanges in all important cities, patterned after Universal's American exchange system, it was announced this week through the Universal home office by Carl Laemmle, Universal chieftain who now is in Europe.

Mr. Laemmle, after a careful study of conditions abroad, is of the opinion that nothing less than American distribution methods will save the European exhibitor from his present war stunted status.

Heretofore, European exhibitor have not known the meaning of "direct to exhibitor" distribution. Film is distributed through middle men or commission men. These buyers consult only their own wishes in the purchase and distribution of film, generally waiting until a picture is well out of date and at bottom price before buying. This means that the exhibitor is forced to wait months and sometimes years before he can exhibit a picture his patrons have read about and want to see.

"After four months of study of the European conditions, and after having met and talked with motion picture men in most of the prominent cities of the Continent, I have come to the decision that American capital and aid is needed to re-establish, re-build and improve the motion picture situation over here," comes the word from Mr. Laemmle.

"The European exhibitor is just where the American showmen stood ten years ago. This is partly due to war stagnation and partly due to the present European distribution system. And it is my firm belief that if European motion picture men hope to bring conditions up to a par with American conditions, they must depend upon American capital, American cooperation and to a great extent upon American Films, just as American exhibitors once pulled themselves out of a hole by depending upon European producers."

Universal's European exchange system already is well under way, with branch exchanges opened in many leading Continental cities. Mr. Laemmle is pursuing a policy of home talent for his European exchange forces, as far as possible, each exchange being managed and manned by citizens of the country in which it is located.

The European exchanges will be under the direct supervision of Universal's Export Department at 1600 Broadway, of which James V. Bryson is manager.

Mary Pickford as the heroine Tessibel Skinner in her new picture "Tess of the Storm Country" which will be released by United Artists.

Lloyd Film For Strand Anniversary

Brooklyn Exhibitor Selects "Grandma's Boy"—Run Continues in Los Angeles, Denver and Portland

The Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," produced by Hal Roach, which began its New York run at the Mark Strand, Manhattan, September 3rd, has been selected by Edward L. Hyman, managing director of the Brooklyn Mark Strand, as the film feature for that house's third anniversary week celebration, beginning Sunday, September 10th.

Mr, Hyman and his associates are arranging a continuous gala demonstration, with special musical programs, the personal appearance of a number of stars, and the co-operation of city officials.

Mr. Hyman explains his choice in the following letter to W. B. Frank, general sales manager of Associated Exhibitors:

"Upon viewing Harold Lloyd's latest, 'Grandma's Boy,' I was so overwhelmed and delighted with the general excellence of the production that I selected it to be the principal screen attraction during the Brooklyn Mark Strand Theatre's Third Anniversary Week. Appreciating the extent of Lloyd's popularity, and coupling with that the undeniable furore-creating possibilities of 'Grandma's Boy,' I feel quite certain that the picture will reach my fullest expectations."

"Grandma's Boy" finished its 16th week at the Symphony Theatre, Los Angeles, last week, and a telegram to Arthur S. Kane, president of Associated Exhibitors, from that city says, "End of the run still not in sight."

In Denver, Homer Ellison, after playing "Grandma's Boy," in his Princess and Rialto Theatres, simultaneously, for a week, held it over at the Princess for a second week, thus making a three weeks' run in that city. In Portland, Ore., Calvin Heilig held the attraction over in the Heilig Theatre for a second and then a third week and decided after the three weeks' run to retain it for a fourth week.

Sid Grauman, Pacific Coast exhibitor, visits Marshall Neilan at the Goldwyn studio to see "The Strangers' Banquet" in production. Grauman is here seen with Hobart Bosworth, who plays the shipbuilder in the new Neilan picture

Film Editors on Honeymoon

Two of Los Angeles' popular film editors, Robert De Lacy and Miss Leona Hall, are on their honeymoon trip to New York City, where Mr. De Lacy has signed a contract with Director Edwin Carews for editing and cutting six First National feature pictures. The couple were married Tuesday afternoon and left Wednesday morning for New York.

Miss Hall had just completed work on a picture at the old Brunton studio, while Mr. De Lacy has just finished the cutting of the Finis Fox production of Congressman Milford W. Howard's "Bishop of the Ozarks."

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Super-Specials Only Is Selznick Policy

With "L. J.," Myron and David Blazing the Way and Associates Like Woody and Kohn in Perfect Accord, Company is All Set for 1922-23

THE announcement made some time ago that the Selznick Pictures Corporation had abandoned the Star Series, or Program Plan, of production and would, during the season of 1922-23 make only super-special pictures created a great interest throughout the industry. It also created a great deal of discussion in which the ability of the company to do the big things which it is setting out to do was a topic frequently referred to. The formal listing of the company's plans showing that such stories as Sir Anthony Hope's "Rupert of Hentzau," Robert W. Chambers' "The Common Law," Eugene Walter's "The Easiest Way," and others of like calibre are to be transferred to the screen is likely to start the same discussion anew.

Throughout the industry, from its earliest days, it has been pretty generally known that Lewis J. Selznick, whose name the company bears, is the fountain source of every important policy which the Selznick Company undertakes.

There is the element of surprise in the Selznick announcement that the company's plan of producing only special photoplays is one that was long ago decided upon and a plan which has been being worked out in detail for at least three years—surprise, for the reason that the Selznick organization seemed so solidly wedded to the Star Series idea to which they adhered so valiantly and so long. That the plan was decided upon long ago and that systematic preparations for it have been under way for a long time seems apparent, however, upon examination of the Selznick company's recent activities.

It will be recalled that in the earlier days of the industry it was Lewis J. Selznick, then identified with the World Film Corporation, who first advocated the presentation on the screen of the type of photoplays which were calculated to have the same kind of boxoffice draft as attractions on the so-called legitimate stage. It was during Mr. Selznick's days with the World Film that many of the big stage successes were first made into photoplays. This would seem to indicate that he has always been rather keen on the kind of screen entertainment which the exhibitor could well afford to make a fuss about—and, after all, this is exactly what is meant by the "super-special."

When the present Selznick organization which comprises as its most active units the Selznick Pictures Corporation and Select Pictures Corporation, the former engaged solely in the production and the latter in the distributing end of the business, was whipped into working shape, Mr. Selznick was confronted with a lot of problems not so easy of solution. A producing organization qualified to do anything and everything which might be required of it—and to perform its tasks with an efficiency calculated to insure not only its own success but also the success of its patrons or customers—could not be born over night, no matter what the experience of the one man who was bringing it into existence. A distributing and selling organization sufficiently strong to cope with constantly changing conditions seemed equally difficult of establishing. A policy of steady, consistent development, Mr. Selznick says, seemed to be the logical one. "We were perfectly satisfied to creep a little before we walked," is the way the head of the company puts it. "That we didn't do much 'creeping' may have been the result of our having picked up in record time the kind of photoplay attractions with stars like Olive Thomas, Elaine Hammerstein, Eugene O'Brien and Owen Moore which the industry seemed anxious to buy from a selling organization built around the same chaps who had handed them Norma and Constance Talmadge, Clara Kimball Young, Alice Brady, and others. But mind you, now that those old chapters are closed, I am perfectly willing to confess that we would have been willing to 'creep' and not to 'run' as we did—for we were even then in training for what we are setting out to do in 1922-23 and in subsequent years.

"The trade has seen the development of the Selznick producing unit under the personal supervision of Myron Selznick, who has always borne the title of President of Selznick Pictures Corporation. It is only natural that the younger Selznick should be loyal to the interests of his father's organization," the announcement says. "However, there is often a feeling upon the part of the younger generation that their elders are all right in their way but a bit old-fashioned. Such a condition does not exist in the Selznick family. Myron Selznick has an admiration for L. J. which is unusual even between father and son. Just how splendid has been his training for the bigger things which the Selznick company had then decided to do 'when the time was ripe' is evidenced by the Selznick productions which have been turned out during the past three years. With almost unfailing regularity each Selznick picture has been just a little bit better than its predecessor. For a year or more, L. J. Selznick says, the producing unit has been 'rearin' to go' with the bigger

(*Continued on page* 1051)

The Choice of Elaine Hammerstein, Eugene O'Brien, Owen Moore. and Conway Tearle for the Selznick Production of Sir Anthony Hope's "Rupert of Hentzau" Insured Its Being One of the Real "All Star" Photoplays of the Season

Four Stars Cast For Chief Roles In "Rupert Of Hentzau"

It is being quite freely said around the Selznick offices that "Rupert of Hentzau" is to be the "pet" picture of the year. The enthusiasm which all those connected with the producing organization have for the picture has probably been transmitted to them by President Myron Selznick who seems to have come quite honestly by it through his personal contact with the distinguished English author and the intimate inside information he was given about the story. Mr. Selznick came back to the United States with a cast definitely outlined in his own mind, he had been told many interesting things which had to do with the writing of the story and—most importantly—following his visit with the author, he had personally traveled through the beautiful country which is being reproduced on the screen as the background for the action.

Ever since his return from Europe, Mr. Selznick has had a staff of men and women at work on the matter of locations, settings, and costumes. The biggest successes of their respective careers would seem to be assured Elaine Hammerstein, Eugene O'Brien, Owen Moore, and Conway Tearle through their being cast for the Sir Anthony Hope picture. "Rupert of Hentzau" is the sequel to "The Prisoner of Zenda" which has just been given an elaborate screen production and is now meeting with great success.

Theda Bara's Return To Screen Will Be As Vampire

"My return to the screen will be in the vampire role. The decision to do so is not the result of consulting my own wishes and opinions. Nor those of my professional advisors. The matter was decided in the highest court to which a player may appeal—the theatre patrons."

Theda Bara, whose screen characterizations carried vampirism to solar brilliance in the heavens of the theatre, sat on a divan in the drawing room of her apartment in New York City, and told representatives of the trade press of her plans for the future.

Following the announcement that Theda Bara would return to the screen after an absence of three years in a film to be produced under the Selznick banner, the question uppermost in the minds of the picture people and the public was "will she be a vampire again or if not what type of role will she essay?"

It was with characteristic directness that Miss Bara put an end to further speculation by her announcement that as a result of a personal-appearances tour in which she referred the matter directly to audiences in several parts of the country she would play vampire roles.

However, it was not to be expected that the creator of the screen vampire would be satisfied to merely come back and do the conventional thing in the way of characterizations. And Miss Bara did not disappoint us. Therefore the screen is to have a vampire with sympathy winning qualities. Something appealing to the heart and the mind, just like the "good girl of the plays." It is to be vamping with moral and ethical purpose.

Theda Bara

Miss Bara will start producing her first picture for Selznick in September. She had not selected the story she will do at the time of the interview. But she is determined that the play must have ethical as well as romantic ideals. Asked if she could mention any one of her past successes as having the qualities she seeks for her future appearances, Miss Bara said she could not think of any.

The tour in which Miss Bara took the stage in theatres catering to all types of audience lasted thirteen weeks and took her as far west as Kansas City. Appearing before audiences she frankly told them that she was returning to pictures and asked "Do you want me to come back as a vampire?" Then when the applause died out she would say "Or would you like me better as a good girl?" Judging from Miss Bara's narration of it no cases developed in which the issue was close enough to require even second thought.

Miss Bara made it a point to meet the members of censor boards. "They were all especially nice to me, and I was invited to make addresses before most of them," she said. In these addresses Miss Bara pleaded the case of a screen left to develop its full artistic, moral and educational potentialities free from outside interference which could only act as an impediment to that ideal. She said that none of her many attempts to learn from them their ideas as to how pictures might be improved availed anything in the way of constructive suggestions.

Super-Specials Only Is the Selznick Policy

(*Continued from page* 1050)

things which were in prospect. David O. Selznick, now Vice President of the Selznick Pictures Corporation, has contributed materially to the restlessness and the desire to do the bigger things ever since he has been working "across the organization," touching practically every angle of the business pertaining to both producing and distributing.

"The development of the distributing end of the business, on the face of it, would seem to have been attended with fewer difficulties. In the case of Select organization it got under way very rapidly probably for the reason that the product provided by its producing units struck the buyers' fancy. In preparation for the sale of nothing but super-specials, however, a lot of details had to be carefully worked out and this has been under way for quite a while, most actively since the accession of John S. Woody to the position of general manager of the Select company, directly in charge of sales."

In taking up their new policy, it would seem that the organization headed by Lewis J. Selznick is fortified against anything other than the most successful results. The organizations are tight as the proverbial drum with the Selznick triumvirate—L. J., Myron, and David— blazing the trail and men like Morris Kohn, Treasurer of the Select organization, and John S. Woody, General Manager of Select, at hand to aid materially in the big push.

Woody's Selling Crew Ready

Preparations for Select's Distribution Campaign Have Involved Some Switching, but Few Radical Changes

The somewhat radical change in the production plans of the Selznick Pictures Corporation will naturally affect the selling policy of the Select Pictures Corporation, which distributes the Selznick product. Each of the new big Selznick specials will be marketed individually, strictly on its own merits, it is announced.

During the early part of the current year, J. S. Woody, assumed the general management of Select. Since Mr. Woody's return to the organization (he having been a former cabinet member of the same company) but few changes have been made in the selling ranks. One or two new appointments were made, for the good of the service; here and there a branch executive has been transferred to some point where he was deemed to be more valuable to the organization.

Henry E. Wilkinson ("Wilkie") will be found in charge of the Albany branch. Mr. Wilkinson is not a new-comer to the distributing business and is also a veteran exhibitor having, among other positions of equal importance, held down the managing directorship of the Olympic Theatre, Pittsburgh, subsequently coming to the Arthur S. Kane Pictures Corporation as Sales Manager.

"Ezell" is a password in film circles down South—it's known from El Paso to Jacksonville. John T. Ezell who guides the destinies of the Select Atlanta Exchange is an old time Selectite.

Benjamin P. Rogers has been in charge of Select's New England affairs for several years. Harry E. Lotz not only is a pioneer in the picture selling business but is a Select pioneer with it, having held the position of Western Division Manager for the corporation some three years ago. He returns to the organization and incidentally to his old home town, Buffalo.

James U. McCarmick is just plain "Mac" down in the "tarheel state" where the trade in general has come to look upon him as a fixture. Mac opened the Charlotte office for Select and has been there ever since.

Edwin Silverman grew up with the Chicago branch from boyhood—he started as a booking clerk five years ago and he's now manager. Otto P. Hall, in Cincinnati, is in new territory, having spent the major part of his fourteen years in the picture business in New England and on the South Atlantic Coast.

Albert W. Eden, familiarly called "The Antelope" out west where he was previously in the service of Fox, Select and Realart, has recently been appointed at Cleveland.

Every exhibitor in Texas knows Diaz Callahan. He did some fine work down there for Fox and Realart and it will certainly be good news to his army of friends and well-wishers to know that he's back home. James S. ("Jimmie") Hommel came back from the big fracas in France a first lieutenant and his friends still call him "The Loot." Los Angeles exhibitors will recall the smiling Jimmie as a Select salesman. Later Jimmie handled Robertson-Cole in Pittsburgh and now returns to his old stamping ground, Denver.

James O. ("Jimmie") Kent is a Select landmark in Detroit, he opened the place some five years ago and is still the boss.

Dudley ("Dud") Williston has a wide and favorable acquaintance in the Hoosier State. He earned promotion in Select ranks from salesman to manager.

James B. ("Jim") Reilly is absolutely brand new in Kansas City but he is not new to the branch managerial end of the picture business, by any means. Jim dates his experience back to the old O. T. Crawford days, fifteen years ago, when he introduced talking pictures throughout the South.

Oren F. Woody's able hands will hold the Select reins in Los Angeles. Woody returns to Select after an absence of three years, having previously managed the Denver office for the corporation.

Frank M. DeLorenzo, Milwaukee branch manager, won the promotion to this post some time ago because of the record he established in the selling ranks. John E. (Jack) O'Toole is one of the best known branch executives in the Middle and Northwest country. In Minneapolis, he holds forth as Select Director-in-Chief.

Frederick F. Goodrow needs no introduction to the trade in the Gulf Coast section. He has been Select's New Orleans manager for the past several years.

Henry Siegel has been Director of Sales in the New York territory since Select's inception and if there is anybody in the Manhattan, Brooklyn or Up-State districts that doesn't know Henry, he certainly can't be an exhibitor.

Nat Beier, who sells the New Jersey territory and has his office in Siegel's New York exchange, is a veritable Select trademark in the "skeeter state."

Charles D. (Charlie) Touchon has been doing big things for Select down in Oklahoma for a long time.

To exhibitors out Omaha way, there's only one Sherman T. ("Steve") O'Brien. Showmen all over the middle west district will tell you that "the big fellow," as he is good-naturedly referred to, is just simply a part of that territory. Max Milder has been Select's Philadelphia representative from the day they opened for business until now.

David J. Selznick, who is at the wheel for Select in Pittsburgh, has won a myriad of friends in western Pennsylvania and West Virginia since he took over his executive responsibilities in the "smoky city." James H. Curran, who presides over Portland, Me., for Select is another former salesman who elevated himself from the ranks to a managerial chair.

Floyd Lewis has been at the head of St. Louis exchange organizations for ten years and has a faculty of coming right back and doing business with the same people over and over again.

Edward C. Mix, branch manager in Salt Lake City, is playing a return engagement there after having handled Select in Los Angeles. Ralph B. Quive comes back to his native San Francisco after a lapse of three years.

Paul R. Aust, of Seattle, is one of the youngest exchange executives in the business but in his two years and a half with Realart corporation, he built up a vast following.

Louis (Tiny) Reichert's exhibitor friends will be truly glad to learn of his return to Washington territory. "Silent" Phil Selznick and Claude C. Ezell are the "fence riders" of the Select outfit, serving as field representatives of the powers-that-be at the Select home office.

Myron Selznick "Rearin' to Go"

"It is needless for me to say that the recently instituted policy of the company is the source of extreme personal gratification," said President Myron Selznick in discussing the "Sixteen Only" 1922-23 program of his organization. "In common with all picture men I have long had the ambition to concentrate on the special type of production. In fact we have had this plan in mind for several years and now that its realization is near at hand the prospect is naturally very pleasing. For some time we have been building our organization and equipment to a standard in keeping with the special production policy. I feel that at the present time we are exceptionally well fitted to carry out our plans most auspiciously.

"Personally I have given a great deal of attention to the story angle of the idea and it seems to me we have been very fortunate in having been able to secure such unusual material. It cannot be disputed that the first essential of what may be rightly called a special production is the story. A further essential is the reputation and calibre of the author. These things make for the advance information which the public so eagerly seeks regarding its entertainment.

"Therefore to have as a basis to work upon and for the fulfillment of their highest expectations vehicles by such authors as Sir Anthony Hope, Elinor Glyn, Eugene Walter and Robert W. Chambers is encouraging, to say the least.

"Our producing organization, which has been practically intact for the past three years, joins me in welcoming these unusual opportunities, and we all feel the coming season will be the most satisfactory one in the history of the Selznick organization."

Selznick Pictures Sold Nearly 100% Throughout World

General Foreign Representative Sam E. Morris has been unusually successful in disposing of foreign rights of Selznick Productions. At the present writing there is not a place on the map which is not sold up except a few small countries in South America, it is announced. During the short space of time he has been abroad Mr. Morris has concluded contracts for the sale of the foreign rights of Selznick and Select Pictures in the following countries: France, Belgium, Switzerland, Spain, Portugal, Italy, Austria-Hungary, Poland, Czecho-Slovakia, Jugo-Slavia, Greece, Bulgaria, Rumania, Albania and Turkey.

Sam E. Morris

These sales, with the exceptions aforementioned, make Selznick Pictures 100 per cent sold throughout the world.

1922-23 Will See Greatest Progress

Producers' Efforts to Outdo One Another Will Have Beneficial Result, Declares Woody

By J. S. WOODY
General Manager, Select Pictures Corp.

The motion picture industry today has just reached the crest surmounting the toughest grade it has ever been asked to climb. As we pause at the top and look back over the arduous journey we have just completed, it prompts the hope that we will never again be compelled to make a similar pilgrimage.

Looking forward, it is quite apparent that we now stand on the very brink of the greatest cycle of prosperity ever conceived in the brain of the most confirmed dreamer. There is no great secret as to what will bring about this sudden and propitious change in conditions. It can be explained by three simple words—truly great pictures.

I predict for the season of 1922-23 the greatest improvement in the quality of motion picture entertainment attained since the advent of the multiple reel. The

John S. Woody

public will enjoy one great attraction after another, well into the New Year; all of our old patrons—augmented by a host of new friends—with increasing confidence will attend the theatres until the box offices literally hum with activity and the old S. R. O. sign again becomes a permanent fixture.

For the last six months every producer of any prominence whatsoever has been busily creating pictures especially designed to satisfy the public's abnormal appetite for productions worth while—each striving to outdo the other, in a frantic rush to fabricate something surpassingly great and distinctive.

This laudable activity is the saving influence—for this reason alone our business will advance once more. And so it must need be with every form of entertainment. To lapse into the vernacular, "give them the goods" and they'll respond—whether it be pictures, circuses, boxing, baseball or racing.

Boxing, even at the height of the season, amounts to nothing in New York unless the attraction is there. The unknown display their fistic ability to empty chairs, despite a population of eight million. But give them Benny Leonard at any time of

Morris Kohn

the year and you'll have to pay the speculator's premium on the tickets.

Then again, why did people journey from the four corners of the nation to Latonia to see Morvich defend his crown against real contenders? And why is stock on both St. Louis ball clubs now worth many times what it could be obtained for up to this season? The Boston teams are not drawing a corporal's guard anywhere, but what a difference there would be if either Boston club has as players Babe Ruth and a few other stars. Boston wouldn't have a park big enough to hold the crowds.

Our country today undoubtedly is a bit more prosperous than it has been, but this will mean but little to the box office unless we have real honest-to-goodness attractions. P-I-C-T-U-R-E-S the biggest and best they have ever seen—that's the way to spell salvation. There's your tonic for our old customers' jaded appetites: they'll gorge themselves and come back for more—and there'll be an abundance to serve.

Select's offerings for the season of 1922-23 will include stories from such distinguished authors as Sir Anthony Hope, Elinor Glyn, Eugene Walter and Robert W. Chambers. The program will also include a production which will mark the return of Theda Bara to the screen.

An excellent example of the manner in which Select proposes to produce its forthcoming offerings is the first production to be made "Rupert of Hentzau." In the cast of this picture are Elaine Hammerstein, Eugene O'Brien, Conway Tearle and Owen Moore.

Here you have a really famous author, a widely read story and a truly all-star cast. Every one of Select's Sixteen for 1922-23 will have the same.

Select will not be confined to the releasing of the Selznick product and is at the present time engaged in preliminary arrangements for the handling of a series of special productions to be made by three of the really well-known directors of the industry. From these men we will get a series of specials in every sense of the word. They will produce independently and though each of them has been heretofore noted for extravagance and lavishness in production it is promised their pictures for Select will exceed all previous efforts.

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See article on Reciprocal Insurance in Exhibitors Trade Review, April 29th issue, Page 1537

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

"Lost in a Big City" Nearly Complete

Arrow Super-Special, Produced by Makers of "Ten Nights in a Barroom," Expected to Do Big Things

One of the important announcements of the Fall season is that Arrow is to distribute "Lost in a Big City," a super-special made from a play known and loved by the theatre-going public for many years.

N. S. Woods, the author, was himself one of the famous figures of the American stage. Later he became equally famous as the author of successful melodramas of which "Lost in a Big City" ranks as one of his greatest achievements.

Of equal interest to exchangemen and exhibitors will be the news that this production is to be made by the same organization which created "Ten Nights in a Barroom."

Blazed Trail Productions, Inc., is now nearing completion of this picture which, according to every indication, will be an even greater success than its initial production. In the first place, the adaptation was made and the scenario written by L. Case Russell, the author who did so much towards making "Ten Nights in a Barroom" the success it proved. Equally important is the fact that John Lowell will play the stellar role in this picture. Supporting Mr. Lowell will be Baby Ivy Ward. Thus exchangemen and exhibitors will have the same combination that they had in "Ten Nights."

The director is George Irving, who has made many Metro successes. The photography will be in the hands of Joseph Settle, whose work was so favorably commented upon in "Ten Nights." In the supporting cast there will be Jane Thomas, Charles Beyer, Charles Mackay, Leotta Miller, James Phillips, Edgar Keller and Evangeline Russell, a young woman who, while new to pictures, is, according to advance reports, one of the finds of the year.

Unpleasant Role for Rubye De Remer in John Clymer Story

It is difficult to review a picture in the manner its producer, its buyers and the exhibitors who may be interested in it are entitled to have it reviewed when the reviewer is looking on a copy that has been subjected to forty-two eliminations where the National Board of Review passed it unmangled. Such is the record in the case of "The Unconquered Woman," which was seen by the writer after the New York Commission had got through with it. It is to be assumed that as a dramatic product the subject has not been improved for the exhibitors in New York State.

The production, which is being distributed by Lee & Bradford, was directed by Marcel Perez for the Pasha Film Corporation, and measures 4611 feet in length. John B. Clymer is the author of the story.

Rubye De Remer is the featured player, in a role that is difficult and one that makes strong demand on the emotions. It is not a pleasant part by any means, Miss Remer's position throughout the course of the story being one of difficulty and of continually combating opposition.

There are strong contrasts in the story, in the shift of the locale from the snowy north to Greenwich Village. There are gay parties in the house of Ronoff, played by Fred Jones. It is here that Devereaux, interpreted by Walter Miller, meets his supposed wife, now thoroughly in love with the man she met in the woods.

There is a young son which in the denouement is declared to be the child of Devereaux, a statement rather difficult of reconciliation with the known long absence of Devereaux and the separation of its father and mother prior to the marriage with Ronoff; and the latter among his shortcomings is not credited with a lack of worldly wisdom.

The picture is well played. In spite of its gray atmosphere it possesses strong moments, and not the least of these are those wherein the humiliated wife takes a "cat" from the wall and mercilessly drives from her house the lightheaded guests of her rakish husband—and the succeeding tragedy which opens the door to coming happy days. G. B.

Wyndham Standing, starring in "The "Jellyfish," supported by Dorothy Mackail. Producers Security release.

"Peaceful Peters" Is a Corking Western

We have seen the first of the William Fairbanks series of westerns which Arrow is to distribute. "Peaceful Peters" will stand up in any company of western subjects, and we are not barring anybody or any brand. If the remainder of the series are 75 per cent as good as "Peaceful Peters" the exhibitors and the photoplay public that follows this particular style of productions will have something to tie to. G. B.

Fifteen Territories Have Bought Warner Series of Features

The big deals recently made by Warner Brothers with representative showmen throughout the country assure first-run bookings of the entire series of seven forthcoming Warner pictures.

Finkelstein and Rubin will show the pictures throughout their chain of theatres in Minnesota and North and South Dakota; Balaban & Katz will give the pictures first run showings in Northern Illinois, Spyros P. Skouras in St. Louis, A. H. Blank in Iowa and Nebraska, H. Lieber in Indiana, Independent Film Corporation, Philadelphia, is negotiating with the Stanley Circuit; A. M. Fabian in Northern New Jersey, Regal Films Ltd. throughout Canada, Franklin Film Company in the New England states, Skirboll Gold Seal Productions in Ohio, Joe Skirboll in West Virginia and Western Pennsylvania; L. K. Brin in the Northeastern states, E. G. Tunstall in Wisconsin, S. & O. Pictures on the west coast, and M. Mitchell throughout the south.

To Feature Arthur Trimble in Series of Two-Reelers

Three completed two-reel productions featuring five-year-old Arthur Trimble will be ready before screening for release contract will be attempted, according to Director Frederick G. Becker, who is now hard at work on the second of the contemplated series of twelve pictures.

"The Strange Adventures of Prince Courageous" will consist of twelve stories from the pen of Robert Lee, and will take Arthur Trimble back to the days of knighthood. A touch of fairies and witches will attract the children to this series, states Mr. Becker, but an appeal to adult patrons will not be sacrificed to this end.

Exhibitor Lauds "Rags to Riches"

The first preview presentation of the Warner Brothers' picture, "Rags to Riches," featuring Wesley Barry, at the Symphony Theatre, Venice, Cal., elicited praise from the Los Angeles Motion Picture Bulletin and Clem Pope, of the Symphony. The preview was given before a large audience of picturegoers.

Mr. Pope remarked after the picture was screened: "It is one of the best pictures this year."

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and
NELLIE BURT
in
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Schulberg Outlines Production Plans

"Ching, Ching, Chinaman" to Follow "Rich Men's Wives," With "Thorns and Orange Blossoms" Now in Preparation

"Detailed plans for our features to be released shortly are maturing rapidly," announces B. P. Schulberg, president of Preferred Pictures and vice president of the Al Lichtman Corporation, which is handling the distribution of his products.

"About six weeks after the general release date of 'Rich Men's Wives,' set for September 1, we will have ready for the public our second offering, the screen version of Wilbur Daniel Steele's prize story, 'Ching, Ching, Chinaman,' which Tom Forman is directing. The complete cast, headed by Lon Chaney, Harrison Ford and Marguerite De La Motte, has already been announced.

"The release of the Gasnier production of 'Thorns and Orange Blossoms,' featuring Estelle Taylor, Edith Roberts and Kenneth Harlan, will follow closely upon the Steele story. Work on Bertha M. Clay's famous novel is already well under way.

"The next feature will be 'Are You a Failure.' This is a screen original written by Larry Evans, a magazine writer of wide repute, which is bound to be a powerful film story. Tom Forman will direct it. Harrison Ford will have the leading masculine role.

"We will probably schedule 'The Hero,' Gilbert Emery's play in which Richard Bennett starred, to follow. According to our present plans, Gasnier will direct it, and we are attempting to secure the services of a stage actor of wide prominence for the title role.

"We feel that these four productions will be ample to establish our policies firmly with exhibitors. We hope to announce the acquisition of several other famous plays before long."

"Why Do Men Marry" First of Six Films With Edy Darclae

Edy Darclae, who is featured in the Unity production, "Why Do Men Marry?" received her dramatic training mainly in Europe. She studied for the operatic as well as the dramatic stage and has appeared at leading theatres and opera houses of the largest cities on the continent. Her delineation of the leading feminine role in the big Fox special production of "Nero" established her in the favor of those who saw the picture.

Film men who have seen her first actual starring vehicle, "Why Do Men Marry?" have expressed the view that Miss Darclae may be a well known luminary inside of a year.

"Why Do Men Marry?" is the first of six productions in which Miss Edy Darclae will be starred by Unity Productions. The actress also will appear in "Sant Ilario," Henry Kolker's current production.

Export and Import Announces "Othello" With Emil Jannings

The Export and Import Film Company announces that in conjunction with David P. Howells it controls the American rights to "Othello."

It is stated cutters are now at work on the feature, which is at present in ten reel form, but that the picture is being re-edited and cut down to come within the scope of program presentation.

It is said a Broadway run has been assured "Othello." Emil Jannings, star of "Deception," "Loves of Pharaoh" and "Passion," is the featured player. The cast is said to include top-rank continental stars.

Eastern Film Issues Feature With Chinese Theme and Settings

"The House of Darkened Windows," released by the Eastern Film Corporation, is a Chinese melodrama dealing with a young American college man's experience in China, following the Boxer uprising, and solves the mystery of the disappearance of a prominent New York exporter, his wife and infant child.

Lark Bronlee as Peach Blossom, Richard Martin as Jimmie Sheldon, William Crowell as Chin Goy, Joseph Chaile as Chin Foo, and M. A. Kelly as Hop Sing are the leading members of the cast. Special interior settings of a Chinese village and pagodas were built. The picture was directed by A. B. Heath.

A distinction of the drama is that the principal members of the cast all played in Chinese stage successes, current until comparatively recently. "The House of Darkened Windows" is said to be strong melodrama.

Work on "Only a Shopgirl" Beginning at C.B.C. Studio

Plans for the production of "Only a Shopgirl," the second of C.B.C. Film Sales Corporation's series of Six Box Office Winners, are being rapidly completed and production will be under way almost immediately.

"Only a Shopgirl," like "More To Be Pitied," will be an all-star picture, no one player being featured above the others, but the entire cast, including the best players available, will be selected for the prominence of their names, their popularity with the public—and, most of all, for their aptitude and fitness for the various characterizations of the story.

"Only a Shopgirl" is also one of the Charles E. Blaney stage successes.

To Star "Fatty" Karr in Comedies

"Fatty" Karr, who has appeared in several important pictures is to be the star of a series of two-reel comedies produced by Bruce Mitchell and distributed by Franklin E. Backer. The first comedy will be ready for release by Nov. 1.

Federated Film Exchanges
BROADCASTING

TUNE IN (FFE)

Picture-Art Sales to Reissue "Hits"

Company Announces Initial Group of Five-Reelers in Which Are Featured Many Players of Present Day Note

The Picture-Arts Sales Corporation, Inc., a newly formed motion picture sales company, has just announced the immediate release of a group of strong five-reel pictures for the state rights market. The pictures are the pick of various producing company successes of several years ago, and have been re-edited and retitled and otherwise brought up to date for re-issue. The films feature such stars as Lon Chaney, Elaine Hammerstein, Dorothy Phillips, Hobart Bosworth, Rupert Julian and others.

Maurice Pivar, manager of the new concern, asserts he will release his product in groups of eight. The first group consists of the following pictures:

"Two Men of Sandy Bar" by Bret Harte, starring Hobart Bosworth; "The Place Beyond the Winds," starring Lon Chaney and Dorothy Phillips; "The Co-respondent," adapted by Ralph Ince from the popular stage play; "The Bugler of Algiers" by R. H. Davis, starring Rupert Julian; "Fast Company," starring Lon Chaney and Franklyn Farnum; "From Broadway to a Throne," with Carter De Haven; "The Sundown Trail," starring Monroe Salisbury; and "The Terror" by Raymond Wells, featuring Jack Mulhall and Virginia Lee.

It is to be especially noted that these pictures, although bettered and brought to date, are being reissued under their original names.

"The Picture-Arts Sales Corporation has selected these pictures with great care," says Mr. Pivar. "They represent the very best of hundreds of popular films. There is nothing oldtimey about them. Only those have been chosen which pass the test of present day production standards.

"They are all well directed pictures made by popular stars from stories written by well known authors.

"Within a few weeks I expect to announce to the state rights field another group of eight of similar merit at similar give-away prices."

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"Arrow Month" Is Going Strongly All Over the Country

"Arrow Month" is reported to be progressing favorably in every section of the United States. J. E. Segal of Commonwealth Film Corporation wrote to the home office of Arrow that many important dates had been set in on different Arrow productions which Commonwealth is handling in New York, among which he named: "Back to Yellow Jacket," "Headin' North," Loew Theatres, Fox's City Theatre; "A Motion to Adjourn," Loew Theatres, Newark Theatre, Newark.

This is but one of a score of similar letters which Arrow has received since inaugurating the September drive, and is cited as being typical of the spirit in which the Independent exchanges and exhibitors are meeting the request for co-operation.

"The Curse of Drink" Is Stern Melodrama With Moving Finish

There is a genuine kick in the finish of L. Lawrence Weber and Bobby North's "The Curse of Drink," now being state righted by these two distributors. It is a happy ending in all truth, all the happier by reason of the gray atmosphere that has clung to the story from its beginning. It is not a pleasant story, but it is a gripping one. There is no let-up in the interest from the flashing of the initial title.

Two characters stand out, those of Bill Sanford, the engineer who through drink is demoted from the best run on the road to skipper of a switch engine, and of Ruth, his daughter, in love with the son of the president of the road and who when told by the latter the young man will not be permitted to marry the daughter of a drunkard resigns her position as stenographer to the father. The first is powerfully played by Harry T. Morey. He has played many better parts, but never has he better played any part. Marguerite Clayton is the one on whom falls the characterization of the daughter; and her work will enhance her reputation.

George Fawcett, rare and lovable old player, has a rather brief and altogether disagreeable role as a purveyor of bootleg stuff. Brinsley Shaw is the superintendent of the road, a partner of the bootlegger, who in order to more easily win Ruth brings about the discharge of her father after supplying the latter with liquor. Edmund Breese is the unyielding railroad president who threatens his son with disinheritance if the marriage becomes a fact, but who, after his life is saved through the courage of Ruth, about faces and does the handsome thing, does it in a manner that will get under a hide that ordinarily is classified as tough. Albert Barrett is the forceful son of the president. Miriam Batista is effective as the little daughter of the engineer.

"The Curse of Drink" is stern drama. There is a minimum of pathos in the development of the story, but if Harry O. Hoyt, who directed the subject, aimed to "send them out smiling through the tears," it may be said he fully succeeded. G. B.

"Brass" and Story by Fitzgerald Are in Work at Warners'

With the completion of the second Wesley Barry picture, "Little Heroes of the Street," under the direction of William Beaudine, Harry Rapf and S. L. and Jack Warner began immediate preparations on "Brass," the Charles G. Norris' novel of marriage and divorce, and "The Beautiful and Damned," the novel by F. Scott Fitzgerald.

The prominent members of the cast for "The Beautiful and Damned" include Marie Prevost, in the leading feminine role; Kenneth Harlan as the male lead, and Tully Marshall, Louise Fazenda, Allen Percy, Clarence Burton and Jimmy Morrison. Sidney Franklin is directing.

Louise Fazenda, a comedienne of exceptional ability, has appeared in many Mack Sennett comedies. A number of her latest screen plays are "Back to the Kitchen," "The Foolish Age," "Down on the Farm," and "Married Life."

Jimmy Morrison played for Vitagraph for six years, and some of his recent screen plays are "Black Beauty," "Sacred Silence," "When We Were Twenty-One," and "Sowing the Wind."

To Blanket New York With "More To Be Pitied" Posters

A big twenty-four sheet campaign that will cover New York City and the Greater New York territory is one feature of the exploitation being planned on "More To Be Pitied" by the Apollo Exchange.

Bobby North, of this company, which has distributing rights to the Greater New York territory on the first of the C.B.C. Film Sales Corporation Box Office Winners series, announces that he has already contracted for some of the most prominent and valuable twenty-four sheet stands throughout the city and the upper part of the state and that these will be posted shortly with exceptionally effective displays. The twenty-four sheets lend themselves especially well to this kind of display, according to Mr. North, as they are of the bright, bold design in keeping with the spirit of the picture itself.

Hope Loring Collaborating

The name of Hope Loring will appear as a collaborator with Eve Unsell on the script of "Ching, Ching, Chinaman," Wilbur Daniel Steele's prize story which Tom Forman is directing for Preferred.

Available on Independent Market

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September Release

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SIDNEY MASON
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FOOLISH TWINS
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for
October Release

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"WHY DO MEN MARRY?"

INDEPENDENT EXCHANGEMEN: Do you agree with these answers?

QUESTION. What is the greatest magnet for your theatre front to "bring them in"?
Answer. The name of a *great star* or a *title that intrigues.*
QUESTION. Are there enough of these great stars' names to "go round"?
Answer. No—their pictures would not keep theatres open because their productions are too infrequent; and you pay high for these names when you get them.

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Is "WHY DO MEN MARRY?" a title that would "bring them in"?

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Edy Darclea, featured in this picture, created a furore in the leading feminine role of "Nero," and she will appear in Henry Kolker's "Sant Ilario," a current production. The story of "Why Do Men Marry?" makes a highly interesting picture. It has what your audiences want after you get them in—something different. It also has what they have had before but of which they never tire—extreme fashions, elaborate settings, convincing action and a strong LOVE STORY.

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Form Lustre Photoplays In Wheeling

West Virginia Company Plans to Make Twenty-six Two-Reelers as Well as Full Length Feature Productions

The Lustre Photoplays of Wheeling, W. Va., is preparing to release its product to the state rights exchanges immediately. J. W. Foster, vice president of the company, who is in New York, states that practically half the territory has been sold. The company has completed five two-reelers in Texas and three in Wheeling as a part of a program of twenty-six subjects. Practically all of these will have a western atmosphere.

Also it is the intention of the company to make five-reel pictures, work on which it is expected will be started within the next sixty days. These also will be of western type. Mr. Foster said present plans contemplated the organization of a second production unit and possibly a third, all of which will be accommodated in the West Virginia studio.

The company is incorporated under the laws of West Virginia. Its officers are: President, E. S. Romine, president of the National Pump Manufacturing Company; vice president, Mr. Foster, the organizer of the company; treasurer, Fred G. Strohman, director in the United Bakeries Corporation and of the Citizens-Peoples Trust Company; secretary, S. M. Noyes, a Wheeling attorney.

Robert Carson, of New York, is the director. Ollie Leach is in charge of the camera work. Judith Jordan, winner of the 1920 fame and fortune beauty contest, heads the present cast.

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Clune Film Exchange Reorganized, Seeks Added Productions

The Clune Film Exchange, which bears the name of W. H. Clune, one of the foremost showmen of the country, has been reorganized with the consent of the Corporation Commissioner of California, and an issue of $75,000 of preferred stock bearing 8 per cent interest has been approved for the purchase of new pictures. The common stock has been approved at $100,000.

The exchanges are situated in Los Angeles and San Francisco, and are distributing in Arizona and Nevada and the Hawaiian Islands. The exchanges recently have been reorganized through the acquisition of new pictures.

The Clune Film Exchange is now on the market for the addition of some first-class productions capable of booking in first-run houses in its territory.

"More To Be Pitied" Set for Opening in Altoona's Victoria

Assured of the success that will greet "More to Be Pitied" territorial holders are making haste to release it in their states, and word comes through from the various offices of big premieres that are to take place on it during September.

Following the announcement of the booking of the first of the C.B.C. Film Sales Corporation Box Office Winners series at the Randolph Theatre, Chicago—where it is, incidentally, the first state rights picture ever booked in that house—comes word from Quality Film Corporation of Pittsburgh of a deal with one of the finest houses in Pennsylvania.

Quality will open the production for a run at the Victoria Theatre in Altoona, starting Sept. 25.

Starlight Park Is Leased For Season By Storey Pictures

Storey Pictures, Inc., has leased Starlight Park, the twenty-eight acre amusement ground at 177th street and Bronx River, including the dance palace and other buildings, athletic field and large swimming pool to be used as a motion picture studio for its own productions and for other companies.

The work will be done in the amusement park between the closing of the regular season of the park, September 10, until next season's opening, April 30.

Storey Pictures, Inc., will start work on a series of two-reel comedies with Gladys Westby, a comedienne who arrived here from London, England, two months ago, and work also will be resumed on the series of Burlesque Photoplays, featuring Elsie Davenport, to be released by Storey Pictures, Inc., for the state rights market.

Edy Darclea, Unity Star

Hines Smashes Car Bumping Train In "Sure-Fire Flint"

C. C. Burr, producer of Johnny Hines latest six-reel feature, was particularly elated this week when four prominent exchange men who had bought "Sure-Fire Flint" for their respective territories extended their congratulations to the producer-distributor after viewing a private showing of the production. Peculiarly enough these same exchangemen, who had bought "Burn 'Em Up Barnes," Johnny Hines' first starring vehicle, expressed themselves as being of the opinion that "Sure-Fire Flint" surpassed the first picture in action, story, cast and box office appeal.

Particularly heartening to C. C. Burr was the manner in which some of the big moments of this six-reeler went over. The first of these was where Hines, driving Bob Burman's old racing car at breakneck speed in his attempt to make connections with a fast moving train, misjudges his distance by a fraction of a foot and crashes into the locomotive tender full tilt with the car.

The auto is seen smashed to bits with Hines barely escaping fatal injury from his hazardous feat. There was no recourse to trick photography to record this scene, for the actual smash-up is as realistic as any real wreck could possibly be.

Prints on "Sure-Fire Flint" are now being rushed and should be ready for distribution to all exchanges within the next ten days.

New Service in Music Rolls

The New York Music Roll Exchange announces a new service for exhibitors, the renting of musical settings for features. This will make available a complete setting for the larger productions as these are released. H. M. Hull, president of the company, quotes a letter from C. B. Sawyer, president of the Vaudette Theatre Company of Brewton, Ala., in which the latter expresses his thanks for the service he had received on "The Four Horsemen."

Burr Re-Enters Two-Reel Comedy

Production Already Started on New Series under Old "Torchy" Staff with Players Headed by Raymond McKee

With the announcement this week that Producer C. C. Burr had signed Raymond McKee to appear as the male star of the new series of two-reelers to be known as "All-Star Comedies," this producer gave expression to his belief that the two-reel comedy is invaluable to the exhibitor and deserving of concentrated thought in production.

Production on this series has already been started at Burr's Glendale Studio under the guidance of the same production staff that was responsible for the success of the "Torchy" comedies. Just which other players will appear in this new series has not as yet been divulged.

Authoritative reports indicate that Burr has contracted for the services of two other nationally established box office stars, which should make this series one of the best bets of many a year.

The male lead of C. C. Burr's new venture, has been on the stage since he was three years old. As a youngster of fourteen he was starred in one of the old melodramas, following which he played many roles in the dramatization of Robert Louis Stevenson's plays. Then followed an opportunity to play with Robert Hilliard in "A Fool There Was." Musical comedy claimed him for two years. Then he added further to his experience by appearing in stock for a year at the Alhambra Theatre in Chicago with the Edison Company. He played for two years.

The player has just completed a starring engagement in "Down to the Sea in Ships."

What Seattle Exchange Men Are Doing

Seattle has but one woman Moving Picture Exchange owner. She is Mrs. Nina R. Snyder, of the Seattle Film Exchange. She has been operating successfully for four years. Mrs. Snyder's seventeen year old son, who was graduated last June from Broadway High School, is also interested in the moving picture business to the extent of owning six scenics, and knowing a good bit about the business. In addition to this, Young Snyder is a "go getter." As Sergeant Loyal T. R. Snyder of the Citizens Military Training Camp, Camp Lewis, during the past month, in the aerial service and rifle shooting, he was one of four boys selected from six hundred to go to Camp Perry, Ohio, for an additional month's training and to enter the shoots there, which are scheduled for September 27 and 28. Sergeant Perry will enter the University of Washington this fall in the law course.

* * *

Ernest E. Van Pelt, special representative for Sacred Films, which are distributed in the Pacific Northwest by De Luxe Feature Film Co., is in Seattle arranging for showings of Sacred Films here.

* * *

Greater Features, Inc., announces the purchase of the 1922-23 series of Hall Room Boys comedies, consisting of twenty-six two-reel releases. This company has handled all previous Hall Room comedies, including the original series in 1919, and feels great confidence in the quality of the product and its popularity both with the trade and the movie fans. The new series is released through C. B. C.

* * *

E. Marshall Taylor, who has been with Jensen & Von Herberg in Portland, Bremerton, and Wenatchee, and is well known in moving picture circles, will cover Montana as special representative for DeLuxe.

* * *

Educational's "The Battle of Jutland" hung up a record during a week in Seattle. According to Joe Muller, manager of the Palace Hip, one of the Ackerman & Harris string of houses, it brought him the best business of the entire year.

* * *

R. A. Hawkinson, who has been with First National in Seattle, has joined the local Educational force. He will cover Montana.

* * *

L. K. Brin, who owns the Kwality Exchange, distributors of Warner Brothers Product in the Pacific Northwest, has been visiting the key cities of Montana, and reports conditions improved.

* * *

Barney S. Rose, who has been with Arrow in Denver, has been transferred to the Seattle office, from which he will cover Washington and Oregon.

Al Lichtman To Be Guest At Charnas' Series Of Banquets

Al Lichtman, president of the Al Lichtman Corporation, distributors of Preferred Pictures, recently returned from a tour of the country that took in all sections except the South, and on Thursday of last week left for New Orleans to hold a conference with E. V. Richards, general manager of the Saenger Amusement company and owner of the Lichtman Corporation franchise for eleven Southern states. It is more than likely that he will not return for another week, as he is booked for honors at the hands of Harry Charnas and the exhibitors of Western Pennsylvania, Ohio and Michigan in a series of four dinner dances, beginning Sunday, Sept. 10, as stated in our issue of last week.

At each of the gatherings in the four cities on the Charnas circuit "Rich Men's Wives," produced under supervision of Ben Schulberg, for initial release by the Lichtman Corporation, will be screened.

Sam Grand Will Immediately Issue "The Jungle Goddess"

Sam Grand, who purchased the New England rights to the Export & Import Film Company serial, "The Jungle Goddess," and who expected to release the wild-animal film in October, has now announced he will release the Selig thriller immediately.

Business has been improving so rapidly in the East that Mr. Grand decided to start the fall season off with the serial instead of holding it.

Louis Auerbach, of Export and Import, stated that his company would co-operate with Grand to get his exploitation under way.

The newspaper publicity campaign on "The Jungle Goddess" is now well under way. During the past two weeks sixty-one newspapers featured a half page illustrated article on the serial. In addition to this other syndicate matter on the Selig film is being distributed.

FitzGerald to Have Charge of All Belasco Productions

Dallas M. FitzGerald, recently with Metro and Universal, has been engaged under a long contract to direct and assume full charge of production for the Belasco Productions, Inc., of San Francisco.

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Short Subjects and Serials

Century Announces Season's Program

Various Series Besides Fairy Tales Will Feature Lee Moran, Baby Peggy, Johnny Fox, Queenie and Brownie

The fall announcements of Julius and Abe Stern regarding their Century Comedies contains beside some novel film material notice of a radical change in the manner of booking their product. Instead of selling the fifty-two comedies as the product for the entire year they will be offered the Brownie series, the Lee Moran series, the Queenie series, the Johnny Fox series, the Baby Peggy series and the special feature Century Fairy Tales starring Baby Peggy.

The comedies also will be offered in blocks of twelve in a variety of choice, with the exception of the Baby Peggy pictures, which are not included in this classification.

The Special Feature Century Productions are fairy tales with Baby Peggy as the heroine. The first of these, "Little Red Riding Hood," will be released November 6. In due course of time "Jack and the Beanstalk" and "Hansel and Gretel" will be put on the market, while scenarios are being written and scenery built for the remainder of the series. Although these special features are two-reelers, no expense has been spared to give them the same artistic finish as a five reel production. Some of the scenes are hand colored. Special press books and exploitation ideas will be sent out for the first time in the history of Century Comedies in order to assist the exhibitor.

Besides the units named, there will be a series of novelty pictures such as all dog, all animal, and all child casts including Maudie the Mule and Rosie the Monkey, and otner talented four footed performers.

The directors will be Alf Goulding for Baby Peggy, Arvid Gillstrom for Brownie, and Lee Moran, and Al Herman for the comedies where animals are employed.

Pathe to Release Short Photoplays from Kiser Studios

Pathe announces the closing of a contract with the Kiser Studios, Inc., of Portland, Ore., for the distribution of a series of novel photoplays in one or two reels, releases to begin late this Fall. These new examples of Pathe product are described as striking a fresh note of absorbing realism. The three subjects thus far delivered are called, "The Price of Progress," "The Royal Chinook" and "Fleeced for Gold."

The Kiser Studios, Inc., enterprise represents—according to George Morton Vinton, Director of Distribution, who spent a large part of August in New York—the development of an idea in motion picture production which has the hearty support of the heads of a number of the most important West Coast industries. "This," said Mr. Vinton, "is owing to the remarkable fidelity and thrilling realism with which gigantic operations of men and machinery are depicted in motion picture productions designed solely for absorbing public entertainment."

Previewing Kiser Studio features in a recent article, the Sunday Oregonian says: "These Pictures are both scenic and educational, but they are infinitely far removed from the drab and dry variety that we are often compelled to sit through. Not so long ago Fred Kiser was discouragingly warned that 'it couldn't be done in Portland.' Well, it has been done—and done to the credit of Portland."

Educational Issues Warren Newcombe's "The Enchanted City"

"The Enchanted City," the beautiful work of art by Warren A. Newcombe which has created such an impression because of the forecast it carries of greater things for the screen, will be released within a few weeks by Educational Film Exchanges, Inc., by arrangement with Howard Estabrook.

This single-reel subject was shown on Broadway, at the Rivoli Theatre, and following this run has received from magazines, newspapers and trade publications a flood of enthusiastic praise as a new type of picture which, as one critic expressed it, "establishes a new standard of comparison for moving pictures."

"The Enchanted City" is a love fantasy, the story of a dream told by a youth to his beloved as they sit on a cliff by the sea. The story is told with a series of beautiful paintings by Mr. Newcombe.

Mr. Newcombe, a member of the Boston Guild of Artists, who is well known throughout the art and magazine field, is a striking example of a distinguished young artist turning to the moving picture as the best medium through which to express his creative ideals, turning his back on an already successful career to achieve even greater successes through the film.

Lloyd Hamilton in a scene from his first Hamilton Comedy, "The Speeder," for Educational release

Pathe Will Launch "Snub" Pollard as a Star September 17

In "365 Days," the two-reel comedy which Pathe has scheduled for release on Sept. 17, "Snub" Pollard is converted by Producer Hal Roach into a full-fledged star. Exhibitors who have played and picture patrons who have seen Pollard screened in several scores of one-reelers with Harold Lloyd are quoted by Pathe as manifesting active interest in published announcements that the one was so successfully following in the footsteps of the other. The long list of one-reel comedies featuring Pollard, with Marie Mosquini playing opposite, since Lloyd entered upon his multiple-reel career, are said to have further satisfied exhibitors that he was unquestionably real "star timber."

In Pollard's first two-reeler, "365 Days," previews are referred to as demonstrating Pollard's fitness for stellar honors. Never was a comic star kept so busy getting in and out of trouble.

As "the good grandson," with Marie Mosquini his "good wife," he is kept busy trying to avoid fights with all the other heirs, of whom "the hard boiled party," played by Noah Young, is the large, coarse and violent ringleader.

Fox Shows Initial Educational Films

Work of New Division, Which Will Be Issued to Exhibitors Sept. 24, Merits a Hearty Greeting

At the Fox offices last week there were shown to the trade the first examples of the work of the Fox Educational Division. It is the aim of the company to produce something unusual in an educational way, films that will be welcomed first by exhibitors for their entertainment and instructional value and later by institutions devoted to educational work.

Prior to the showing it was stated by Herbert E. Hancock of the Fox staff that it was the intention of the company to go into the out-of-the-way places of the earth in search of material that would prove to be unique and possibly sensational. It may be remarked in passing that in one of the subjects shown the cameraman certainly had obtained a sensational picture —that of old Vesuvius in eruption, undoubtedly one of the "hottest" close-ups ever photographed. It was stated that at the present time there is a cameraman in South America on the search for striking shots with an educational value.

The subjects, it was stated, will be released regularly beginning September 24. The lengths will vary from 500 to 1000 feet, being limited to the "natural" footage. Whether the periods of issue will be fortnightly or otherwise has not as yet been determined.

The subjects shown were "Volcanoes of the World," 1000 feet; "The Story of Ice," 700 feet, and "Alligator Hunting and Farming," 500 feet.

At the opening of the first there was shown a diagram of a volcano, in cross section, according to the theories of the best authorities, and an explanation of the probable causes of eruption. Then in order there were displayed airplane views of Popocatepetl, of Etna and Vesuvius, all of them from above the crater. As was stated, it was of the last named that a really remarkable series of views was shown. At one stage the camera was so close that succeeding lava-scattering explosions plainly were visible. Not content with sailing around the rim of the bowl the machine was driven through the smoke.

"The Story of Ice" shows the old and the modern methods of ice harvesting, the statement being made that 25,000,000 tons are cut annually to supply the demands of the United States.

"Alligator Hunting and Farming" showed in close-up the capture of a twenty-foot animal. Another hit that while it is not new to the screen always is interesting was the capture with bare hands of an alligator, the length of which at least equaled the height of the man who dove into the stream to locate the brute, capture him and land him in a boat, where he was tied.

The initial showing of the Fox Educational Division indicates its subjects will be welcomed by exhibitors.

"Come and Get Me" Is a Double-Reeler with a Lot of Kick

If you are looking for a swift two-reeler, something with a kick in it, go and get Leo Maloney in Pathe's "Come and Get Me." It is the most stirring two-part subject this writer has seen in some time. It easily comes within the definition of "thrilling." The picture is the second of the Range Rider Series.

Maloney has the role of the cowboy who gets into a jam with several of his mates when he takes the part of the owner's daughter. Later he is so "framed" by his antagonists that a charge of robbery is laid against him. It is when he makes his escape that he invites the crowd to "Come and Get Me," and starts on a stiff ride for the school house to say good-bye to the young woman over whom the fuss started.

There is some merry scrapping at the opening and later at the school house. The scenes in the ante-room where the bearded bad boy thinks he is going to kiss the schoolma'am good-bye before "lighting out" with some of her father's money is something out of the ordinary—the kind of stuff that brings a house to the edge of its chairs. The trapping of the big fellow by the foot when Maloney slips a lassoo through the transom and stands the former on his head will not tend to lessen the suspense. The entrance of the companions of the thief and their attack on Maloney will enhance it. The climax comes when the boss arrives with the "gang."

Altogether it is an unusual two-part western, one no exhibitor can afford to overlook giving a personal examination.

G. B.

Andree Peyre Completes Work in Roland Serial

Having finished her scenes with Ruth Roland in the Patheserial, "The Riddle of the Range," Andree Peyre sailed Sept. 5 for a six weeks' visit to Paris.

Miss Peyre's record on two continents as an expert and fearless young aviatrix, says Pathe, was fully upheld by the exciting part she and her plane played in filming the serial. She is now recuperating from an attack of appendicitis which confined her in a hospital for several weeks.

REVIEWS OF CURRENT SHORT SUBJECTS

TORCHY'S FEUD—Produced by C. C. Burr and distributed by Educational.—Johnny Hines is not quite so happy in his comedy in this story of the feud country as he has been with some of his stories with a city locale. The picture, which is in two reels, carries the tale of Torchy's efforts to discover the cause of the damage to a hunting lodge at Moonshine, Ky. It just happens he drops into a feud as well as a moonshine country—and as to the latter what part of the United States does not now come within the category?—and is kept busy dodging bullets. There are spots that are amusing, one of these being the barn dance in the mountains, where Torchy, after being entertained watching the natives perform is compelled to do his bit for the edification of the throng. And he does, too. He dances, but in a manner plainly novel to those about him.

PERILS OF THE YUKON—Universal serial.—"A Race for Life," as Episode 11 is entitled, is right up to the mark establish by this chapter play. All the way so far George Morgan has given us a regular serial, one that will stand comparison with the best. Perry Vekroff and Jay Marchant, the directors, also have done their work well. J. P. McGowan drops a megaphone for a while and shows his proficiency on the acting side by very forcibly portraying a conspirator. William Desmond in the leading role has finely held up his characterization. Laura La Plante, who plays opposite, has in serious work confirmed the very favorable impression she created in comedies. The closing of the present episode is a smashing fight, in which the balcony in the hotel lobby gives way under the impact of the scrappers.

MATINEE IDLES—Star Comedy, Universal release.—Neely Edwards and Bert Roach amusingly play their characteristic shabby genteel tramp roles, this time one of them employing a surreptiously acquired policeman's uniform to enable him to "arrest" his associate after he has "bummed" a meal. The tables are turned, however, when in the act of reciprocating the false policeman is called to do some regular duty and it is a full-fledged cop that takes in the penniless eater. It's a pretty good comedy at that.

PATHE REVIEW NO. 173.—Under the title of "The Alchemy of Sunlight" the Review shows with the aid of the camera the growth of plants from the seed. This is accomplished by means of the periodical recording "speed visibility" pictures. The great cathedral of Milan is shown from many angles, and interestingly. The Pathecolor section is devoted to the ocean grottoes at Morgat, Brittany, and contains some remarkable shots.

TRACKED DOWN—Two-reel western, released by Universal.—Art Acord is the featured player in a Northwest Mounted story that in its development gives indications for a few moments of following a well-beaten track, but there is a twist near the end which makes it a horse of an entirly different color. The picture is well played and will register as a worthwhile two-part western.

COUNT THE VOTES—Harold Lloyd reissue, Pathe.—Harold tries out his ability as a reformer in a tough district, not knowing the gang is laying for him. He defeats a throng of bad boys, however, when he swings on the hanging lamp and kicks them all into quiescence—and saves Bebe Daniels who has come to applaud and remained to shudder. A lively number.

CURED—Two-reel Century Comedy, released by Universal.—While Queenie the horse is named as the featured "player," really it seems that Rosie the monk is the animal entitled to the distinction. The comedy does not seem like either meat or strong drink for adults, but undoubtedly will be hugely enjoyed by children.

AESOP'S FABLES—Pathe release.—There's a balloon and arctic ice for a "background" of this exemplification of the centuries-old moral "Trouble and adversity are the true tests of adversity." There is the average sum of fun and nonsense in the number.

THE TIMBER QUEEN—Patheserial.—"Human Vultures," Episode 10, opens with a repetition of the incident where Ruth Roland fights with the steer. The chapter is fast, above the average, from beginning to end.

THE CHALLENGE.—Another of Max Fleischer's "Out of the Inkwell" Series. This subject has to do with a pair of prize-fighting performers who are as clever and as interesting as their predecessors.

BONE DRY—Hal Roach-Pathe Comedy. —Broad comedy featuring Paul Parrott in a tale of moonshiners that will amuse.

Live News of the West Coast

BY RENEE BEEMAN

COMPLETION of a deal whereby the Principal Pictures Corporation will produce eight features, three of which will be of the super type, has been arranged through Michael Rosenberg, secretary of the organization. Various stars of prominence are to be signed up for these films, some of them on a semi-permanent basis. The three special features will be directed by Irving Cummings, and will be known as the Irving Cummings Productions.

The cameras will start on a new story within a week, the title of which is "Chicago's Sal." It is an original by Harvey Gates, author of "Hell Morgan's Gal," "Hurricane's Gal" and other melodramic screen stories.

The first production to be completed by the Principal Pictures will be Elinor Glyn's spectacular narrative of studio life, "The World's a Stage," which Colin Campbell is directing. In the cast are Dorothy Philips, Kenneth Harlan and Bruce McRae among others.

The plans are to distribute from Los Angeles instead of from New York. Mr. Rosenberg believes in this city as being the logical point of distribution as well as production.

Among the pictures recently finished by Director Cummings are "The Man from Hell's River" and "Flesh and Blood."

Hampton Del Ruth, former Fox director and author, has contracted to supervise a series of five-reel comedy dramas at the Long Beach Studios, Calif., to be distributed by the American Releasing Corp.

The cast for the first picture includes Irene Rich, Alta Allen, Milton Sills, Tully Marshall and Henry B. Walthall. This picture, "The Marriage Chance," is scheduled for national release early in October.

Sid Grauman, of the Grauman Million Dollar and Rialto Theatres, Los Angeles, is offering his Symphony Concert Orchestra in four daily recitals. These will precede the usual shows being given at both matinee and evening performances.

The orchestra will be conducted by Constantine Bakaleinikoff, the young Russian whose work has gained him high praise from local music lovers.

Grauman also presents a Sunday morning concert before the matinee performance which is a big drawing-card in town and is looked upon with as much favor as the enjoyable Symphony Concerts given at the Philharmonic Auditorium, as each of the Grauman musicians is a finished soloist in himself.

The Los Angeles sales force of the First National Pictures, consisting of Manager W. E. Knotts, Assistant Manager Cris F. Glimm, Charles A. McVicker and Carl Drane left for San Francisco, accompanied by John McCormick, Western representative of First National. Mr. McCormick will speak to the assembled sales forces from Los Angeles, San Francisco, Salt Lake City, Denver, Portland, Butte and Seattle branches on the merit of the twenty-eight attractions that have been chosen for fall release.

L. O. Lukan, western district sales manager for First National has returned from New York and will outline to the assembled salesmen the sales policy for the coming season.

David Ingram Productions Company has entered the independent field and will start work this week at the Fine Arts Studios on a ,dramatic feature. Lloyd Ingram brother of the producer will direct. Announcement of the cast and the name of the feature will be made later.

"Thorns and Orange Blossoms," the popular story written by Bertha M. Clay, will be filmed by B. P. Schulberg for the Preferred Pictures Corporation.

The principal role will be played by Edith Roberts, who has lately been appearing in De Mille's productions. Formerly, she was a Universal star. The remainder of the cast includes Kenneth Harlan, Arthur Hull, Estelle Taylor, Carl Stockdale and Evelyn Selbie. Louis Gasnier will direct.

Schulberg is at present in Del Monte, Calif., with Tom Forman and his all-star company engaged in shooting exteriors for "Ching, Ching, Chinaman."

Announcement was made by Irving Thalberg of Universal, to the effect that Lon Chaney is to play the title role in Victor Hugo's "The Hunchback of Notre Dame," which will go into production at once.

"The Hunchback of Notre Dame" is to be a special production with an all-star cast and with a noted director at the helm. Perley Poore Sheehan, well-known novelist, is adapting the story to the screen.

"Dorothy Vernon of Haddon Hall" will be the next Mary Pickford vehicle. It will be, of course, a big costume picture as it is laid in the Elizabethan period.

She has purchased the rights to the Charles Major novel, and has paid one of the largest sums as yet on record this year. She will not begin work for some weeks as she feels it a departure from her customary photoplays and intends to give it very special attention.

As features of Goldwyn's "twenty big ones" for the coming season, Mr. Neilan is engaged on "The Strangers Banquet," Mr. Holubar has finished "Broken Chains" and Mr. Walsh is on the return voyage from Tahiti, where he has filmed the greater part of "Passions of the Sea."

Erich von Stroheim has started "Merry Go Round," his own story of Vienna during and after the war. Sets are more magnificent than used in "Foolish Wives" are being built. The Prater, Vienna's pleasure park, has been reproduced as a complete street. Other buildings are in construction, some of them accurate replicas of Austrian feudal palaces.

Norman Keery and Mary Philbin have the principal roles. Other players are Dale Fuller, Spottiswoode Aitken, Al. Edmundson, Maude George, Ceasar Gravina, Capt. Albert de Conti Cedassamare, Allan Sears, Col. Waverka of the Austrian Army and others. They will dress in costume received direct from Vienna.

Emile Chautard will direct a Universal-Jewel dramatization of "Forsaking All Others," a magazine sensation of Mary Lerner. The cast has not been announced. Chautard has recently directed "The Glory of Clementina" with Pauline Fredericks, and a Metro production with Billy Dove, "Country Love."

Frank Mayo has finished "The Altar Stairs" and begins production immediately on "The Hot Head." The second series of "The Leather Pushers" is under production under the direction of Harry A. Pollard.

Priscilla Dean is two-thirds finished with "Lady Raffles," a story written for her by Tod Browning, which he directs. Her next story will be "Drifting," a smashing colorful story of China for which Lucien Hubbard is writing the continuity. Tod Browning will direct.

Herbert Rawlinson is doing the best work of his career in "One Wonderful Night," Loius Tracy's famous novel. Lillian Rich, Dale Fuller, Joseph Girard and others are in the cast. Gladys Walton has finished "The Lavender Bath Lady." King Baggot directed. "Ridin' Wild" is starring Hoot Gibson with Edna Murphy in the leading feminine role. Gibson has just finished "The Lone Hand."

J. P. McGowan is preparing "Around the World in Eighteen Days," a modern version in serial form of Jules Verne's classic.

Finis Fox is busily engaged in getting his recently completed film, "The Bishop of the Ozarks" in shape for distribution.

Charles J. Hall and son have finished their production of "Loyalty" and the film is now being edited and titled.

Johnnie Walker's starring vehicle for R-C will be Johnston McCulley's "Captain Fly-by Night," a tale of the early days in California and said to be even more superior to this author's previous success, "The Mark of Zorro," utilized so splendidly by Douglas Fairbanks. Young Johnny will portray a dashing calallero whose offices are anywhere along the famous California highway, the Camino Real and whose business is the rescuing of seductive senoritas.

Elmer Pearson, general manager of Pathe Exchanges, Inc., arrived in Los Angeles, bringing welcome news of a general revival of the motion picture business throughout the country.

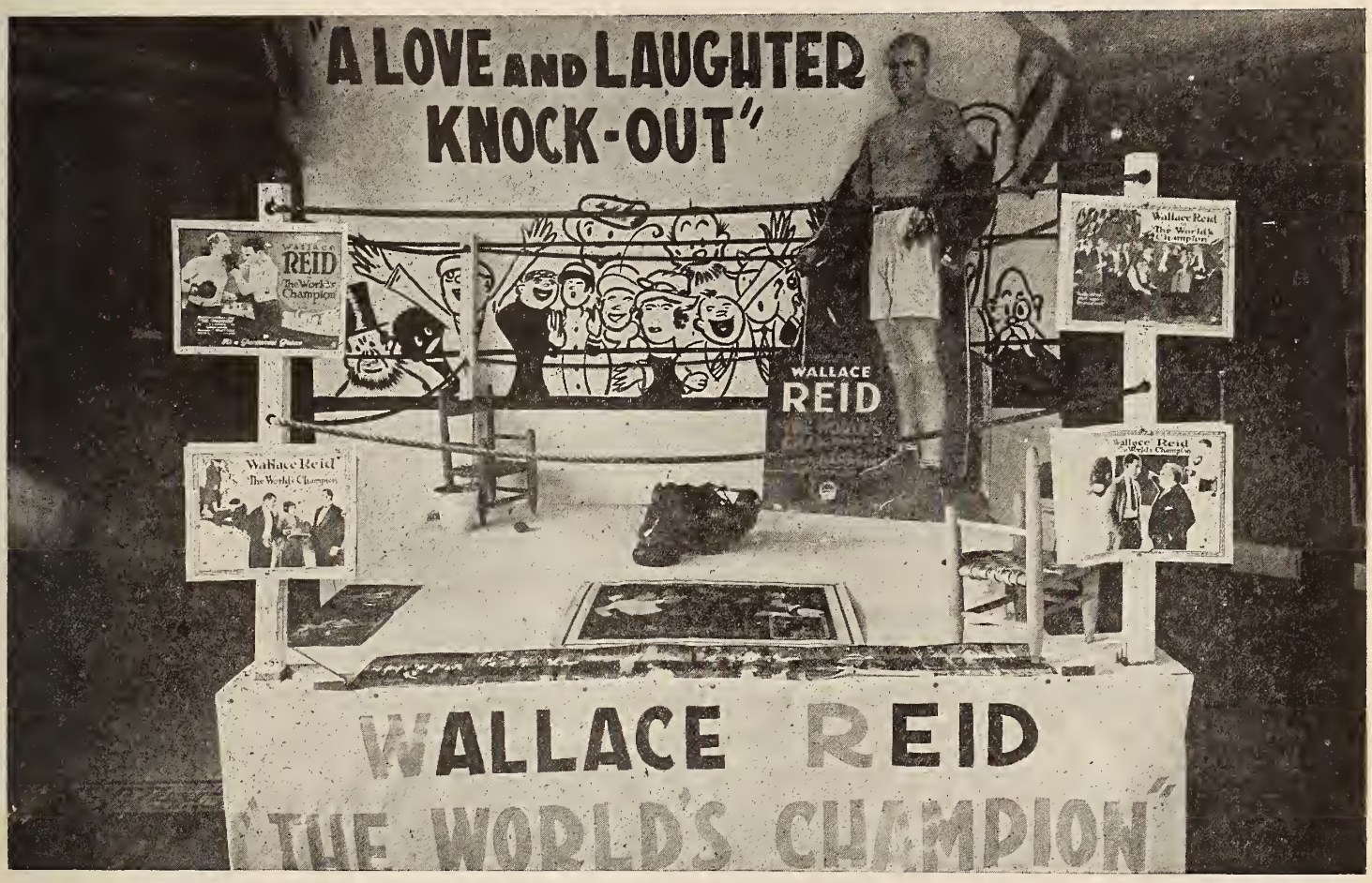
Mr. Pearson's primary motive in coming to the film capital is to discuss with Hal Roach and other Pathe producers prospects for the coming season, and to enlarge on the production activities of the various Pathe units. Roach is working four companies for Pathe.

Heinrich Hammer, for 17 years conductor of the Symphony Orchestra of Washington, D. C., is in Los Angeles preparing the musical score for Congressman Milford W. Howard's Southern drama, "The Bishop of the Ozarks" which has just been completed at the Fine Arts Studio. Prof. Hammer had a wide experience as composer, teacher and conductor abroad before coming to this country. He was a teacher of Paderewski. For several years he was a conductor of the International Symphony in Sweden. After completing the musical score for "The Bishop of the Ozarks," Prof. Hammer plans to compose a symphony from Judge Howard's story which is to be published in book form this Fall.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre



You can always depend on Phil Gersdorf doing the unusual but likewise the effective in exploiting pictures in Macon, Ga. For Paramount's "The World's Champion," he took the facetious slant and turned the angle of prize fighting into a knockout of love and laughter. He erected a prize-ring in the lobby, painted an audience onto a white drop which formed the background and for the rest, followed the regular lines of display. He used these tiny doll-chairs and a pail of water, using a cutout of Wally ready to knock 'em all cold and the efficient gloves which were seen lying on the floor, seemed perfectly capable of knocking most anybody out.

Exploitorials

RECENTLY the much-sought-after-by-the-distributing-organizations "National Tieups" have been showing a disposition of going to the head. Paramount's latest is with a manufacturer of hats for "Nice People" and First National hooks up with a hair-net concern to advertise Hope Hampton's new vehicle.

IF Winter comes the records should show a decided decrease in theatre expenditures for white paint and compo-board, due to the greatly shortened orders of exhibitors who want to do the atmospheric thing by Pathe's "Nanook of the North."

OLD MAN Percentage had to show up sooner or later and he did in the case of Thomas P. Ronan of the Home Theatre Co., Danville, Ill. Ronan announced over telephone, through ad columns and posters that "The Storm" was coming to town on a certain date. When the date arrived it was accompanied by one of the worst thunder, lightning and rain displays in the history of the town. Before long Ronan won't be in a class by himself as a weather prophet, but he gets credit for being the first.

MANAGER R. W. CASE of the Columbia Theatre, Seattle, supplies an interesting example of making progress while the lights are out. During repairs and installations of a new organ at the theatre, Case plastered its front with posters for "The Storm" which reopened the house. This was the central point in a campaign that took in newspaper publicity and window displays. The main point of interest about the theatre was the free shows of comedies, news reels and trailers from "The Storm" which were projected nightly out in front. And they were patronized like all free-for-all offerings.

IF magazines keep on joining the ranks of publications that devote a page in every issue to inviting the readers to suggest a new screen name for Helen Lynch, whose latest appearance is in "Fools First" there will be only one name for Helen Lynch if she wants to take advantage of a lot of publicity, and that will be Helen Lynch.

TOM KENNEDY.

Spanish Art and Atmosphere at Rivoli

Spanish atmosphere and an art gallery of stills featured the Rivoli Theatre lobby for "Blood and Sand" when the picture was given its world premiere in New York.

John C. Flinn and Lewis Gardy who had charge of the exploitation for Dr. Riesenfeld's house followed the Paramount lobby suggestion and gave a brilliant yellow and red flash to the Rivoli front. These Spanish national colors make a most successful attention-getting combination.

A ball-shaped framework of wire was fastened midway up the front and was covered with the red and yellow bunting. Streamers in the two colors flowed down to the marquee. The underside of the marquee was hung with American and Spanish flags.

Mr. Flinn realized that his lobby and the sidewalk in the front of the Rivoli would be packed with holdouts and lobby loitering is one of New York's pet time-killers. These throngs of people were sold through a still display both inside and outside. Almost all the art posters which usually occupy the frames were taken out and 136 stills substituted.

The foyer was also hung with red and yellow bunting, which also decorated the dead radiators, for which the management certainly had no use this summer. A copy of Spanish newspapers with headlines over a bull fight stories were also shown. Two large heads of bulls were hung on the walls.

"Storm" Stunt Scored In New York

Universal did not stop at merely billboarding nearly all New York with splash 24-sheets and adding materially to the illumination of the skies over Broadway with its four big electric signs in the campaign for "The Storm," when that spectacle film played the Capitol.

There were other stunts, and important among them was a tie-up with the *Evening Mail* in a "Which Man" essay contest, that ran for eleven days. The "Which Man" idea was taken from the story of the play, in which the heroine must decide whether she will be the wife of the "city chap" or the out-of-door man. Women writing essays or articles setting forth their views were rewarded with prizes according to their merits as judged by the committee.

The newspaper boosted the stunt in feature articles and the 50 delivery wagons carried special 2-sheets to ballyhoo the stunt.

Offers of Premieres

The success which has attended the prerelease showing of Charles Ray's first United Artist's production "A Tailor Made Man," at the California Theatre, Los Angeles, has keenly interested producers, both on the West Coast and in the east, and Fred Miller, managing director of the house, has offers of new Fall product for first showing in the country, according to a report from Los Angeles.

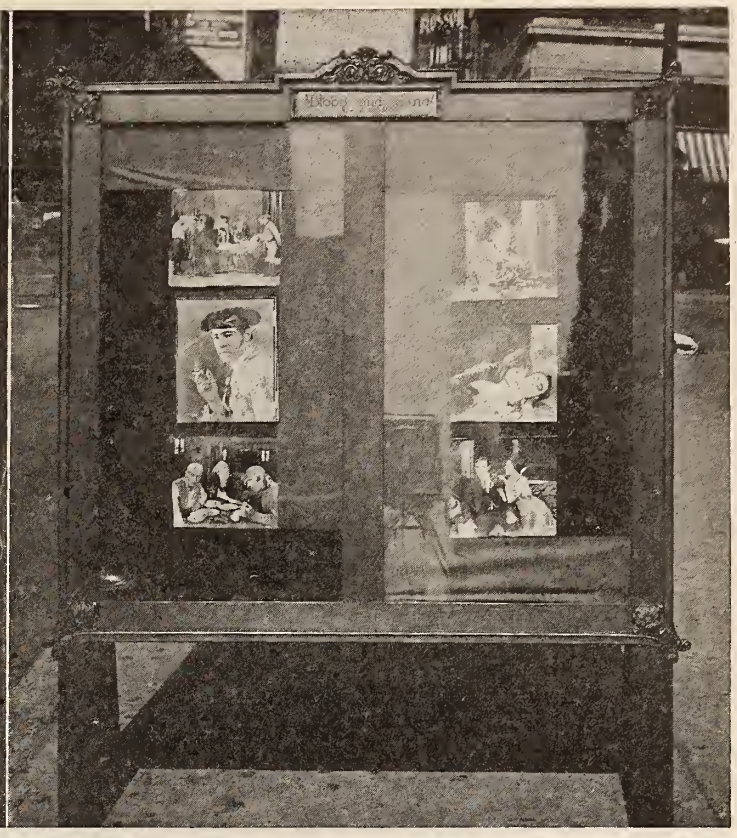
Following an extensive publicity campaign in which newspapers, billboards, mailing lists and special tie-ups with thirty of the leading tailors were employed, the picture opened to tremendous business and grew every day and was held for a second week. Only three or four other pictures in the four years the house has been opened have been given a second week's showing.

Street Serenader

When he played Paramount's "The Dictator," manager Warren Irvin of the Imperial, Columbia, S. C., took his cue from the posters and dressed a tall blond young man in a South American costume. He wore a high straw sombrero, white shirt and trousers, and a red sash. Of course he carried the proverbial guitar—and he could play it too.

The day before the opening and during the opening this man strolled about the streets strumming saccharine measures on the instrument.

The first day he wore a sign reading: "I am The Dictator." On the second, it was changed to read: "See Wallace Reid in 'The Dictator' at the Imperial Now."



Featuring the Frame

Displays Built In and Around the Lobby Frame

Above at the left the display of photographs from the film used for Paramount's "The Loves of Pharaoh" at Henderson's Theatre, Coney Island. A large wall-board pyramid painted with Egyptian designs, served as a frame for transparencies made from stills. A shadow-box illuminated these scenes. At the right a display used in front of the Rivoli, New York, for "Blood and Sand." The stills were shown against a yellow and red bunting. Below at left, a frame with stills and the "original Jackie Coogan costume" flanked by cutouts used by the State Theatre, Minneapolis, Minn., for First National's "Trouble." At the right an island formed around a display frame with added effect given the setting by a cutout of John Barrymore and Colleen Moore in a scene from First National's "The Lotus Eater."

A miniature cottage built in the lobby of the Rialto Theatre, Chicasha, Okla., was Manager Clayton Turnstill's method of displaying Paramount's "The Good Provider." Inside the cottage he placed cutouts of Vera Gordon and Dore Davidson. It was illuminated at night.

A window featuring a clothes line as a "line of romance" in the display arranged for by Manager Harry Ginsler of the Iola Theatre, Toronto, in his exploitation for the First National attraction "Molly O." The window was devoted to all articles the store was offering for its regular bargain day, which meant that there was a little of something to interest nearly everybody.

Manager Amos of the Strand, Spartanburg, S. C., made up a lobby attraction for the passerby at small outlay with this arrangement for the Fox feature "Big Stakes." The name of the star of the attraction was spelled out in rope that was fastened to a board across the entrance.

Consolidated Amusement Opens the New Hawaii

The new theatre built in Honolulu by the Consolidated Amusement Co., Ltd., was formally opened with a special program on August 26.

The latest house in the string operated in Honolulu by the concern is known as the New Hawaii Theatre.

The Consolidated Amusement Co., which built and will operate the New Hawaii also controls four other houses and in addition has affiliations in Australia, Japan, and China. The theatres now under operation by this concern are Ye Liberty Theatre, with a capacity of 1500; Empire Theatre, capacity 1000; Hawaii Theatre, capacity 800; New Palama Theatre, capacity 1000; and the New Hawaii.

Exchange Pulls Stunt

C. R. Seelye, Vice-President and General Manager of Arrow Exchange, gave the New York exhibitors a bit of their own exploitation with a stunt that called their attention to "The Innocent Cheat." Into the midst of a group of film men standing in front of 729 Seventh Avenue, there fluttered a cloud of cards that took a straight course from the window of the Arrow offices to the sidewalk.

The agent that brought the cards down so straight was a penny. It was fastened to the string of a tag on which was printed the lines: "You throw money away unless you book 'The Innocent Cheat' now." A letter from Richard Weil, Advertising and Publicity manager, says "It is interesting to note in passing that thirty seven of the above mentioned film men were killed in the rush."

Mutual Profit

Combination of the moving picture theatre and the department store for purposes of advertising proves beneficial to both according to Stuart Byrd, manager of the Galax Theatre of Birmingham, and Arthur Phillips, advertising manager for the Burger Dry Goods Company.

The Galax and the Burger Company combined for the exploitation of "Out of the Dust," a John P. McCarthy production feature picture.

Here is the method they used:

On Sunday preceding the picture the Burger Dry Goods Company ran a large display advertisement in which they announced that prints of Remington pictures, the pictures which inspired the production of "Out of the Dust" would be given to every person coming to the hosiery department and presenting a card given out on admission to the theatre. The Galax Theatre furnished the cards which carried an advertisement for Burgers. Slide advertisements were run between the pictures calling attention to Burgers and stating that the prints were waiting for the audience at the hosiery department of that store.

Members of the audience were thus induced to go to the hosiery department at Burgers where they were tempted into buying by the array of attractive goods. Seeing the Burger Sunday advertisement with its special offer they decided to go to the theatre. Desiring to cash in on the tickets they persuaded themselves to go to the department store.

Exploiting the New Ray Production

California Theatre's Newspaper—Merchant Tieups for "A Tailor Made Man" Highly Successful—Theatre and Tailor Mailing Lists Extensively Used

Line-ups and crowded lobbys were more the rule than the exception at the California during the run of "A Tailor Made Man" as shown in these photos of the street in front of the theatre just before performance time. Los Angeles was responding in wholehearted manner to the smashing campaign carried on through newspapers, mailing lists and posters.

REPORTS from Frederick Miller, Managing Director of the California Theatre, Los Angeles, regarding the sensational run of the latest Charles Ray production, "A Tailor Made Man," his first for United Artists Corporation, disclose the exploitation methods used to put across some great newspaper-merchant-theatre co-operation.

The picture, despite the handicaps of summer weather ran to capacity business at the California Theatre for two weeks and was then transferred to the Miller Theatre.

To help put across the production in Los Angeles, Monroe Lathrop, a West coast newspaper man, who recently joined the Ray organization as exploitation manager, arranged with every merchant tailor, department stores who have custom or merchant tailoring departments, and with the *Los Angeles Evening Express,* to tie up their merchandising sales with the opening run of the picture.

Any exhibitor can do the same thing when this production comes to his town. This is how the idea is worked.

Go to the largest live-wire newspaper, see the Advertising Manager and sell him the idea. Promise the newspaper to take the large middle box of the full page of advertising, if he will co-operate to the extent of going out after ten or fifteen or twenty merchant tailors in your city, getting them to go along on the page with their ads. The newspaper as their part is to take the top strip of the page and in that section to give the picture an added boost from their standpoint, getting either the motion picture editor or the advertising manager to write copy from their standpoint or to sign some sort of a statement that will help boost the picture.

After the advertising manager has succeeded in tying up the merchants, don't let it end there. If the merchant is willing to advertise in conjunction with the picture, he will certainly be willing to co-operate with you to the extent of special window displays and the use of his special mailing lists.

With plenty of the black and white squeege photos of "A Tailor Made Man" and with the hand colored lobby display in sizes of 8x10, 11x14 and 22x28, a wonderful display can be arranged and in that manner attract additional attention.

With the special merchant mailing lists, the management of the California Theatre, sent out post cards, telling them that good clothing had a great deal to do with the making of a progressive man, and that this fact was proven beyond a doubt in the Ray picture, and that the place to get that type of clothing was at Mr. So and So's store.

This stunt should be pulled about three days before the opening of the production to get the best results. If we were to suggest the day we would say either Wednesday or Thursday before the Sunday opening however with the post cards having gone out to the merchants' lists even prior to that time, say on Tuesday or Wednesday.

These suggestions set forth here are precisely as they were worked by the California theatre management, and they succeeded in getting a total of three full page spreads and covered mailing lists up to the number of 45,000 persons in and about the city.

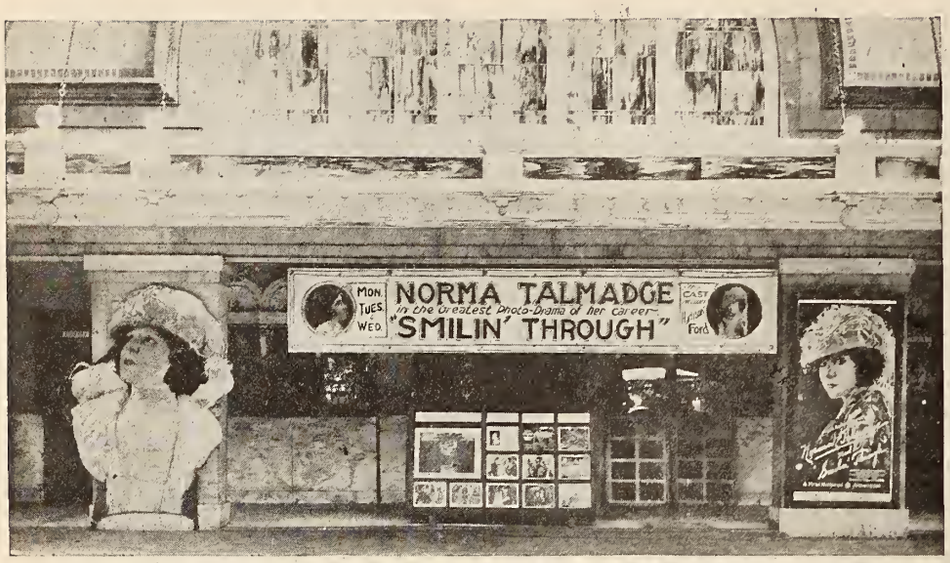
"Storm" Campaign In Seattle

Though the Columbia Theatre, one of Seattle's leading downtown houses was closed for two weeks for thorough renovation and repairs and the installation of a $50,000 Wurlitzer Hope-Jones organ. Manager R. W. Case furnished some novelty stunts daily, to advertise the Columbia, and arouse the interest of the entire theatre-going public of the city.

A huge sign announcing that "The Storm" was coming closed off the entire theatre front. A door in the centre, held interesting information as to "What is going on behind this door" while a screen at one side, projected free shows, comedies, news reels and trailers from "The Storm" nightly to large crowds who applauded.

A real tie-up was arranged with a leading department store at the corner of the same block with the theatre. Their largest show window was converted into a miniature stage upon which living models displayed correct apparel such as Manette would have worn, had she come from the Big North Woods to a large city. One model represented Manette in her wild out-of-doors costume.

Manager George E. Bradley, publicity expert of the Seattle Universal exchange, assisted with the exploitation of the Universal-Jewel feature, and Roy Boomer, formerly with the exploitation department of "Foolish Wives" is now special representative with Universal for "The Storm."



Successful use of the cutout for front display was made in the arrangement for the Best Theatre, Parsons, Kansas, in connection with exploitation of First National's "Smilin' Through." A large cutout of Norma Talmadge fixed to the central pillar under the marquee stood out prominently in the display. The campaign used by the Best management netted the theatre a successful run despite the poor general business conditions owing to the effects of the strike.

The Garrick, Los Angeles suggested the tall woods and the big snows effectively when it got up its lobby display for the Enterprise offering "I Am the Law." The local scenic artist who designed and painted the settings under the direction of the manager made a good job of it and the Garrick records for the run added the last touch to bring satisfaction to everybody concerned.

The management of the Beacon Theatre, Boston, Mass., made its first use of this form of lobby display in conjunction with the campaign for Arrow's "The Broken Silence." The results obtained are responsible for reports from the theatre that in future there will be displays whenever the attraction warrants their use. Painted board and some fur pelts were all that was employed for the effect built around the box office. One-sheets were posted on the marble pillars in front of the theatre.

A Street Talker

Roanoke, Va.—Elmer D. Heins believes in word-of-mouth advertising, and with the co-operation of Harry Swift, Paramount exploiteer, saw that he got it for his Paramount picture, "If You Believe It, It's So."

They located a nice, neatly-dressed old man with a square-trimmed white mustache—in fact a respectable and attractive person. He has lived in Roanoke all his life and knows nearly everybody on the streets.

He sauntered up to the first acquaintance and said:

"If You Believe It, It's So."

"What on earth are you talking about?"

"I'm talking about a picture, 'If You Believe It, It's So.' It's playing at the Rialto Theatre and is just about the best you ever saw."

The old man kept it up all day, and after he got a good line perfected he grew bolder and tried on strangers. It is figured that he must have spoken to several hundred people, which is a fine nucleus for a lot of talk.

National Tieup

With the coming Hope Hampton release through First National, "The Light in the Dark" which will be given its first public showing on August 26th, exhibitors are being given publicity and advertising help in a nation-wide tie-up on the Gainsborough hair net.

The company is arranging for marketing its product through an extensive limerick contest in which the Texas film beauty is to be one of the judges.

The contest plus the extensive advertising and display campaign conducted by the Gainsborough Hair Net Co., offers opportunities for exhibitors playing "The Light in the Dark" through co-operation with dealers for the hair net. Most of them will feature the star's name and use photographs in window displays. In New York the stunt is being fostered by the Daily News.

Uses Query Reporters

Manager Wettstein of the Merrill Theatre, Milwaukee, evolved an effective plan when he booked "Greater Than Love." He secured ten students from Marquette Academy to act as juvenile reporters for the Wisconsin News in sleuthing out the answer to the query. "Is there anything *Greater Than Love?*"

Prominent interviews were arranged for these "cubs" and motion pictures were made of them receiving their instructions from City Editor Ewald and in the act of interviewing prominent citizens.

Local Film Stunt

"Who's Who in Buffalo!" That is the title of the new local film stunt being put on at the Buffalo Loew State by Manager Al Beckerich. Prominent business men have pictures of the back of their heads and part way round and these films are shown one week on the State screen. Patrons are asked to write the names of the persons shown. The next week the faces of the men are shown on the screen and the names of the winning patrons announced. Money prizes are given. The Buffalo Times is co-operating with the State and giving the idea pages of publicity.

Horse Race Advertises "My Dad"

Stopping traffic on Broadway between 45th and 43rd street during a Saturday noon hour and drawing the eyes of thousands to the theatre where "My Dad" was showing was the result obtained by the Film Booking Offices of America during the run of that picture at the George M. Cohan theatre.

For the first time in its history, Broadway saw a horse race between high class race horses mounted by actual jockeys. The four horses were started at the barrier and raced at full speed between crowds that lined the sidewalk and part of the street from 45th street to the entrance of the George M. Cohan theatre where they crossed the tape almost neck and neck. Of course each horse carried a banner in plain sight advertising "My Dad," which was then beginning its second week at the Cohan theatre.

"Blood and Sand" Gets Campaign

Gilbert Josephson Engineers Extensive Exploitation to Put Ibanez Play Over on Its First Small Town Run

Cohen's Opera House, Newburgh, N. Y., played Paramount's "Blood and Sand" simultaneously with the New York and Los Angeles runs, and Manager Gilbert P. Josephson put it over to enormous business with a well-planned exploitation campaign for a small town.

As the Opera House is one of the best locations, great attention was given the lobby, which was copied from the Paramount lobby sketch recently published in the trade papers. The front was hung with red and yellow bunting. The front bore the sign "Plaza de Toros."

One hundred thirty-six stills from the picture were displayed in frames. Each still carried a snappy type-written caption which gave a hint of the story. One large frame without a glass cover was given to stills of Valentino and young ladies made surreptitious raids upon it, and the stills had to constantly be replaced. This display became the talk of the town and people came blocks and blocks to see it.

The opening was on a Monday and the preceding Friday Mr. Josephson wrote letters to every preacher in town, calling attention to the fact that a chapel is an indispensable part of a bull ring. That just before the matador goes into the arena he prays his deliverance. He enclosed complimentary tickets. Four or five of the ministers made mention of the picture in their sermons the following Sunday.

A curt, business-like letter was sent to each club secretary listed in the city directory. It stated that the demand for tickets was so great that the management had been asked to set aside blocks of seats for certain organizations. Sixteen organizations took advantage of the offer and many secretaries placed in the notices on their bulletin boards.

The city authorities were strict about outdoor advertising and the buss lines were exorbitant in their advertising rates so Mr. Josephson "stole" space. He hired a negro to ride the busses all day long carrying a window card. If anybody stopped him he was to say he was delivering the card. During his numerous rides he held the card so it was plainly visible. The stunt cost $1.50 in bus fares and caught the crowds.

"Headquarters Park," where Washington's historic headquarters is located, is protected from all forms of advertising. Mr. Josephson sent the negro ballyhoo to sit in the park with the window card.

Earlier in the week this negro was dressed in a toreador costume and carried a sign reading:

I am not Rudolph Valentino, but I'm wearing his costume. See Rudolph in "Blood and Sand," a Paramount Picture, at Cohen's Opera House all Next Week.

Two days before the opening a circus played in town. The grounds were located in a woods and everybody had to file down a tow-path to get out. At the head of this path, Mr. Josephson placed a large banner staked into the ground. It read:

Your Show for Next Week: Rudolph Valentino in "Blood and Sand," a Paramount Picture. Cohen's Opera House Next Week.

The negro dressed as a toreador distributed heralds among the breaking circus crowd.

Mr. Josephson bought 5,000 Paramount fanfotos at a cent and a quarter a piece. These he offered to every bobbed-haired girl attending the opening. More than a thousand were distributed.

The *News* printed a puzzle picture of Valentino all mixed up. The Opera House offered a free fanfoto for each correct solution.

The Star, an afternoon newspaper, sold the theatre one thousand copies which were imprinted in red on the front. The ad read: "Blood and Sand" Extra! See page 3. On page 3 was the announcement of the distribution of fanfotos to all bobbed haired girls. The pages were given free to newsboys who sold them all within a few hours.

The Orange County Traction Company which runs all the local street cars as well as suburbans permitted a half-sheet card to be tacked to each car free of charge.

One of the local newspapers has a sending apparatus and gives a weekly radio program. The Opera House orchestra "horned in" to play selections from the score of "Blood and Sand" which fact was mentioned in the program printed in the paper.

On the day of the opening, Mr. Josephson landed a front page yarn to the effect that "Blood and Sand" was brought to Newburgh from New York by motor and under armed guard. Both the newspaper publicity and the ads played on the fact that the showing was pre-release, and the only other place in the world where "Blood and Sand" could be seen was New York.

Several book store windows were landed for co-operative displays for the picture and Ibanez's novel. Windows in other important locations were also secured.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"THE DELICIOUS LITTLE DEVIL"
(Universal)

Fox Liberty, St. Louis, Mo.—Admission, 30-40 cents. Business good the first part of week but fell off the last two days. Hot weather no doubt the cause.

Exploitation.—Lobby display and usual newspaper ad.

Short Subjects.—Fox Weekly, "The Reporter," a comedy.

Daily Press Comment.—"Is excellent entertainment especially for the fag end of the season."—"Star." "Miss Murray appears in striking costumes which cannot be said to throw a smoke screen around her physical charms."—"Post-Dispatch."

"THE DEUCE OF SPADES"
(First National)

Lafayette Square, Buffalo, N. Y.—Admission, 25-50 cents. Business was close to capacity at all showings.

Exploitation.—Increased newspaper advertising, big display in incandescent bulbs on front of house, window cards and billboards.

Short Subjects.—A "Snub" Pollard comedy, Fox News, Courier Camera, showing local events, Burlingham scenic.

Daily Press Comment.—"Is a delightful sojourn in the land of two-gun men, confidence sharks and card dealers."—"Courier."

Modern and Beacon Theatres, Boston, Mass.—Admission, 20 cents morning to 60 cents evenings. Business good.

Exploitation.—Display Sunday ads and regular weekdays. Advance lobby display of framed stills, window cards, and screen flashes. Posters in all subway and elevated stations.

Short Subjects.—Ben Turpin in "Home Made Movies" (First National), International News, Topics of the Day.

Daily Press Comment.—"It is one of the best pictures of the year."—"Advertiser." "Mr. Ray is seen at his best and provides abundant humor."—"American."

"DOLLS HOUSE"
(United Artists)

Royal, Wilmington, N. C.—Admission, 10, 25 and 40 cents. Poor business.

Short Subject.—International News.

Exploitation.—Window cards, lithographs, large newspaper, lobby.

Daily Press Comment.—"An unsatisfactory vehicle for the talent of Nazimova, who seems to have gone steadily backward since 'The Red Lantern.'"—"Morning Star."

"THE DICTATOR"
(Paramount)

Alhambra, Milwaukee, Wis.—Admission, 35 and 50 cents. Drew capacity crowds at matinee and evening performances.

Exploitation. — Wallace Reid's name played up big in extensive newspaper advertising.

Short Subjects.—Educational News Reels, and Pathe News.

Daily Press Comments.—"The tale is full of rapid action and sure fire comedy, and has a magnificent and spectacular background."—"Sentinel." "If you have an appetite for things Spanish, omelettes especially, you can devour this one with relish."—"Journal."

"DIVORCE COUPONS"
(Vitagraph)

Mark-Strand, Buffalo, N. Y.—Admission, 15-25 cents. Strand patrons praised this subject loudly. Business was unusually good.

Exploitation.—Regular newspaper advertising, window cards and lobby display.

Short Subjects.—"Accidents Will Happen," Universal comedy; Kinograms and Screen Snapshots.

Daily Press Comment.—"Corinne Griffith delighted pleasure seekers yesterday in 'Divorce Coupons.'"—"Courier." "Corinne Griffith has won a large following because of the unusual photoplays in which she appears and the exquisite gowns which she wears. This following will be increased following the showing of 'Divorce Coupons.'"—"Express."

"DUCKS AND DRAKES"
(Paramount)

Rialto Theatre, Birmingham, Ala.—Admission, 10-20 cents. Proved a very good business getter.

Exploitation.—The usual newspaper publicity and advertising.

Press Comment.—"A comedy which borders in spots on polite farce suits the fair young star admirably."—"Birmingham News."

"THE EYES OF THE MUMMY"
(Paramount)

Jefferson, Dallas, Texas.—Small audiences on two day run.

What They Give the Public

CAPITOL THEATRE
St. Paul, Minn.
Week September 2

1. Overture—Triumphal March from Aida (Verdi)
2. Capitol Digest
3. Interpretative Dance—Aragonaise from Carmen (Bizet)
4. Seeing the Unseen—Prizma Natural Color Subject
5. Soprano Solo—My Dreams (F. Paola Tosti)
6. *Felix Comes Back*
7. Musical Feature Number
8. FEATURE—*Rich Men's Wives*

SHEA'S HIPPODROME
Buffala, N. Y.
Week August 20
(First Half)

1. Overture—Pique Dame (Suppe)
2. Silhouette. Staged by Mr. Shea
3. Baritone Solo
4. Feature—Thomas Meighan in *If You Believe It, It's So* (Paramount)
5. Sunshine Comedy—*Splitting Hairs* (Fox)
6. Hippodrome Pictorial Review (Pathe)

(Second Half)

1. Overture—Mlle Modiste (Victor Herbert)
2. Silhouette. Staged by Mr. Shea
3. Baritone Solo
4. Hippodrome Pictorial
5. Feature—*One Clear Call* (First National)
6. Comedy—Johnny Jones in *Supply and Demand* (Pathe)

PRINCESS THEATRE
San Antonio, Texas
Week August 27

1. Princess News—World events brought within your own range of vision by Pathe
2. Blum's August Exhibit of Fine Furs
3. Feature—*Nanook of the North* (Pathe)
4. Comedy—Ben Turpin in *Home-made Movies* (First National)

Daily Press Comment.—"It is a wierd sort of production with the European star having many opportunities for tense emotional acting."—"Dallas News."

"FALSE FRONTS"

Broadway, Richmond, Va.—Admission, 30-40 cents. Played to very good audiences all week.

Daily Press Comment.—"A well cast picture, an interesting story."—"Tio Dispatch."

"THE FAST MAIL"
(Fox)

Modern and Beacon Theatres, Boston, Mass.—Admission, 20 cents mornings to 60 cents evenings. Business better at the Beacon.

Exploitation.—Display ads in the Sundays with regular weekdays. Advance lobby displays, window cards and screen flashes of gripping scenes. Posters in all subway and elevated stations.

Short Subjects.—Ben Turpin in "Home Made Movies" (First National), International News Reel, Topics of the Day.

Daily Press Comment.—"Good old-fashioned melodrama without one of the ingredients missing."—"Traveler." "There have been melodramas galore but few indeed to embrace in the course of its running plot so many exciting incidents."—"American."

"FREE AIR"
(Hodkinson)

Pantages Theatre, Los Angeles.—Admission, 55 cents, children 15 cents at all times. Good business.

Short Subjects.—"The Timber Queen" (Pathe serial).

Press Comment.—"It is amusing but not dangerously so."—"Times."

"THE FIGHTING STREAK"
(Fox)

Saxe's Rialto, Milwaukee, Wis., Week of August 19.—Admission, 15-25 cents. Excellent business.

Exploitation.—Lobby display, newspaper advertising and street car signs.

Short Subject.—Selznick News.

Daily Press Comment.—"Plenty of thrilling situations help to make the picture interesting."—"Sentinel."

"THE FIGHTING GUIDE"
(Fox)

Park, Boston, Mass.—Brought very good business. Coupled with "Up and At 'Em" (F. B. O.).

Exploitation.—Regular newspaper advertising; window cards; lobby; subway and elevated station posters.

Short Subjects.—"Circus Days (Educational), International News, Movie Chats (Hodkinson).

"A FOOL THERE WAS"
(Fox)

Strand, Cincinnati.—Fair business.

Short Subject.—Pathe News.

Daily Press Comment.—"A gripping story—elemental in its appeal—has been woven about the title of Kipling's famous poem."—"Enquirer."

"FOOLS FIRST"
(First National)

Strand, Des Moines, Ia.—Crowds good all week. Picture received much favorable comment.

Exploitation.—Newspapers, and advance film ads.

Short Subjects.—"Just for Fun," Neil Burns (Christie Comedy).

"FOR BIG STAKES"
(Fox)

Loew State, Los Angeles.—Admission, 30-40 cents; children 15 cents at all times.

Short Subjects.—International News, "Happy Duffer," five acts of vaudeville.

Press Comments.—"The story is well filmed with tense moments and dramatic situations of powerful appeal."—"Times." "The genial cowboy has turned out many Western features, but he'll work hard and long before he will produce one better than this."—"Herald." "A happy finish, with a pleasant surprise, follows close upon the heels of excitement, and the audience settles back in its seats with the air of satisfaction."—"Record."

"FRENCH HEELS"
(Edwin L. Hollywood)

Alcazar Theatre, Birmingham, Ala.—Admission, 10-20 cents. Drew fair business, not an unusually large crowd.

Short Subjects.—"The Bakery" (Vitagraph).

Exploitation.—The usual newspaper publicity.

Press Comment.—"Those who like to see American premier danseuse dance have plenty of opportunity in this story. Besides that it is not exceptional."—"Birmingham News."

"GRANDMA'S BOY"
(Pathe)

Symphony Theatre, Los Angeles.—Admission, 39-55 cents. In the 14th week and holding its own. The same advertising has been used for the length of the run: 100 24 sheets, 12 inches in the 5 dailies and 40 inches in the Sunday papers.

Exploitation.—Anna Townsend, who plays the role of "Granny" is 79 and as Monday was the 790th showing, the day was set aside for all grandmothers 79 or over who had not seen the picture who were admitted free. Also, all grandmothers, who were accompanied with their grandchildren under 12 were admitted free and over 700 grannies have taken advantage of the offer up to date.

Helig, Portland, Ore.—Admission, 25, 35 and 50 cents. Fourth week of this picture. First time in history of pictures in Portland that any picture enjoyed such a run. Business excellent, crowded houses.

Exploitation.—The name of the star given much prominence in papers, and large picture of star done in electric lights over marquee. Cards in shop windows, and decorated lobby.

Short Subjects.—"Song of the Lark," Pathe News.

"HEART'S HAVEN"
(Federal Photoplays)

Tally's Theatre, Los Angeles.—Admission, 25 cents and children 10 cents. The picture is playing the second week and building daily, it may run two more weeks. The usual weekly adv.

Short Subjects.—Overture, Kinograms, Larry Semon in "The Simple Life."

Press Comment.—"The feature holds an appeal that already has made its audiences want to see it over again."—"Record."

"THE HELL HOUND OF ALASKA"
(Enterprise)

Bluebird, Richmond, Va.—Admission, 10-20 cents. Fair business on three day run.

"HER GUILDED CAGE"
(Paramount)

Newman, Kansas City, Mo.—Admission, 15, 25, 35, 50 and 75 cents. Gloria Swanson has a large following here. The picture held up good for a week's run.

Exploitation.—Billboard, lobby display and newspaper space.

Short Subjects.—"That Son of a Sheik" (comedy), Newman News and Views (Current Events).

Daily Press Comments.—"In many ways we like the picture better than any star has done for a long time."—"Star-Times." "A production more lavish than any in which Gloria Swanson has ever appeared."—"Journal-Post."

What They Give the Public

STRAND THEATRE
Brooklyn, N. Y.
Week August 27

1. Overture—Sicilian Vespers (Verdi)
2. Soprano Solo—The Song of the Soul from Breil's The Climax
3. Dance—Mendelssohn's Spring Song
4. Revew—The Mark Strand Topical Review
5. Combination Vocal-Pantomine—Herbert's Ah Sweet Mystery of Life
6. Feature—Lady Diana Manners in *The Glorious Adventure* (United Artists)
7. Comedy—Larry Semon in *Golf* (Vitagraph)

KINEMA THEATRE
Los Angeles, Cal.
Week August 20

1. Kinema Pictorial News
2. Organ Recital (a) Sextette from Lucia (b) Tomorrow will be brighter than today
3. Sport Review—*Once Upon a Time* (Goldwyn)
4. Overture—A Potpourrie of Popular Songs
5. Comedy—*Be Reasonable* (First National)
6. Special Musical Program
7. Feature—*The Half Breed*

MISSION THEATRE
Los Angeles, Cal.
Week August 12

1. Mission Theatre Review—Fox News—From Here, There and Everywhere
2. Organ Solo—My Wild Irish Rose
3. Comedy—Ben Turpin in *Home-Made Movies* (First National)
4. Violin Solo and the Mission Concert Orchestra—a. Selection from Il Trovatore (Verdi) b. Rosy Posy (Sigmund Romberg)
5. Feature—*Human Hearts* (Universal)

CALIFORNIA THEATRE
Los Angeles, Cal.
Week August 13

1. Overture—a. Americana (Thurban) b. The Prince of Pilsen (Luders) c. In the Clock Store (Orth) d. Stumbling (Confrey)
2. Feature—*The Kingdom Within*
3. Added Comedy Feature—Monty Banks in *Please Remit*
4. California Topical Review and Magazine
5. Topics of the Day (Pathe)

GRAUMAN'S RIALTO
Los Angeles, Cal.
Week August 13

1. Overture
2. Pathe News
3. Organ Recital
4. Film Novelty
5. Urban's Movie Chats
6. Feature—*Blood and Sand* (Paramount)

GRAUMAN'S
Los Angeles, Cal.
Week August 20

1. Overture—Traviata (Verdi)
2. Urban's Movie Chats
3. Pathe Weekly
4. Organ Solo
5. Music and Song
6. Grauman's World Visions—Glimpses of Unusual Places
7. *On the Bowery After Dark* — Atmospheric Prologue
8. Feature—Thomas Meighan in *If You Believe It, It's So* (Paramount)

RIALTO THEATRE
Newark, N. J.
Week August 26

1. Feature—*The Wall Flower* (Goldwyn)
2. Rialto Review of Events
3. Feature—*When Romance Rides* (Goldwyn)

BRAMFORD THEATRE
Newark, N. J.
Week August 26

1. Branford Review of Events
2. Topics of the Day (Pathe)
3. Organ Solo—Lovable Eyes (Schwartz)
4. Comedy—*Torchy Feud* (Educational)
5. Contralto Solo
6. Feature—Guy Bates Post in *The Masquerader* (First National)
7. Overture—The Pink Lady (Caryll)

Loew's State, Boston, Mass.—Admission, 25 cents bottom afternoons to 60 cents top evenings. Brought good business all week.

Exploitation.—Advance flashes on screen, special window cards and Sunday display ads, lobby, billboards, subway and elevated posters. Regular one inch ads weekdays.

Short Subjects.—Late comedy, Loew's Local News Reel, Pathe News.

Daily Press Comment.—"The picture is intensely interesting and there are many scenes of great power."—"Traveler." "Paramount gives us some Parisian scenes never surpassed here for convincing atmosphere."—"Advertiser." "Fairly dazzles."—"American."

Columbia, Portland, Ore.—Admission, afternoons, 25 cents; evenings, 35-50 cents. The star is a great favorite here and drew big business all week.

Exploitation.—Cards in store windows, good lobby display, newspapers gave good reviews.

Daily Press Comment.—"Tangled, but striking."—"Oregon Journal."

Short Subjects.—Kinograms (Educational), "By Heck" (Sennet First National), "Such Is Life in Volendam" (F. B .O.).

Blue Mouse (John Hamrick), "In the Name of the Law" (All Star), Portland, Ore.—Admission, 25, 35 and 50 cents. This is the second week. Good business all through run.

Palace, Dallas, Texas.—Admission, matinee, 25 and 35 cents; night, 35 and 55 cents. Attracted good crowds all week despite unusual heat.

Exploitation.—Displays in show windows all over town. Newspaper advertising and billboards.

Short Subjects.—Palace News, Atmospheric prologue "It Was a Dream," comedy and novelty reel, "Cold Feet."

Daily Press Comment.—"The story is teeming with emotional situations and admirably fitted for a Swanson vehicle."—"Dallas Journal."

Stanley, Philadelphia, Pa.—Admission, 50 and 75 cents. Played to very good houses all week. Evenings latter part of the week exceptionally big.

Short Subjects.—Comedy, "Torchy's Feud," Famous Statesmen series, "Alexander Hamilton," Fox and Pathe News, Topics of the Day.

Daily Press Comments.—"There can be no complaint in this case about discarding most of the original tale."—"North American." "The picture contains elements of pathos, heart interest, romance and love opposition."—"Inquirer."

"IF YOU BELIEVE IT, IT'S SO"
(Paramount)

Grauman's Theatre, Los Angeles.—Admission, 20-25 cents, 40-55 cents. The film drew a very big week's business.

Short Subjects.—Urban's Movie Chats, Pathe Weekly, Grauman's World Visions, the atmospheric prologue.

Press Comments.—"The fact that it is convincing in its handling is praise aplenty for a picture."—"Herald." "Thos. Meighan is admired and respected by all who have seen his work and he can always be relied upon to offer good clean and the most desirable form of entertainment."—"Record." "Good for a lot of laughs and just enough thought to be pleasant."—"Times." "Satire—not always a popular quality in motion-pictures—is nevertheless the making of this feature."—"Examiner."

Strand, Des Moines, Ia.—Attendance fair.

Exploitation. — Advance film teasers, newspapers, window cards, lobby.

Short Subjects.—Sennett comedy and news.

"THE HILLS OF HATE"
(Arrow)

Hippodrome, Los Angeles.—Admission, 20-30 cents, children 10 cents at all times. Good business.

Short Subjects.—News Reel, four acts of vaudeville, "Neptune's revue."

"HUMAN HEARTS"
(Universal)

Mission Theatre, Los Angeles.—Admission, 35, 50 and 80 cents; 50 and 80 cents and $1.00. Went over fairly well, the heat has kept many away, it is believed.

Short Subjects.—Mission Theatre Review, Fox News, "Home Made Movics."

Press Comments.—"The status of the motion picture will never be debatable as long as it can give to the waiting world a production such as this feature. On the same program is 'Home Made Movies,' which is extremely amusing every minute." —"Examiner." "'Human Hearts' is quite a bit of expression—well portrayed and out of the beaten—without being a superfilm in any sense of the word."—"Express." "It is rather conventional drama for the most part, though the scenarist and director have given it a different twist here and there. It's great fun, this 'Home Made Movies,' and if you want to forget your troubles and the heat, get in line."—"Herald." "Ranking with 'Way Down East' and 'Over the Hills,' 'Human Hearts' is a melodrama of high type."—"Record."

"HURRICANE'S GAL"
(First National)

Strand, Milwaukee, Wis.—Admission, 25-40 cents. Capacity business.

Exploitation.—Tieup with local newspaper, girl reporter dropped Strand passes from airplane. A first page story on the "Wisconsin News" almost daily.

Short Subjects.—First National Kinograms and Sketchograms.

Daily Press Comments.—"There is action every minute."—"Journal." "A lavish eight reel production entirely filled with sizzling action."—"Sentinel." "Excitement reigns supreme in this picture."—"Wisconsin News."

"IN THE NAME OF THE LAW"
(F. B. O.)

Blue Mouse, Seattle, Wash.—Admission 25-50 cents (opening of new fall season, restoring regular prices). Film drew splendidly, held up so well that may be hold-over.

Exploitation—Town papered, window cards, extra newspaper space, attractive lobby and splendid exploitation stunts with police force. Arranged police parade with band and heralds tying up with theatre and attraction, and dedicated picture to Chief of Police.

Short Subjects.—"The Eskimo" (comedy), Fox News, Orchestra in special numbers.

Daily Press Comments.—"The story is one that tugs at the heartstrings, producing laughter, tears and thrills."—"Times" "The Eskimo" is a riot of fun.—"Times."

Apollo, Indianapolis.—Admission, 25-40 cents. S. R. O. business continued throughout opening day.

Exploitation.—Increased newspaper advertising.

Short Subjects.—Mack Sennett comedy, and Fox News.

Daily Press Comments—"It is written by a master hand and produced as accurately and splendidly."—"The News." "Motion picture producers call it a heart interest and critics call it 'sob stuff,' but whatever it is the public likes the quality that makes it."—"The Star."

"JUDGMENT"
(Consolidated)

Pearce Tudor, New Orleans, La.—Admission 28 cents, business fair, for two day run.

Exploitation.—Newspaper advertising and lobby display.

Short Subjects.—"Cured" (comedy), Hotkinson Movie Chats.

"KISSES"
(Metro)

Palace Hip., Seattle, Wash.—Patronage well sustained.

Exploitation. — Newspaper advertising, lobby.

Daily Press Comment.—"Rich in pathos, humor and romance."—"Post-Intelligencer."

"THE LITTLE MINISTER"
(Paramount)

Old Mill, Dallas, Texas.—August 27 to 30. Admission, matinee, 10, 15 and 25 cents; evening, 15, 25 and 40 cents. Attendance about average.

Exploitation.—Only usual newspaper advertising.

Short Subjects.—Old Mill Melody men.

Daily Press Comment.—"Betty Compson makes the role of Babbie a living reality that is impossible to dissociate from the actress."—"Dallas News."

"THE LOADED DOOR"
(Universal)

Superba Theatre, Los Angeles.—Admission 25-35, 35-45 cents. The feature went over very good in spite of excessive heat. The usual advertising and no exploitation.

Short Subjects.—International News, Lee Moran, "Apartment Wanted."

Press Comments.—"For those who like the breathless chase on horseback, the feature is as good as the average."—"Record." "'The Loaded Door' remains as much a misnomer for the picture after you see it as it was perplexing before."—"Examiner."

"THE LOVES OF PHAROAH"
(Paramount)

Coliseum, Seattle, Wash.—Admission 25-50 cents. Drew well for five day showing.

Exploitation.—Regular newspaper advertising, billboards, window cards and lobby.

Short Subjects.—Topics of the Day, Kinograms, Pathe News.

Daily Press Comments.—"It is a pageant, for like a series of wonderful paintings, the story unfolds with several scenes which startle by their unusual effect."—"Times." "Musical accompaniment taken from many sources including much original music, carefully selected for special interpretations." —"Times." "Lighting effects are sometimes overwhelming. They sweep the spectator out of the theatre and away from the people around him."—"Post-Intelligencer." "It will be interesting to balance the art of Dagny Servaes against that of Pola Negri."—"Star."

Bijou, Richmond, Va.—Admission 40-50 cents. Drew very good business.

Short Subjects.—Selznick News.

Daily Press Comment.—"Tremendous in scope, lavish in settings and well cast."—"Richmond Times Dispatch."

"THE LYING TRUTH"
(American Release)

Winter Garden, Seattle, Wash.—August 20-24. Admission 10 cents any time. Attraction drew well.

Exploitation.—Newspaper advertising lobby.

Short Subjects.—"Going, Going, Gone" (comedy) International News.

Daily Press Comment.—"A tale of love and heart interest that is bound to create and hold interest.—"Star."

"THE MARRIED FLAPPER"
(Universal)

Lester's Rivoli, Columbia, S. C.—Admission 10-30 cents. Proved a very good attraction.

Exploitation.—Lobby, billboards, lithos, small newspaper space.

"A MAN'S HOME"
(Selznick)

Old Mill, Dallas, Texas.—Admission 25, night 40 cents. Attendance above average on four day run.

Exploitation.—Usual amount of newspaper space.

Short Subjects. — "Toonersville Troubles."

Daily Press Comment.—"Seldom have the movie people turned out such a forceful production of real Americanism."—"Dallas News."

"MAN FROM HELL'S RIVER"
(Irving Lesser, S. R.)

Twelfth Street, Kansas City, Mo.—Week of August 27. Admission 10-25 cents. An average weekly attendance.

Exploitation.—Newspaper, billboard and lobby display space.

Short Subjects.—Pathe News (Current Events) and Christie Comedy.

Daily Press Comments.—"Wallace Beery makes a stellar role of his characterization."—"Star-Times." "An excellent supporting cast has been selected for the picture."—"Journal-Post."

"THE MASQUERADER"
(First National)

Circle, Indianapolis.—Admission 25-40 cents. Opened to standing room.

Exploitation.—Usual newspaper and billboard advertising and special stunt of the Masquerader on the streets. Sixth anniversary of theatre played strong in advertising.

Short Subjects.—Bruce scenic, Topics of the Day and Pathe News.

Daily Press Comments.—"The movie follows the play faithfully, and turns out to be as intense as the original stage play." —"The News." "None of the features that made the stage play a success are lacking."—"The Star."

"MEN OF ZANZIBAR"
(Fox)

Lester's Rivoli, Columbia, S. C.—Admission 10-30 cents. Fair business for a two day run.

Other attractions: Inauguration of President McKinley (Universal).

"MOONSHINE VALLEY"
(Fox)

Boston, Boston, Mass.—Drew very well.

Exploitation.—Advance stretchers in lobby; window cards; regular weekly ads with Sunday specials; windows; posters in all subway and elevated stations.

Short Subjects.—Ben Turpin in "Home Made Movies." (First National). Topics of the day (Pathe). Pathe News Weekly. Aesop's Fable.

Daily Press Comment.—"If you want to be thrilled and lost in the story of a man's fight for himself, see Farnum."—"Telegram."

"NICE PEOPLE"
(Paramount)

Ohio, Indianapolis.—Admission 25-40 cents. Business fair at opening matinee, playing to S. R. O. business in the evening.

Short Subjects.—Bobby Dunn in "Give Him Air," International News.

Daily Press Comments.—"The film is notable for its trio of stars, although the play itself is lacking in the originality and cleverness to make it a picture out of the ordinary."—"The News." "There is no doubt that the picture will enjoy a tremendous patronage; it is one of the best of its kind."—"The Star."

Imperial, Charlotte, N. C.—Admission 10-30 cents. Big business on this one on a three day run.

New Grand Central, St. Louis, Mo.—Admission 30-50 cents. Drew big crowds. Matinee business very good.

Exploitation.—Billboard. window cards, regular newspaper ad with display on Sunday.

Short Subjects.—Overture, "The Flapper Party." It is an atmosphere prologue to the picture. The Dancing Sextet.

Daily Press Comments.—"Nice People" is one of the season's finest attractions." —"Globe-Democrat." "The stage play serves the film needs nicely and the result is a picture rich in entertainment and free from anything objectionable."—"Star."

"ONE CLEAR CALL"
(First National)

Broadway, Charlotte, N. C.—Admission 10-30 cents. Big business on a three ady run. They played up the stills and cuts showing the night riders, also posters carrying this scene.

"OUR LEADING CITIZEN"

(Paramount)

Palace, Dallas, Texas.—Admission 35 matinee, 55 cents evening. Excellent business.

Exploitation.—Patrons of the theatre voted for "Our Leading Citizen" in the city.

Short Subjects.—"The Country Chickens" (Educational), Palace News, Palace Tours, Aesop's Fable."

Daily Press Comments.—"There is a straightforward plot to the picture and at no time during its showing do dull moments enter upon the audience."—"Dallas Journal." "The picture is human, that is the principal reason it is so good."—"Times-Herald." "The Country Chicken" is a laugh-making short reel that a minimum of roughhouse and some really new incidents."—"Dallas News." "The comedy proves a pleasant tonic for restoring lost laughter."—"Dallas Journal."

"ORPHANS OF THE STORM"

(United Artists)

Shea's Hippodrome, Buffalo, N. Y.—Admission 20-50 cents. This was the second run in this city. Matinees were off, but the night receipts were fair. It was the Hippodrome's Eighth Anniversary Week.

Exploitation. — Newspaper advertising, lobby display, window cards and billboards. Special photos on illustrated pages of daily papers.

Short Subjects.—Hippodrome Pictorial Review, compiled and arranged from Pathe Review, Pathe News, Universal Weekly, Courier Local Events and Literary Digest.

Daily Press Comment.—"A second view of "Orphans of the Storm," emphasizes the skill of the producer in imprinting on celluloid the spirit of a tempestuous period of history, tempered by a touching story of love and pathos."—"News." "As in all Griffith productions, the picture is strongest in its casting and weakest in its sub-titling."—"Courier." "Not only has a great spectacular undertaking been accomplished in this Griffith film, but it is played by a notable cast."—"Express."

"PAID BACK"

(Universal)

Standard, Cleveland.—Admissions, 25-30 cents. Fair business all week.

Exploitation.—Lobby dressed with litho cut-outs and 11 x 14 and 22 x 28 photos.

Press Comment.—"Irving Cummings has been rather fortunate in his first role as that of a director. Not that he has a new idea in story in presentation, but being fortunate in having secured a good story and splendid cast."

"THE PRIMITIVE LOVER"

(First National)

Butterfly, Milwaukee, Wis.—Admission, 25-40 cents. Excellent business during whole week.

Exploitation.—Lobby display, newspaper, street car ads and billboard signs.

Short Subjects.—Starland Revue, "Week End Party" (comedy), Selznick News.

Daily Press Comment.—"Unless the heat has softened our gray-matter and rendered our risibilities more than ordinarily susceptible, we are here to state that you will get a laugh and a real one from this latest of Connie's."—"Journal." "'The Primitive Lover' is one of the cleverest comedies which ever graced a silver sheet."—"Wisconsin News." "You won't know any more about that piece of inconsistency, woman, after seeing 'The Primitive Lover,' but you will have had a barrel of fun through this satirical comedy."—"Sentinel."

Kinema Theatre, Los Angeles.—Admission, 25, 35 and 55 cents; 25, 35, 55 and 80 cents. Lines formed for the first shows every night. The usual weekly advertisments used. No exploitation.

Short Subjects.—Kinema Pictorial Review, Scenic Beautiful, Topics of the Day, "Treasure Bound" (Educational), "Below the Mason-Dixie Line."

Press Comments.—"The star is charming, in the usual manner, but even the distinctive quality of her portrayal is not enough to carry the picture quite through to the end. The story is too obvious."—"Examiner." "The feature is a flimsy story, but the players and Director Franklin rise above the material they have to work with and produce an enjoyable photodrama."—"Express." "The feature is nothing to be excited over. It is to chuckle over its undoubtedly premeditated absurdities."—"Record."

"THE PRISONER OF ZENDA"

(Metro)

Stillman, Cleveland, O.—Admissions, 35-60 cents. Exceptional business on its second week, matinees above average, nights "turn away business." No extra exploitation.

Strand, Seattle, Wash.—Admission, 35-50 cents. Capacity at every performance.

Exploitation.—Billboard, newspaper, window cards and lobby.

Short Subject.—Kinograms.

Daily Press Comments.—"A sweeping emotional drama filled with swift action and appealing romance."—"Times." "Costumes are exceptionally beautiful and backgrounds magnificent."—"Post-Intelligencer."

"QUEEN O' THE TURF"

(F. B. O.)

Washington, Dallas, Texas.—Admission, matinee, 25 cents; evening, 30 cents. Drew fairly well.

Exploitation.—A huge canvas, depicting a horse race, was placed overhead all the way across the lobby; regular newspaper advertising.

Short Subjects.—"Breaking Into Jail" (Hallroom Boys comedy).

Daily Press Comment.—"The out-standing scene, among several of dramatic value, is the race episode."—"Times Herald."

"RICH MEN'S WIVES"

(B. P. Schulberg)

California Theatre, Los Angeles.—Admission, 25, 35 and 55 cents; 35, 55 and 75 cents. The picture drew very well considering the extreme heat. The matinees were better than the evenings and the film appealed to women more than men.

Short Subjects.—Screen Snapshots, No. 6, California Topical Review and Magazine, Topics of the Day.

Press Comments.—"Whatever conviction there is in this story is invested in it by the direction and the acting. And it is not so convincing."—"Record." "The feature is prodigal in the matter of playing talent—in fact, the cast may be said to be all-star in the best meaning of the word and and this meaning has frequently been a misused term."—"Herald."

"ROSE OF THE SEA"

(First National)

Trianon, New Orleans, La.—Admission, 28 cents. Two days. Business fair.

Exploitation.—Newspaper advertising and lobby display.

Short Subjects.—"Nothing but Trouble" (comedy), Trianon News.

"THE SAFETY CURTAIN"

(Select)

Capital, Philadelphia, Pa.—Admission, 22 cents. Played up as a double star bill—Norma Talmadge and Eugene O'Brien—it did one of the best week's businesses of the summer season.

Short Subjects.—Kinograms, Topics of the Day, and Monty Banks comedy, "The Artist."

Daily Press Comment.—"There are some unusual events and thrills in the exploitation of Indian life and the glamor of society life in Bombay."—"Inquirer."

"THE SPANISH JADE"

(Paramount)

Wells, Norfolk.—Admission, 25-35 cents. Fair business.

Short Subject.—Buster Keaton in "The High Sign."

"SONNY"

(First National)

Grand, Wilmington, N. C.—Admission, 22-35 cents. A very good box office attraction and did big business on a three day run.

Exploitation.—Advance advertising campaign in newspapers, lithos, window cards, heralds and lobby display.

Daily Press Comment.—"A worthy successor to 'Tol'able David.'"

"THE STORM"

(Universal)

Columbia, Seattle, Wash.—Admissions, 25-35 cents. Broke every house record. Lineup block long even on Monday.

Exploitation. — Advertised for weeks, across front of house which was closed for redecorating and installation of Wurlitzer; tieup with leading department store, using best display window for miniature theatre fashion show; billboards, lobby trim, contest in newspaper on "which man Manette should marry."

Short Subjects.—Special parade pictures Veterans of Foreign Wars (in convention in Seattle), International News.

Daily Press Comments.—"Scenically stupendous . . . a tremendous picture."—"Times." "One sits spellbound."—"Post-Intelligencer."

Capitol, Cincinnati.—Very good business.

Short Subject.—Pathe News.

Press Comment.—"'The Storm' contains all the salient elements of good motion picture production, and it has the added advantage of being a cinema version of a successful stage drama." — "Enquirer." "The story is not so novel nor so fascinating that it would have made an amazingly good picture—except that the Universal company has given to it all the excellencies of acting, photography and direction."—"Times-Star."

Merrill, Milwaukee, Wis.—Admission, 50 cents. Capacity business at all performances during second week's showing.

Exploitation.—Extensive newspaper, billboard, window card, street car, etc., advertising, lobby display.

Short Subjects.—International News reels and Goldwyn Sport Reviews.

Daily Press Comments.—"Capacity business in sweltering August! That says a mouthful for any picture. And that is why 'The Storm,' thriller of thrillers, will remain at the Merrill for another week."—"Journal." "So popular has 'The Storm' proven with Milwaukee movie fans that the Merrill management has decided to keep the attraction on for another week."—"Sentinel."

Des Moines, Des Moines, Ia.—Attendance fairly good for this season. State fair crowds swelled attendance last few days of the week.

Exploitation. — Newspaper advertising, billboards (lavish), and lobby.

"THEY LIKE 'EM ROUGH"

(Metro)

Garden, Des Moines, Ia., First Half.—Crowds better than for some weeks past.

Exploitation.—Lobby and newspapers.

Short Subjects.—"A Nick of Time Hero" (Educational).

"SHACKLES OF GOLD"

(William Farnum)

Garden, Des Moines, Ia., Last Half.—"Shackles of Gold," William Farnum. Attendance slightly above average.

Exploitation.—Newspapers and lobby.

"THE THREE MUST GET THERE'S"

Lyric, Cincinnati.—Drew very well.

Short Subject.—"The Studio Girl."

Press Comment.—"Though not screamingly funny, it is agreeable entertainment."—"Enquirer." "Though not quite so hilarious a fun-maker as 'The Connecticut Yankee,' it is funny from beginning to end without an inch of padding."—"Times-Star."

"THE STORM"
(Universal Jewel)

Trianon Theatre, Birmingham, Ala.—Prices, 15, 35 and 50 cents. Record breaking crowds throughout the week.

Short Subjects.—Special showing of the twenty-nine prettiest girls in Birmingham selected in connection with the Atlantic City Beauty Contest by the "Birmingham News."

Exploitation.—Usual newspaper advertising, appearance of local reel, appearance in person of the winner of the local contest. Lobby displays of posters of the picture along with pictures of the beauties.

Press Comment.—"Gripping, interesting, full of excitement, harrowing and everything else which attracts attention and strong attention."—"Birmingham News."

"THE STROKE OF MIDNIGHT"
(Metro)

Regent, Philadelphia, Pa.—Admission, 35 cents. Foreign pictures have not drawn well at this theatre, this season, but this proved an exception, and pulled fair sized houses throughout the week.

Exploitation.—Ordinary newspaper space and cards.

Short Subjects.—Mutt and Jeff cartoon, "Falls Ahead," and Screen Review No. 3.

Daily Press Comment.—"There is the usual tommyrot sentimentality in the revealment of the story."—Inquirer."

Walnut, Cincinnati.—Fair business.

Short Subjects.—Comedy, "That Son of a Shiek," Pathe News.

Press Comment.—" . . . one of the most unusual, and at the same time one of the most thought-provocative pictures which has been seen in Cincinnati all summer."—"Enquirer."

"SOUTH OF SUVA"
(Paramount)

Loew's State, Buffalo, N. Y.—Admission, 20-40 cents. Business held up exceptionally good for the week at both matinee and evening shows.

Exploitation.—Large display in newspapers, electric display on both Main and Mohawk street entrances, window cards, fine lobby frames.

Short Subjects.—"Rapid Fire," a Mermaid comedy; "Who's Who in Buffalo," a local feature; "Mutt and Jeff," cartoon, and Pathe News.

Daily Press Comment.—"Has a strong plot, filled with love and romance in the South Sea isles."—"News." "Mary's efforts to assist in the rejuvenation of a degenerate husband who has fallen a victim to the lure of the sordid life of the isles, is a capable manifestation of screen ability."—"Courier."

Queen, Dallas, Texas.—Admission, matinee, 10, 15 and 25 cents; night, 15, 25 and 40 cents. Specially good attendance; four days.

Exploitation.—Usual amount of newspaper advertising.

Short Subject.—Selznick News.

Press Comment.—"Mary Miles Minter has a considerable following here, partly because she formerly resided in Dallas, but even those who did not know of this fact appreciated her good work in this picture."—"Dallas News."

"THROUGH THE GLASS WINDOW"
(Paramount)

Galax Theatre, Birmingham, Ala.—Admission, 10-20 cents. Fairly large business.

Exploitation.—The usual advertising and publicity.

Press Comment.—"A photoplay especially adapted to give the star the opportunity to display her wistful and appealing charm."—"Birmingham News."

"UNDER OATH"
(Selznick)

Trianon, New Orleans, La.—Admission, 28 cents. Business fair. Two day run.

Exploitation.—Newspaper advertising and lobby display.

Short Subjects.—"Good Morning Judge" (Pathe comedy), Trianon News.

"THE VALLEY OF SILENT MEN"
(Paramount)

Loew's Orpheum, Boston, Mass.—Admissions, 20 cents bottom mornings, to 60 cents top evenings. Full houses all week.

Exploitation—House to house distribution of circulars representing the outside of the Curwood book. Special displays on feature alone in some papers all week. Displays on Sunday and regular one inch ads weekdays. Special window cards, billboards, subway and elevated station posters. Advance flashes on screen.

Short Subjects.—"Home Made Movies" (First National), Loew's Local News Reel, Pathe News Weekly.

Daily Press Comment.—"This film is one of the most breath-taking we have seen in some time."—"American." "A screen version of a book is either good, or good and rotten. This was good!"—"Telegram."

"UP AND AT 'EM"
(F. B. O.)

Park, Boston, Mass.—Brought very good business.

Exploitation.—Regular newspaper space, window cards, lobby, posters in all subway and elevated stations.

Short Subjects.—"Circus Days" (Educational), International News; Movie Chats (Hodkinson).

Daily Press Comment.—"Miss May as a gay little mad-cap and in her most fetching mood. Very entertaining."—"Telegram."

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

STRAND

1. Overture—Second Hungarian Rhapsody (Liszt)
2. Treeland in Prizma Color
3. Pianist—Rigoletto Paraphrase (Verdi-Liszt)
4. Mark Strand Topical Review
4. Prologue to *Grandma's Boy*
6. Feature—Harold Lloyd in *Grandma's Boy* (Asso. Exhib.)
7. Odds and Ends (Pathe)
8. A Sport Review—Red Man Sports (Goldwyn)
9. Organ Solo

Press Comments

American.— . . . A series of the most hilarious episodes ever seen on the screen. *Times.*—Contains a generous amount of amusement and even a dash of excitement. *World.*— . . . Funniest screen comedy which we have seen this year. *Tribune.*—Entirely free from vulgarity and it is filled with surprises. *Herald.*—There are other very ludicrous moments, and they serve to make this picture one of the loud guffaws of the new season. *Mail.*—One would have to go far and wait long before witnessing a picture which provides more genuine entertainment and wholesome, whole-souled amusement. *Journal.*—Harold Lloyd was never before so entertaining because he never before had so entertaining a picture. *Telegram.*—This merry little play is filled with philosphy, romance, exciting clashes, satire on human weaknesses, pathos and optimist. *Evening World.*—We have already claimed Harold Lloyd is one of the best if not THE best comedian in celluloid, and now we are surer than ever. Anyway you take it, if you miss "Grandma's Boy" you'll miss the best thing seen on the screen so far this season. *Globe.*—Here is one of the best comedies that filmdom has given us. *Sun.*—His first ambitious effort is a model among screen farces, and Lloyd romps home with a great burst of speed.

CAPITOL

Unit No. 1. Overture—Orpheus (Offenbach)
Unit No. 2. Divertissments (a) "O Sole Mio" (b) "Nola"
Unit No. 3. Capitol Magazine
Unit No. 4. Promenade
- (a) Afternoon Gowns
- (b) Scarf Dance (Chaminade)
- (c) Cassandra Dance
- (d) Evening Apparel
- (e) Interlude—Valse Brillante (Chpin)

Unit No. 5. Feature—Irene Castle in *Slim Shoulders* (Hodkinson)
Unit No. 6. Interlude—March of the Tin Soldiers from Chauve Souris (Leon Jessel)
Unit No. 7. Hy Mayers' Travelaugh *Such Is Life at a Dutch County Fair* (F. B. O.)
Unit No. 8. Organ Recital

Press Comments

American. — Irene Castle's vivacity, charm and costumes are striking. *Times*—Miss Castle, carrying her father's honor on the slim shoulders of the title never was more beautiful. It would be ingracious to ask more. *World.*— . . . Contains several extremely well directed, mounted and acted scenes. *Herald.*—All things considered, it is the best molded picture in which Mrs. Castle has ever had a chance to display all the changes of fetching gowns she can make. *Journal.*—Irene Castle's charming vivacity is given full scope. *Telegram.*—Miss Irene Castle, slim and graceful, dominates the screen offerings.

RIVOLI

Feature—*Burning Sands* (Paramount)

Press Comments

American—At the close of the picture I could only suggest as a final caption: "What's all the shootin' about?" *Tribune.*—There is a good enough story here, but it is utterly lacking in any human touches by the director, the title-writer or the actors. *Herald.*—The new picture seems to suffer generally from confusion, despite the fact that a glaring spotlight seems to be constantly trained on every one. *Mail.*—It is replete with the kind of things that the romance loving and imaginative public likes to see on the screen, but better than that, it is staged magnificently and well acted. *Journal.*—Though it bears the title "Burning Sands" that qualifying prefix does not entirely describe the activity of the desert grit.

CRITERION

Feature—Owen Moore in *Love Is an Awful Thing* (Selznick)

Press Comments

World.—Should be a welcome diversion from bravado and bunk. *Herald.*—The picture is just about as wild as its predecessor in the Moore series, and just about as fatal to gloom. *Journal.*—Owen Moore's characteristic airy comedy spirit made Tony most amusing. *Telegram.*—There is a riot of wholesome fun and laughter throughout the six-reel cinema which is starring the inimitable Owen Moore.

RIALTO

Feature—Marion Davies in *The Young Diana* (Paramount)

Press comments printed in issue of September 9th.

LYRIC THEATRE

Feature—*A Little Child Shall Lead Them* (Fox)
Music Score by Erno Rapee

Press Comments

Herald.—This time the Fox forces seem to have varied the mother motif that is their standby by getting at your heart—and your handkerchief—through the child. *American.*—The trend of the story starts to prove that motherhood is the noblest career of any woman, and ends up by pleading that one should adopt orphans until it hurts. *Tribune.*—Seldom have we see so much emotion portrayed by the same number of actors in the same number of reels. *Journal.*—The author of "A Little Child Shall Lead Them" now showing at the Lyric Theatre, has written a glorious play. *Mail.*—As a matter of fact it is extremely difficult to get at the real point of this illogical, terribly constructed, ott-times ridiculous story. *Telegram.*—It is a cinema that not only every man and wife should see, but every boy and girl should digest its moral.

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Remembrance

Rupert Hughes Production in Six Reels. Written and Directed by Mr. Hughes. Released by Goldwyn. Art Director, Cedric Gibbons. Cameraman, Norbert Brodin.

CAST AND SYNOPSIS

Pop, Claude Gillingwater; Mom, Kate Lester; Mab Grout, Patsy Ruth Miller; Seth Smith, Cullen Landis; Julia, Nell Craig; Ethelwolf Grout, Dana Todd; John P., Jr., Richard Tucker; Beatrice, Esther Ralston; Julia's Boy, Arthur Trimble; Julia's Girl, Lucille Ricksen; Ihrig, Max Davidson; MacClune, William Carroll; Secretary, Helen Hayward.

Old man Grout, a lovable department store owner, and father of a large family has been slaving all his life to build his great business, and his family tasting of new luxuries expect more, while the old gentleman remains true to his homely tastes. His favorite daughter, Mab, is the only one who realizes what added luxuries mean—hard work for him and an ever increasing desire for more on the part of his family. She falls in love with Seth Smith, a clerk in her father's store, but Mrs. Grout upon learning of this orders Seth discharged hoping to thwart Mab's plan to marry him. Grout fires the lad and the latter with the promised aid of Grout who admires him, takes over a run down department store and makes a success of it. The old man is stricken with a fever, the result of over work and when on his deathbed the family, including his avaricious and worthless sons and daughters, are brought to a realization that their greed has brought him to death's door. He determines not to die but the shock of his expected death works wondrous changes for the better in the family and unites Mab and Seth.

This is the "poor old father" story which was bound to follow the success of the "poor old mother" series of last season. It may be doubtful whether poor father can excite the sympathy of our modern generation but if he doesn't it will not be the fault of Rupert Hughes' picture. There should be a flood of Father Days. The picture deserves that recognition.

There are high spots of melodrama and intense moments of suspense and sob stuff. There are laughs galore, all of them natural. The race for father's bankroll, which he hid when stricken, takes place between the money hungry children — except Sweet Mab of course—while he is on his death bed and the beholder hates the whole greedy crew. But from this intense hatred one is brought carefully and diplomatically to an admiration for the sound human qualities that are awakened in the erring members of the household.

The exceedingly grouchy nature of old man Grout at the start of the picture does not arouse all the sympathy for him which is essential when one is building a character whose chief bid for popularity is that very quality—sympathy.

Points of Appeal.—Aside from its melodramatic moments, its heart appeal the picture gains great strength because it concerns a plain American family—the you-me-and-us type of human beings—and gets away from society stuff which overburdens the booking sheets of the day.

Cast.—Gillingwater is splendid in the father role and the fact that he has a terrible grouch at the start is not his fault. Patsy Miller as Mab seems made to order for the part and Kate Lester as Mrs. Grout is not the drab, weepy mother usually seen.

Photography, Lighting.—Some unusual soft focus and double exposure stuff adds to the picture. One shot alone—that of the vision of their early days which comes before Grout and Mrs. Grout when he is thought to be dying—is well worth anyone's time. No fault can be found with other mechanical details.

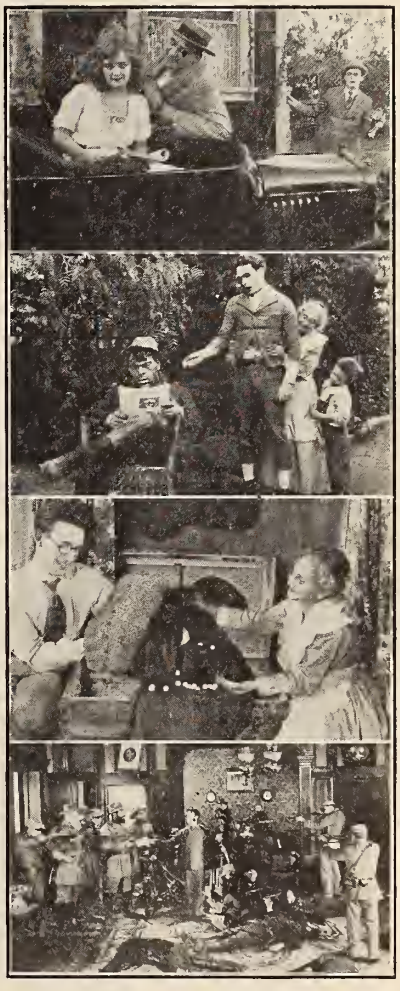
Grandma's Boy

Associated Exhibitors Photoplay in Five Parts. Released Through Pathe. Scenario by T. J. Crizer. Director, Fred Newmeyer. Cameraman, Walter Lundin. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Grandma's Boy, Harold Lloyd; His Sweetheart, Mildred Davis; Grandma, Anna Townsend; The Rival, Charles Stevenson; Sheriff, Noah Young; Rolling Stone, Dick Sutherland.

Grandma's Boy lives in the country town of Blossom Bend. He is a meek youth of nineteen who is in love, but afraid of his rival, a bully of the deepest dye, who plays upon his fears. The town jewelry store is robbed and a man shot by some desperate criminal. The Boy and his rival are both paying a visit to the Girl's house when the news of the robbery is brought to them. The citizens organize to hunt down the bandit and the Boy is made a member of the posse. They start on the trail but he gets separated from the band and lands in a barn where he has some tough experiences. He rebels against his own cowardice, specially when Grandma tells him about the fighting prowess of his famous granddaddy. She gives him a charm originally belonging to the granddaddy and he goes forth resolved to clear his name. He captures the bandit, licks the bully and wins the Girl.



Harold Lloyd makes a successful debut as a feature star in this picture, which registers as a sure-fire box office asset, brimful of lively action, hilarious situations and without a single dull spot to mar its mirth-creating powers. Lloyd in his two reel offerings was always amusing, but "Grandma's Boy" affords him opportunities of doing some real acting, work of a sort that the short films were strangers to, for the story is not only alive with merry incidents, but possesses an amount of human interest rarely to be found in comedy productions. Also, it is refreshingly original, the plot gets altogether out of the beaten path, hits a brand-new trail and progresses over it to a triumphant climax. That this film is bound to prove a big money-maker goes without saying. It is a well directed, cleverly-acted production guaranteed to please young and old, high-brows and low-brows and give perfect satisfaction to every exhibitor who books it.

Points of Appeal.—With all its capital comedy, and the spirit of fun has seldom tickled the sensibilities of an audience to such an extent as in "Grandma's Boy," there is a quiet undercurrent of serious suggestion making impressions on the progress of events at intervals, little touches of pathos, the old lady's anxiety and tenderness for her grandson, her wistful longing that he should prove himself a man worthy of his ancestor—these things are artfully introduced and balance the unities nicely. There is no lack of thrills, and the episode depicting the bravery of "Granddad" during the Civil War is wonderfully well done.

Cast.—Harold Lloyd's numerous admirers will be justified in acclaiming his impersonation of the shrinking youth who develops both moral and physical courage so suddenly, as the best contribution the popular comedian has yet made to the silent drama. He gets an amazing amount of good, clean comedy out of the role, as well as effective bits of emotional appeal, and his acrobatic agility is as remarkable as ever. Anna Townsend is an extremely lovable old Grandma, Mildred Davis is prettily fascinating as the girl in the case and the support is excellent.

Photography, Lighting, Direction.—The photography throughout is of superb quality, exteriors and interiors are equally well filmed, and faultless lighting prevails. The action sizzles at top speed all the way and the continuity holds without a break.

The Man Who Played God

From a Play by Jules Eckert Goodman, Founded on Gouverneur Morris' Story of the Same Name. Scenario by Forrest Halsey. Director, Harmon Weight. Cameraman, Harry A. Fischbeck. Art Director, Clark Robinson. Released by United Artists.

CAST AND SYNOPSIS

John Arden, George Arliss; Marjorie Blaine, Ann Forrest; Carter, Ivan Simpson; Philip Stevens, Edward Earle; Mildred Arden, Effie Shannon; a little girl; Miriam Battista; a little boy, Mickey Bennett; a young woman, Mary Astor; a young man, Pierre Gerdron; an old woman, Margaret Seddon; an old man, J. B. Walsh.

A great American pianist has triumphed in Paris and has won as his bride a charming woman. On the eve of his return to America he gives a private recital before the nobility and while at the piano a bomb intended for the nobleman is thrown into the palace. The explosion deafens the pianist and renders himself incapable of playing. Returning to America he becomes the worst kind of a cynic but at the suggestion of his friends and his loyal man servant he takes up lip reading. He reads the lips of those around him and finds that they are whispering of his wife's attention to another and younger man. He becomes a disbeliever in all things, a scoffer and a tyrant and his wife, unable to bear his unfounded suspicions and ungovernable anger, leaves him. In the act of leaping from the window of his room he is stopped by his valet who tells him he has much to live for. While standing at the window the valet hands him binoculars and he focuses them upon a bench in the park below and reads the lips of the unfortunates who come to sit there. To all those who talk of their troubles he sends aid and, as the title explains, plays God to them. His wife learns of his philanthrophy, returns to him and a short time later while seated at an organ, which he donated to a church, his hearing returns. He is reunited and resumes his triumphant career.

It will be difficult to eonvinee the public that this is not the best sereen work Arliss has done. The idea, entirely new, is of The Miraele Man type but it moves faster; is devoid of erook interest and furnishes the Arliss admirers with an opportunity to see him as a love maker, a eynie (which is a role most often pieked for him), a great artist and a regenerated being. The great trouble with the pieture is that many who see it will want to shelve other pictures to play it because it presents a brand new idea.

The aetion is swift and in composing his pieture the director has wasted no time on lengthy explanations which usually go with a picture involving faith as a theme, nor are there lavish exteriors to detract from the essenee of the picture.

It is quite a shoek to see Arliss playing the love maker, but it is more of a shock to find that he does it amazingly well. There is just enough of his wooing to interest. In fact the keynote of the pieture is just enough of everything, never too much, and this snaps it along through situation after situation.

Points of Appeal—It has a strong pull upon the sympathetie cords and retains its suspense to the very end. Its great strength lies, of eourse, in masterly handling of the artist's regeneration.

Cast.—The wide latitude given to Arliss, enabling him to display his talent in all its versatility, is taken advantage of by the star. Ann Forrest does well in a difficult part and the whole east is excellent but at no time is any member of it permitted to detraet from the work of Arliss.

Photography, Lighting Direction.—The photography is good and the settings not at all flashy. Arliss has been given the spot by a wise director and as mentioned before nothing erept in to share that spot with him—not even a rose bush. And that is as it should be.

The Woman He Loved

Produced by J. L. Frothingham. Released Through American Releasing Corp. Story and Scenario by William V. Mong. Cameraman, Tony Gaudio. Directed by Edward Sloman. Length, 5200 Feet.

CAST AND SYNOPSIS

Nathan Levinsky, William V. Mong; Esther Levinsky, Marcia Manon; Jimmy Danvers, Eddie Sutherland; Helen Comstock, Mary Wynne; John Comstock, Charles French; Max Levy, Fred Malatest; John Danvers; Harvey Clark; David Levinsky, Bruce Guerin; Rosie, Lucille Ward.

In Russia Nathan and Esther Levinsky's son, David, is branded with a cross by a drunken Cossack, but the family finally escape to America. Esther's discontent causes her to run away with Max Levy. Reverses come, however, and she allows David to be adopted by the wealthy Danvers family, and all trace of him is lost. Meanwhile Nathan's continued search takes him to California where he prospers on a modest ranch adjoining the estate of John Comstock whose prejudices against the religion of his neighbor is marked. Yet Comstock, in ignorance of the truth, approves of his daughter Helen's love for Jimmy Danvers, the adopted son. When Jimmy bares his arm in a fight Nathan sees the sign of the cross but says nothing to make known his relationship to Jimmy. In a great fire Nathan loses all and goes to San Francisco to start anew. A letter given to Jimmy on his birthday by his adopted father reveals the truth to him and he resolves to find Nathan and acknowledge him. Though shocked at the revelation of Jimmy's ancestry, Comstock and Helen follow him to the city where Helen mysteriously disappears. Nathan encounters Esther and by chance finds Helen in the company of Max Levy and rescues her in peril of his life. Comstock's gratitude proves how unworthy a thing is prejudice and he sanctions the marriage.

"The Woman He Loved" is an entertaining story and has an appeal that should be fairly general. The story tells of the hardships of a young Jewish family in Russia and shows their final eseape to Ameriea. The types depieted throughout the picture are excellent and the story eontains some good comedy situations and at times reaehes a real sympathetie appeal. It is another Ghetto story with possibly sufficient new material to keep the plot from following too closely along old lines and should prove to be a worth while attraction in houses where such stories as "Humoresque" and "Sign of the Rose" have already won favor.

Points of Appeal.—The opening scenes of the picture are laid in Russia. These have been nicely done and supply an interesting bit of color to the story. The struggles of Nathan Levinsky to attain suceess, his belated success and return to his former life and finally the climax of the story all carry a sympathetic appeal that will provide lots of human interest and please.

Cast.—William V. Mong, as Nathan Levinsky, gives one of the best sereen portrayals of this type that we have ever seen. His acting is thoroughly natural, his mannerisms delightful and his emotions register well. Helen Comstock played by Mary Wynne and Jimmy Danvers, done by Eddie Sutherland are pleasing in their roles. All other members of the east give creditable performanees. Little Bruee Guerin is particularly appealing as the young son David.

Photography, Lighting, Direction.—The exteriors are good and effective. Interiors well lighted. Continuity easily followed and enough aetion to sustain the interest is always in progress. Direction good.

The Young Diana

Cosmopolitan Production Released by Paramount. Story by Marie Corelli. Scenario by Luther Reed. Directed by Albert Capellani and Robert G. Vignola. Footage, 6744.

CAST AND SYNOPSIS

Diana May, Marion Davies; James P. May, her father, Maclyn Arbuckle; Richard Cleeve, Forrest Stanley; Lady Anne, Gypsy O'Brien; Dr. Dimitrius, Pedro de Cordoba.

The story of "The Young Diana" deals with a young woman whose parvenu father seeks to marry her into the British nobility. She loves Richard Cleeve, a sailor, and Dr. Dimitrius, a scientist, falls in love with her. By a strange combination of circumstances Diana comes to believe that her sweetheart has been false to her by eloping with Lady Anne. Twenty years after she is seen as a spinster, and her life embittered she goes to Switzerland in answer to an advertisement calling for a woman who is willing to risk her life for the sake of science. In the advertiser Diana recognizes Dimitrius. He rescues her youth and beauty, and she becomes the rage of Europe. Diana meets Cleeve, who is married. He wishes to desert his wife for her, but she spurns him. Dimitrius, too, wishes to marry her. Diana falls into a faint. Then she awakens, learns she has been dreaming and is still young and lovely without the need of rejuvenation. All is explained, and the picture fades out with the wedding of Diana and Cleeve.

Here is an unusual story, one that presents difficulties for the person who would attempt to estimate the popular view of the production as motion picture entertainment. It begins with what may be considered a false premise—that it is possible by employing stored and concentrated sunlight to transform age to youth. In order to give the story teller his chance we accept the situation as a possibility and are carried along until near the end when with a smash we learn it is only a dream. For this writer it was truly a rude awakening.

Beautifully made beyond all question "The Young Diana" undoubtedly is. The staging of some of the larger scenes, notably that of the snow and ice carnival in Switzerland, is worthy of a Kiralfy extravaganza. The ball in Paris is another achievement in stagecraft. Truly "no expense has been spared" to give the picturegoer something novel in the way of screen entertainment.

There can be no argument that the picture is a feast for the eye. As to its appeal on the purely dramatic side that is another story, depending entirely on the mental background of the picture patron.

Points of Appeal.—Of these there are several that should be capitalized by an exhibitor. In the first place there is the author, Marie Corelli. Then again there are the two directors, Campellani and Vignola, each a star in his own right. Another point that may be used to advantage in arousing the curiosity of the admirers of the star is the fact that she is shown for a portion of the story as a woman of forty or forty-five years of age, as a crushed woman, whom we may easily believe would take a chance on undergoing a treatment that would mean either death or restoration of youth with its consequent second chance at the world. Also a strong talking point is the remarkable staging and the resulting and intelligently applied expense involved in the making of the production.

Cast.—Marion Davies plays a difficult role, one of youth at the beginning and the close, and in the mid-portion of the story as a woman twenty years older, and plays it convincingly, never has she appeared to better advantage. Maclyn Arbuckle finely enacts the elderly social climber. Pedro de Cordoba is a suave scientist, one who in the course of the story overcomes the initial feeling of repulsion and becomes in spite of his sinister character really likable.

Photography, Lighting, Direction.—As intimated earlier in this review these factors all register 100 per cent.

Her Majesty

Playgoers Pictures Photoplay in Five Parts. Scenario and Story by H. Thompson Rich. Director, George Irving. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Susan and Rosalie, Mollie King; Ted Harper, Creighton Hale; Mrs. Worthington, Rose Tapley; Neville Percy, Wilford Parkington; Harry Ives, Jerome Lawler.

Susan and Rosalie are twin sisters. A poor aunt has Susan in charge and she lives on a farm. Rosalie, with a wealthy aunt for her guardian, is reared in luxurious surroundings. Susan, however, is possessed of a rich fancy and finds pleasure in imagining that her life is passed in grandeur, so much so that she prefers to have her friends address her as "Your Majesty." She meets and fascinates Ted Harper, a student. When Ted returns from College he encounters Rosalie and thinks she is Susan. Rosalie encourages the deception not only because her aunt favors Ted, but for the reason that she is thus enabled to flirt with Harry Ives. Susan's aunt dies and the girl is lured by Joe McMillan to a lodging house of ill repute. She is aided by Mabel LaFache, a former sweetheart of Harry Ives. Through her meeting with Mabel, Susan is successful in preventing Rosalie from eloping with Ives. Ted and Susan are finally united and Rosalie wins the man she really loves.

There is little to be said in favor of this picture, which offers an unconvincing plot, based on a timeworn dual identity theme, the sort of thing calling for expert direction and clever acting in order to make it plausible as screen entertainment. "Her Majesty" is sadly deficient in both of these qualities and the result is a film registering far below the average feature attraction. Also, the story is poorly constructed and there is not lacking evidence of padding in order to stretch the flimsy material over a five reel compass. The action suffers in consequence, and drags badly at times. Considered from a box office viewpoint the production's value is decidedly dubious.

Points of Appeal.—There is but scant human interest in the narrative and sympathy for the heroine remains at zero mark. The one redeeming factor is the undoubted beauty of the star and feminine patrons will probably wax enthusiastic over the rich variety of handsome garments which adorn her pretty figure, for Miss King's wardrobe appears to be unlimited as regards quantity and style.

Cast.—Mollie King isn't particularly convincing in the Susan role, where she makes a rather ineffectual effort to endow the supposedly fanciful and innocent little country girl with a playfully kittenish spirit. As Rosalie, she is more in her element and wears her gorgeous gowns as "one to the manor born." The support is adequate.

Photography, Lighting, Direction.—There are many charming outdoor scenes and some pleasing interiors, but uneven lighting spoils the general effect of the camera's work. The continuity breaks here and there and the direction as a whole is of inferior standard.

Love Is An Awful Thing

Selznick Photoplay in Five Parts. Story and Direction by Victor Heerman. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Anthony Churchill, Owen Moore; Helen Griggs, Marjorie Daw; Ruth Allen, Kathryn Perry; Harold Wright, Arthur Hoyt; Porter, Douglas Carter; Marion, Charlotte Mineau; Superintendent, Snitz Edwards; Superintendent's Wife, Alice Howell

Anthony Churchill is engaged to Helen Griggs, whose wealthy and suspicious father watches his future son-in-law carefully. Marion, divorcee, shows up and proceeds to blackmail Anthony with letters written to her by him in earlier days. His friend, Wright, represents Anthony to Marion as married and father of six children, having induced the French wife of the superintendent of Anthony's apartment house to pose as Mrs. Churchill for the occasion. Helen sees Anthony meet Marion at the train. Marion is introduced to the supposed wife and children, but discovering that he is trying to wed Helen she threatens a breach of promise suit. Helen and a girl friend stumble across Anthony's fake domestic surroundings and conclude he is false, but are told that the whole thing is merely a rehearsal. The superintendent then appears and throws a jealous fit, because he believes Anthony has stolen his wife. Old Griggs insists upon the Reverend Millerlee, one of his boyhood chums, performing the marriage ceremony for Anthony and Helen, before the clergyman sails for foreign parts. Anthony and Wright attempt to steal Marion's incriminating letters from her room, but fail. Marion demands $10,000 cash down. They agree to pay, when the Rev. Millerlee enters and recognizes Marion and her attorney as a couple of swindlers who he married recently in Reno. The blackmailers are foiled and Helen and Anthony married, without Mr. Griggs being aware of the troubles which preceded the wedding.

Laughter riots through every foot of this film, which is another of those joyous, wild, swiftly moving farcial offerings which have added so much to the popularity of Owen Moore as a warranted gloom-destroyer. There are no end of tangled complications in "Love Is An Awful Thing," while hero Anthony Churchill is making desperate efforts to get married and dodging the blackmail ghosts of his pasts. But despite the many twists in the plot it is so cleverly handled that there is no difficulty in following the story, the action moves smoothly and the spectators are kept on the broad grin from first to last. The picture was given a great reception when shown recently at The Criterion Theatre, New York, and it is a safe prophecy that it will prove a lucrative attraction for exhibitors in general.

Points of Appeal.—The unexpected always happens in this feature, which develops and maintains the suspense element to a degree rather unusual in comedy films. Anthony's promise to his fiancee's father to lead an absolutely correct life, as he is supposed to have done in the past, his pursuit by the ex-chorus girl and panic when he faces the evidence of incriminating letters, are all irresistibly funny situations and the climax, which leaves hero and heroine safely out of trouble, is impossible to anticipate.

Cast.—Owen Moore plays the part of Anthony Churchill with humorous zest and crisp energy, somehow giving you the impression that the star really enjoys the role, as he probably does. Pretty Marjorie Daw is charming as Helen Griggs, Charlotte Mineau is an extremely attractive Marion and adequate support is rendered by other members of the company.

Photography, Lighting, Direction.—The interiors are handsomely filmed, there are some pleasing long shots and the lighting is effective. The action spins along at a rapid rate and the continuity is unbroken.

Fools Of Fortune

American Releasing Corporation Photoplay in Six Parts. Author, W. C. Tuttle. Director, Louis William Chaudet. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Chuck Warner, Jack Dill; Magpie Simpkins, Russell Simpson; Mrs. De Puyster, Lillian Langdon; Marion De Puyster, Marguerite De La Motte; Milton De Puyster, Thomas Ricketts; Scenery Sims, Tully Marshall; Ike Harper, Frank Brownlee.

Chuck Warner, a cowboy, is impressed by a story published in a newspaper which states that the missing heir to the fortune of the De Puysters, a wealthy Eastern family, is supposed to be somewhere out West. According to the article, the boy named Ashburton, ran away when twelve years of age. Chuck thinks it would be a good joke to try to pass himself off as the lost heir and induces some of his chums to accompany him East on the quest. The cowboys leave Montana and after a variety of adventures arrive at their goal. But when Chuck confronts Milton De Puyster, the latter says that he never had a son and consequently isn't looking for one. But he has a daughter, Marion, whose beauty fascinates the enterprising cowboy. Chuck and his mates make a considerable fuss over the failure of their plans. They are threatened with arrest and Chuck thereupon confesses that he is in the wrong. However, he states that his name is really Ashburton and that he actually ran away from home when a lad. It then transpires that Mrs. De Puyster had a son by a former husband, who disappeared and that Chuck is the person in question. He therefore assumes his rightful position in society and looks forward hopefully to winning the girl he loves.

This story of the cowboy who attempts to pass himself off as the supposed missing heir to a fortune contains enough humorous material to fill up a two-reel comedy measure satisfactorily. But it is altogether too slight and inconsequential when stretched out to feature length and the result is that "Fools Of Fortune," starting off merrily enough, fails to hold its interest and becomes decidedly tiresome before the climax is reached. Many of the would-be funny situations are simply absurd and badly linked together and the subtitles which are scattered through the film in reckless profusion are chiefly remarkable for inane humor. Lack of a coherent and convincing plot is a defect occasionally atoned for in comedy features by brilliant acting on the part of the cast and rapid action, but in the present instance the joint efforts of director and players are incapable of overcoming such a handicap.

Points of Appeal—The adventures of the cowboy quartette are mostly productive of broad comedy effect and get a laugh here and there, but generally speaking, one feels that the characters are making heroic attempts to be funny and not making much of a success of the job. Probably the best scene is that in which Chuck endeavors to bluff old Milton De Puyster into the belief that he is the son who never really existed and a bit of drama is injected into the proceedings when he discovers his long-lost mother in the person of the millionaire's wife.

Cast—Tully Marshall puts over some sly comedy hits in the role of Scenery Sims, Jack Dill does as well as could be expected with the unlikely part of Chuck Warner, Marion De Puyster is a pretty heroine and the work of the supporting cast is on a par with that of the principals.

Photography, Lighting, Direction—The Western scenes are well filmed, there are some pleasing long shots in evidence and the lighting is adequate. The continuity is "jumpy" and the action tolerably fast.

Our Gang

Scenes from Pathe's New Two-Reel Series Featuring Kids and Animals. Produced by Hal Roach

A Little Child Shall Lead Them

William Fox Production. Author, "Mr. X." Scenario, Paul H. Sloane. Director, J. Searle Dawley. Cameraman, Bert Dawley. Running Time, One and One-Half Hours.

CAST AND SYNOPSIS

Colonel Lewis, Roger Lytton; Betty Lewis, Peggy Shaw; Barbara Draper, Florence Billings; Frank Draper, Ernest Hillard; Bob Hale, Robert Agnew; Mrs. Tyler, Adelaide Prince; Ken, her son, Niles Welch; Hannah, Marie Reichardt; Two Little Children, Florence Haas and Jimmy Lapsley.

Colonel Lewis refuses his consent to the marriage of his younger daughter to Bob Hale and the two young people marry quietly. There is a hitch in the marriage and when Bob is accidently killed her father takes her away from the city and in seclusion her child is born. She is told the baby is dead and upon her return home is courted by Ken, a handsome ambitious young man. They marry. Betty, under her father's orders, keeping her former marriage a secret. Later Betty learns that her child did not die at birth but had been taken to an orphan asylum. Betty takes the child home and is forced to admit that she is its mother. At first her husband reproaches her and threatens to leave her because of her deception, but his mother shows him the error of his ways and persuades him to go on enjoying the happiness he has known since marrying Betty.

There is nothing venturesome in "A Little Child Shall Lead Them," which William Fox gave a premiere Friday evening September First at the Lyric Theatre, where it is to play its Broadway engagement. The picture was designed and produced on the theory that the bulk of the public can be made to smile and weep with a child as readily as with a mother.

Therefore J. Searle Dawley gathered numbers of children, dressed them up in convincing attire and shows views of them under the caption "Orphans." There is nothing unsound in the theory, a fact developed beyond all doubt by the chuckles and sniffles of the first night audience.

Points of Appeal.—If there is a message it goes something like this: "The one certain way to introduce happiness into the home is to have children. If you can't have one of your own, go to the nearest orphan asylum and take your pick." However, we do not believe that the author or director were particularly interested in messages. It was far more important to make a picture that would play upon the emotions of the spectator, so they fashioned their play to the accompaniment of muted violins and courted the tears and smiles of the man in front with views of smiling, sighing, happy and pathetic children. If there is a story you must say it is not smooth, nor convincing and cannot claim any really dramatic incident. It has no beginning, no middle, no end. "A Little Child Shall Lead Them" is a series of episodes, each individual and having little sound dramatic relation one to the other. They are individually effective, for the most part that is.

Cast.—The cast is apparently of minor consideration, all save the children and the doggies. Some members of the regular constituted cast are badly miscast, but among these we do not place Peggy Shaw and Florence Billings, both of whom are appealing and not a little charming. And certainly Niles Welch, with nothing much to do, shows he is still one of the best of the screen heroes of the juvenile type.

Photography, Lighting, Direction.—The Photography, lighting and other technical details are up to a fine standard. The play has convincing backgrounds. "A Little Child Shall Lead Them" contains everything that goes to make up an evening of gushing sentimentality in the theatre.

Heroes and Husbands

Released Through Associated First National. Story and Scenario by Charles A. Logue. Cameraman, Joseph Brotherton. Directed by Chet Withey. Length, 5582 Feet.

CAST AND SYNOPSIS

Susanne Danbury, Katherine MacDonald; Walt Gaylord, Nigel Barrie; Hugh Bemis, Charles Clary; Agatha Bemis, Mona Kingsley; Martin Tancray, Charles Gerrard; Anette, Ethel Kay.

Susanne Danbury is a successful novelist. She is in love with Walt Gaylord, her illustrator, but finds that he is infatuated with Agatha Bemis, who is the wife of Susanne's publisher. Susanne receives an invitation to join the guests for a week-end party at the Bemis estate and upon learning that Gaylord is to be there she readily accepts. During the time they are there Susanne proposes a private performance of her new play and suggests casting the guests in the required roles. The idea is enthusiastically received. Gaylord is chosen to be the hero and Mrs. Bemis, the heroine. For herself, Susanne reserves the part of the "vamp" who steals the hero away from the heroine. During the rehearsal Mr. Bemis is accidentally shot with the revolver that was supposed to have been unloaded. The mystery is finally solved by a confession from Tancray, a jealous suitor of Susanne's, who had thought the weapon was to have been fired at Gaylord. Mrs. Bemis turns her attentions to her wounded husband and Gaylord realizes that he is really in love with Susanne.

"Heroes and Husbands" affords pleasing entertainment but appears to be slightly long drawn out. The plot is another one of the triangle stories and embodies a play within a play. It is all whipped into a society drama that has good interest and a splendid vehicle for Katherine MacDonald, although her admirers will be horrified to see her wearing big shell-rimmed glasses as the novelist in the early part of the picture. Intrigue and a battle of wits between the two women for the affections of young Gaylord will prove to be an entertaining theme.

Points of Appeal.—The idea of the amateur theatrical among the guests is good but is a little overworked and grows monotonous before the real climax is reached. However, there is enough body to the plot to keep it afloat and by a new twist the firing of the shot at Bemis, instead of Gaylord, carries the story out of the anticipated climax and brings about the usual happy ending in a somewhat unexpected ending.

Cast.—Katherine MacDonald is almost unrecognizable, at first, in her make up as Susanne Danbury the authoress. Later the eye glasses are discarded and she again delights the audience with her gowns and good looks. Nigel Barrie, as Walt Gaylord, gives good account of himself in the hero role. Good assistance is given by all of the other members of the cast.

Photography, Lighting, Direction.—The photography throughout is first rate. The exteriors are pleasing and the interiors are also good. Detail well cared for and continuity satisfactory. Direction O. K.

Burning Sands

George Melford Production. Released Through Paramount. Story by Arthur Weigall. Scenario by Olga Printzlau and Waldemar Young. Directed by George Melford. Cameraman, Bert Glennon. Length, 6919 Feet.

CAST AND SYNOPSIS

Muriel Blair, Wanda Hawley; Daniel Lane, Milton Sills; Kate Bindane, Louise Dresser; Mr. Bindane, Fenwick Oliver; Lizette, Jacqueline Logan; Robert Barthampton, Robert Cain; Governor, Winter Hall; Secretary, Harris Gordon; Ibrahim, Albert Roscoe; Old Sheik, Cecil Holland; Hussein, Joe Ray.

Daniel Lane, while on official business meets Muriel Blair, the Governor's daughter, at the residency in Cairo. She becomes interested in him and her father's secretary who is himself in love with her tells her falsely that Lane's mistress is a young French dancing girl there in the city. Muriel rides out into the desert to Lane's tent and sees the dancer Lizette, there. She returns to her home and on the occasion of Lane's next visit confronts him with the fact. Lane refuses to make any explanations or apologies and leaves. Murlel realizes how much she really cares for him regardless of even this and goes to him again in the desert. The oasis where Lane has pitched his camp is attacked by the Arabs who are being led by Barthampton, the secretary, who schemes to make the British government pay a large sum of money to get possession. Lane is taken prisoner and thrown into an off chamber. Barthampton sees Muriel there and takes her to another part of the house where they are alone and forces his attentions on her. Lizette has come to warn Lane of his danger and upon finding him bound releases him and sends him to the rescue of Muriel. Blair having learned of the attack arrives with troops. Lizette is mortally wounded by a stray bullet and then Muriel realizes what a faithful friend the little dancing girl has been to them both.

"Burning Sands" can scarcely be classed as another Sheik picture, yet it carries all the embellishments of such. There is an adequate story, and coupled with this are enough splendid sets to keep the interest sustained through the entire performance. The picture has been capitally handled from beginning to end. Towards the close excitement runs high. There is nothing that is especially novel about the plot but the handling is first rate. There is every indication that this picture should be well received and particularly so in localities where Milton Sills and Wanda Hawley are popular.

Points of Appeal.—The stupendousness of the Oriental settings is a feature of the picture that will attract every eye. The love element that runs through the story is satisfying, with backgrounds of a fashionable drawing room, moonlit gardens and vast desert stretches. The streets and cafe scenes in Cairo lend excellent atmosphere and there are some fairly "intimate" glimpses of native dancing girls.

Cast.—Wanda Hawley wears some attractive gowns and always looks well. Milton Sills does some good work in his role as Daniel Lane. Cecil Holland is an appealing figure as the old Sheik. Excellent support is given by the entire cast.

Photography, Lighting, Direction.—Beautiful photography is shown all through the picture. The lighting is always good and some of the effects secured are exceptional. The story progresses evenly and the direction is splendid throughout.

A Girl's Desire

Vitagraph Production in Five Parts. Story and Scenario by Bradley J. Smollen. Directed by David Smith. Cameraman, Stephen Smith.

CAST AND SYNOPSIS

Elizabeth Brown, Alice Calhoun; "Jones," Warner Baxter; Lord Cecil Dysart, Frank Crane; Lady Dysart, Lillian Lawrence; Mrs. Browne, Victory Bateman; Mr. Browne, James Donnelly; Miss Grygges, Sadie Gordon; Perkins, Charles Dudley; Cook, Lydia Yeamans Titus; Solicitor, Harry Pringle.

Elizabeth Browne, daughter of a newly rich family is sent to a finishing school. Her mother and father take a trip abroad and Mrs. Browne, who wishes to break into society, searches for a crest for the family. She also purchases numerous heirlooms and returns to America. Lady Dysart, from whom they have made most of the purchases also comes to America with her son Lord Dysart and realizing the value of money seeks to bring about an engagement between her son and Elizabeth. Elizabeth thinks that she loves him but while out riding one day with her father's secretary discovers Lord Dysart holding another girl in his arms. She tries to break the engagement but Lord Dysart threatens to expose the family, unless she agrees to marry him at once. Elizabeth consents to an elopment but they are held up on the way by Jones the secretary. Elizabeth has begun to care for Jones and so they decide to marry. When they return to the house Lady Dysart sees that Jones is the real Lord Dysart who had disappeared from England. Mrs. Browne, at first horrified at her daughter's marriage, gives her blessing when she learns that Elizabeth has not been trapped into wedding the imposter.

An entertaining society comedy drama that affords several laughs and proves to be thoroughly enjoyable all the way through. It is of light, frivolous construction and should satisfy almost any class of patronage. The development of the romance between Elizabeth and "Jones" is interesting and the action is generally speedy. The progress of the story is accomplished without creating very much excitement but nevertheless it fills the bill for clean amusement. The title of the picture is snappy enough and will be a good drawing card. Alice Calhoun's name should also help to fill the house.

Points of Appeal.—Mrs. Browne, who lavishly spends her newly acquired wealth in search of a family crest and a title for her young daughter, will not fail to amuse the audience with her affected poise and misused words. Also the attempt on Elizabeth's part to gain entrance into the exclusive club at the girls' school will be enjoyable. There are numerous funny situations scattered all through the picture and at the same time sufficient interest is kept up in the story.

Cast.—Alice Calhoun, as Elizabeth Browne, does some pleasing work in this role. Victory Bateman, as Mrs. Browne, the mother, gives an excellent portrayal of the type who wishes to enter society—better known as "social climbers." Warner Baxter, as the real Lord Dysart, plays opposite Miss Calhoun. Lillian Lawrence, as Lady Dysart, is good. Other members of the cast are also satisfactory in their respective parts.

Photography, Lighting, Direction.—The exterior shots are good. Interiors appropriate and good lighting prevails. The story runs along smoothly and is satisfactory in practically every instance. Direction good.

EQUIPPING THE THEATRE

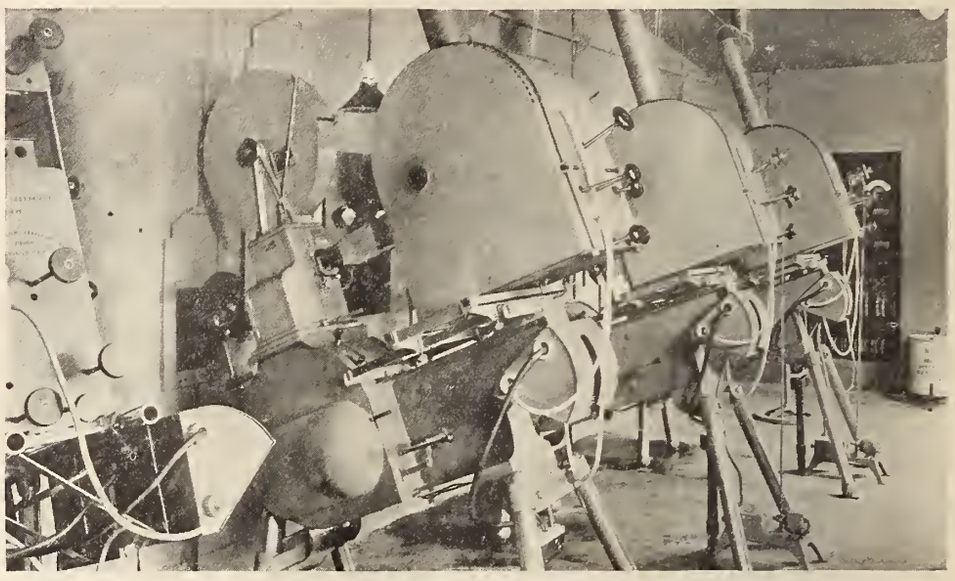
Emergency Lighting Plant In Booth

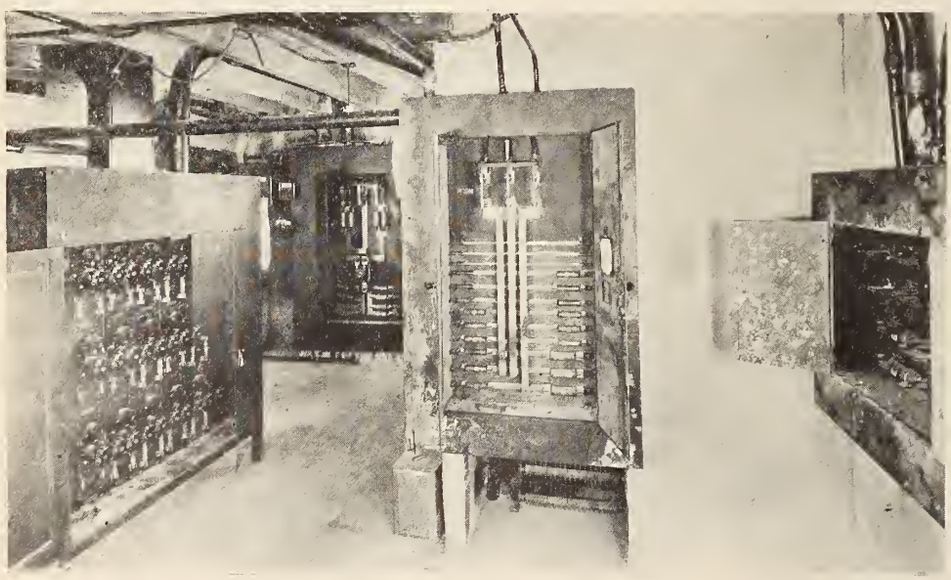
For Use When the City Power Plant Goes Wrong as They Often Do— Can Be Put into Immediate Use

Advanced ideas in projection equipment nowadays include an emergency lighting plant to furnish current for the booth. In looking over the equipment plans of the new Miller Theatre, in Wichita, Kans., one is impressed by the fact that a multiple cylinder gasoline engine has been connected up with the generator to furnish current for both arc and projector motor when the city lighting plant goes out.

In this idea the Middle West has something to show the effete East. It has been generally believed that gasoline engines were used only in small houses and for traveling shows where regular current supply was uncertain and did not exist. The Miller Theatre, however, is a large house, in a large Middle West city and its adoption of the gasoline engine opens up the question as to whether this means of emergency power and light cannot be adopted everywhere.

Then the projection room is a treat to the eye of any operator, especially Seth Barnes, who is the lucky man behind the battery of machines. The room is 10 by 24 feet and has a ceiling 9 feet in height. All wiring is in large conduits that are concealed in the walls, floors and ceiling. The service current is supplied to the projection room through 211,600 circular mill cables, these being rated to carry 312 amperes at 70 volts direct current from a 15 K.W. General Electric Constant voltage multiple type motor generator set, the D. C. generator of this set is normally driven by a 25 horse power, 3 phase 220 volt A. C. motor, but there also is a multiple cylinder gasoline engine connected directly with the generator, which can be started immediately, should the city power service be shut off for any reason. The projectors each are equipped with Peerless Automatic Arc Controls which feed the carbons together as they are consumed and keep the light on the screen uniform.





Top—The modern projection room of the Miller Theatre. All wires are concealed except those of course which are attached to the machine. Peerless arc controls are used and the novel feature is the installation of an emergency gasoline engine hooked up with the generator for use when the city current goes out.
Bottom—In following out the idea of having a theatre which was three times as safe from a fire standpoint as the law required, the Miller Theatre sunk all its switchboard wires and house lighting systems under the concrete floor or in the walls. An extra heavy iron was used for panels and doors. This is the lighting control system of the new Miller.

Wiring the Booth

Wesley Trout contributes again to the important subject of booth wiring which is the phase of booth engineering many go wrong on. It is well to read the fundamental things which when they are wrong hold up the opening of a theatre because the electrical inspector finds fault.

The Lamp Foot

THIS unit facilitates the laying out wiring and the calculating the drop. A lamp foot is defined as one 16 candle power lamp at a distance of one foot from the point of electric supply. Accordingly the number of lamp feet in any circuit is equal to the number of 16 candle power lamps (or equivalent in other size lamps) in the circuit multiplied by the distance in feet from the fuse block to the center of distribution.

Now when no point is specified, the feet are always measured from the supply point to the center of distribution. When other than 16 c. p. lamps are in the circuit they must be reduced to 16 c. p. lamps. Thus two 8 c. p. lamps would be counted one 16 candle power lamp, etc.

Ampere Foot

From the foregoing explanation of the lamp foot, the significance of the ampere foot will be very easily understood by the projectionist—the two being in fact self-defining.

An ampere foot may be defined as the product of one ampere multiplied by one foot.

Remember that this unit ampere foot is used in figuring motor circuits or currents designed to carry a *mixed load.*

(*Continued on page* 1084)

Simple Instructions Sufficient for Any Intelligent Operator

THERE is no "joker" in the selection of a Cremona Orchestra-Organ. No trained pipe organist at a fancy salary is necessary. Any girl or man, after simple instructions, can operate the Cremona with most enchanting results.

But even more interesting, perhaps, to the average exhibitor is the fact that organ and orchestra music is available without the services of any operator. This is an assurance easily appreciated where the house personnel overhead is limited.

Features not obtainable in any other instrument are built into the Cremona. It cannot be excelled for manual operation. The double roll system permits using cue sheets player roll with operator or by solo organ roll without operator. The double roll system permits using cue sheets and instant change from one to the other.

Recent features, even more firmly establishing superiority, have been developed. Every exhibitor not wholly satisfied with the appeal his music has, should investigate the Cremona Orchestra-Organ.

The

The Marquette Piano Company.
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Cremona

Theatre Orchestra-Organ

Phillip Schinahan, organist of the Liberty Theatre, San Jose, Cal., and Mr. Beatty, proprietor of the house, which has recently installed a Robert-Morton Organ, greeting Rodolph Valentino during the star's recent visit to their town.

Wiring the Booth

(*Continued from page* 1082)

Centre of Electrical Distribution

The electrical center of a circuit depends upon the distance between the lamps and the fuse block; also the relative sizes of lamps.

It may be defined as the sum of the lamp feet for each section divided by the number of 16 candle power lamps in the electrical circuit.

Now if the lamps be of uniform capacity, and placed at equal distances apart, the center of distribution will coincide with the geometrical center of the group of lamps.

Wiring Terms Used

The various members of a complex wiring installation are designated as feeders, sub-feeders, mains, branches, and taps.

A feeder is a stretch of wiring to which no connection is made only at its two ends.

A sub-feeder is of the same class as a feeder but distinguished either by being one of two or more connecting links between the end of a single feeder and several various distributing mains.

A main is a stretch of wiring supplied from one or more feeders or sub-feeders and distributing current to a number of taps.

A branch distributes current among a number of lamps, etc.

A tap almost invariably delivers current to a single lamp or other devices.

Incandescents on 660 Watt Circuits

The standard incandescent lamp is usually rated as equivalent to the light given by 16 candles, and may consume, according to the type and make, from 50 to 56 watts, or from 3.1 to 3.5 watts per a candle power. Therefore, a 660 watt circuit will carry thirteen 16 candle power 49.6 watt lamps, or eleven 56 watt lamps.

Wire Calculations for Motors

The proper size of wire for a motor may be readily determined by the means of the following formula:

$$\text{Circular mills} = \frac{\text{H.P.} \times 746 \times D \times 21.6}{E \times L \times K} \quad \ldots\ldots (6)$$

in which

H.P.—horse power of the motor;

746—watts per H.P.;

D.—length of motor circuit from the fuse block to the motor;

21.6—ohms per foot run in circuit where wires are one mil;

E—voltage at the motor;

L—drop in the percentage of the voltage at motor;

K—efficiency of the motor expressed as a decimal.

Safe Carrying Capacities of Copper Wires

Brown and Sharpe Gauge	Circular mills	Rubber insulation amperes	Other insulation amperes
18	1,624	3	5
16	2,583	6	8
14	4,107	12	16
12	6,530	17	23
10	10,380	24	32
8	16,510	33	46
6	26,250	46	65
5	33,100	54	77
4	41,740	65	92
3	52,630	76	110
2	66,370	90	131
1	83,690	107	156
0	105,500	127	185
00	133,100	150	220

Alternating Current Motors

The universal adoption of the alternating current system ot distribution of electrical energy for power and lights, and the many inherent advantages of the alternating current motor, have created quite a wide field of application now covered by this type of apparatus.

Most all central stations now furnish only the alternating current for power, it has become very necessary for different motor manufacturers to perfect types of motors suitable for all classes of industrial drive and which are adapted for use on the kinds of alternating circuit employed. Accordingly, alternating current motors may be classified as follows:

1. With respect to their principle of operation, as
   - a. Asynchronous Motors;
   - b. Synchronous Motors;
     1. Induction Alternating Motors;
     2. Commutator Alternating Motors { series, compensated, shunt, repulsion;
2. With respect to the current as
   - a. Single phase;
   - b. Polyphase;
3. As to speed
   - a. Constant speed;
   - b. Variable speed;
4. As to the structural features
   - a. Enclosed;
   - b. Semi-enclosed;
   - c. Open;
   - d. Skeleton frame;
   - e. Ventilated.

The Synchronous Motors

Now the term "synchronous" means in unison, that is, in step. A synchronous motor, then, as generally defined, is one which rotates in unison or in step with the phase of the alternating current which operates same.

A single or polyphase alternator will operate as a synchronous motor when supplied with an electric current at the same pressure and same frequency as it produces as a generator, the essential condition, in the case of a single phase machine, being that it be speeded up to so called synchronism before being put in the circuit.

Now in construction, synchronous motors are almost identical with the corresponding alternator, and it consists essentially of the two following elements:

1. An armature.
2. A field.

QUESTIONS AND ANSWERS

Ques. For what conditions does the projectionist use single conduit?

Ans. The single conduit is suitable for use where the sub-surface conditions are characterized by a great crowding of gas, water, and other kinds of pipes, as the conduits can be easily divided into several layers so as to cross over or under such pipes.

Ques. What is the difference between the flexible conduit and the flexible tubing?

Ans. Flexible conduits are made of metal while flexible tubing is non-metallic.

Ques. Is oil used in the bearings of a Transveter?

Ans. A Transveter grease is best suited for the Transveter bearings.

Ques. What size carbons are best suited for 30 amperes of direct current?

Ans. Use 5/8 cored for the positive and a 5/16 Silver-tip for the negative. This combination will give very good screen results.

Ques. How can a three phase transformer be operated with one of the phases damaged?

Ans. The damaged windings should be separated electrically from the other coils.

MOV-EZY

means
"Ease at the Movies"

"DID YOU SEE THAT!"

"No, I didn't! Just at that moment somebody decided to leave and every one in the row had to get up to let him out."

How often is the screen hidden from view and the climax of the picture spoiled by just such an occurrence?

The Mov-Ezy, the chair that means "Ease at the Movies," does away with all this. A slight turn of the Mov-Ezy to either side provides ample passage space, without the necessity of getting up.

If you have not already seen a Mov-Ezy in operation, it will pay you to do so. Stop at our show room or a theatre where they are installed, or send for illustrated catalogue that gives a splendid idea of these beautiful and wonderfully popular theatre chairs.

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7. SAFETY. Plant approved by both city of Chicago and Board of Fire Underwriters.
8. PROMPTNESS. Accustomed to serve exacting requirements.
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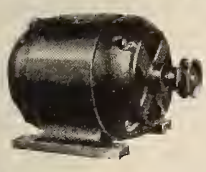

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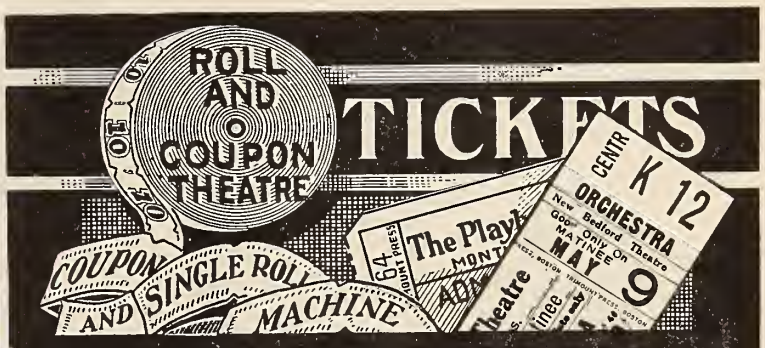

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Head Of Equipment Dealers Erected The Biggest Screen

"Service" says Leo F. Dwyer of Cincinnati, president of the newly formed Association of Motion Picture Equipment Dealers of America, "is a much abused word

Leo F. Dwyer

and it was to correct that abuse that our association has been organized. The new organization is growing and the need of it is being recognized more every day."

Dwyer who has been in the Theatre equipment business for twelve years put up the world's largest motion picture screen in Columbus, O., and engineered the installation of the projection apparatus which furnished the picture. The screen was 165 feet wide by 135 feet high with a picture surface of 100 feet by 75 feet and a throw of 375 feet.

For seven years he handled the Simplex in Ohio while president and general manager of Dwyer Bros. Co. A year ago he took on the franchise to handle Powers machines in Ohio and Kentucky, opening a new store in Cleveland and a branch in Cincinnati.

Building Notes

F. F. Kimmerly has succeeded Robert Bertchey as Albany representative for Nu-Art Pictures corporation of Buffalo. Mr. Kimmerly was formerly with Pathe in Albany.

The Olympic Theatre, Buffalo, will reopen Labor Day with "The Storm," having undergone remodeling during the summer months. Bill McKenna, formerly of the Miles theatre, Detroit, will be manager.

James and Harry Papayanakas have purchased the Gralyn theatre in Gouveneur, N. Y. The latter named will act as resident manager when the house is reopened following remodeling, which is now under way.

The Orpheum Theatre, Allentown, Pa., has re-opened, after having been closed most of the summer. It will run motion pictures and vaudeville.

The Poli Theatre, West Hazleton, Pa., closed since last winter, will open early in September, having been leased by the owner Joseph Yesvets, to William De John, of Freeland, Pa., who will run it.

The Miles Academy, Scranton, Pa., will open Labor Day, running road shows, vaudeville and motion pictures.

Thomas Hayden, Luzerne, Pa., contemplates the erection of a large motion picture theatre on Main & Market Streets.

George Haussman has opened the Hippodrome, Pottsville, Pa. This big coal region theatre was closed most of the summer. Haussman will run motion pictures, vaudeville and road shows.

The Nesbitt Theatre, South Main Street, Wilkes-Barre, Pa., will re-open on Labor Day, after having been remodeled during the summer months.

The Grand Opera House, South Franklin street, Wilkes-Barre, Pa., will reopen Labor Day. New scenery has been installed and remodeling done. Road shows, vaudeville and motion pictures are to be programmed.

The Bothell Theatre, Bothell, Wash., is being renovated at an expense of $5,000 and will reopen under new management.

W. F. Lange has purchased the Queen Theatre at Nordheim, Texas, from H. F. Heldt.

Nat Wolf, former branch manager of Educational at Dallas, Texas, has gone to Chicago, where he will be associated with Associated First National.

The Oasis Theatre was opened at Abileno, Texas, Aug. 10th. E. O. Langley, R. E. Brookshire and E. A. Holmes are the owners.

Mr. Daugherty is building a new motion picture theatre at Canton, Okla.

Remodeling of University Theatre, Norman, Okla., commenced August 14. The lobby will be tile floored with marble base and marble box office. Two Powers' projectors have been installed and a new half-tone screen added. The theatre will be steam heated and well ventilated.

Lilly & Wheeler, Commerce, Texas, have bought both of the houses of Barnes and Hunter at Sulphur Springs, Texas. The Ruford, one of the houses, will be closed temporarily, but is expected to reopen some time next month.

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We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden, 835 Eighth Ave., New York City.

Kenosha's East Indian Organist

Turbaned Player Attracts Much Attention at Console of Orpheum Organ

Uppper picture shows Saxe Brothers' Orpheum Theatre in Kenosha, Wisconsin. Circle insert: Dr. Hyland Elman Slatre-Wilson, East Indian organist, at the three manual Barton Orchestra Organ.

Much interest has been aroused in Kenosha, Wisconsin, by the appointment of Dr. Hyland Eiman Slatre-Wilson to preside at the big three manual Barton orchestral organ installed in Saxe Brothers' half-million dollar Orpheum Theatre.

Dr. Slatre-Wilson is one of the best educated musicians in the United States. His education was begun in the public schools of Syracuse, New York and continued at the college of the City of New York, the State University of New York and under such masters of music as Leschetizky, Marescalchi, Consolo, Vitale and others in piano, violin, voice orchestration and composition.

From his youth Dr. Slatre-Wilson took up the study of the organ and at the age of fifteen became city organist of the All-India University of Bombay, India, his native land. For the succeeding few years he was one of the leaders of the East Indian musical world. He organized the 150 piece Emin D'Nalyh Orchestra, named after him. (Emin D'Nalyh is Dr. Slatre-Wilson's family name.)

Dr. Slatre-Wilson comes from a long line of great East Indian educators. To one of his ancestors is credited the founding of Theosophy. About ten years ago Dr. Slatre-Wilson returned to the United States with the internationally famous Dr. John Alexander Dowie of Zion City, Illinois. Dr. Dowie at that time was building the Zion City tabernacle and planned to install one of the best pipe organs in the United States to be used in connection with a large choir and extensive musical festivals. Dr. Slatre-Wilson was placed in charge of the organ selection and installation and himself designed one of the best cathedral organs in the United States, which even now is a famous feature of Zion City. The organization and establishment of the great Zion City Choir, whose singing has brought pleasure to hundreds of thousands in dozens of cities, was also a work of Dr. Slatre-Wilson.

Moving to Kenosha, Wisconsin, Dr. Slatre-Wilson founded the Conservatory of Music, which he conducted with great success, until the opening of the Orpheum when he took his place at the console of the organ installed there. The combination of Dr. Slatre-Wilson s musical skill and the versatile three manual organ has captivated Kenosha's music loving movie goers, and the Orpheum is crowded daily and nightly. The melodies pouring from the dozens of throats of the Barton organ in response to the touch of Dr. Slatre-Wilson's gifted fingers is a revelation.

In explanation of the intricate improvisiations and tonal gradations with which Dr. Slatre-Wilson delights Orpheum audiences, he modesty gives great credit to the divided manual. "I was greatly surprised," he says, "to find that in spite of the fact that more tonal combinations and a richer expression are possible than I have ever been able to find heretofore, I was able to play it readily on sight, without a minute of study and I find it a constant inspiration in my daily striving to gain further mastery of organ playing."

Supplying Non Tax Picture Music

Ditson Company One of Oldest American Publishers Specializing in Photoplay Music Needs

Basing their policy on the belief that a music tax is "Unamerican" and "not in keeping with the spirit of the times," the Oliver Ditson Company of Boston has enlarged its department devoted to music for the photoplay and is making a special effort to place its music in motion picture theatres.

Out of its large library of music the Ditson Company has selected special music appropriate for orchestras, organs and pianos in motion picture theatres. In addition, it has the services of some of the best photoplay composers and arrangers including the works of the late Otto Langey whose compositions are well known to the theatre organists of the country and the works of R. T. H. Rollinson, a pioneer in photoplay music who is in charge of the motion picture department for the company.

Four series of specially arranged selections for motion pictures are now available. in looking over the photoplay classifications there are complete sets of agitatos for scenes of excitement, anxiety, unrest, fear and impending danger; furiosos for riot, fight and crowd scenes, mysteriosos, hurries, storm music, plaintive melodies, comic hurries, dramatic allegros, pastorales, military scenes, orietales, andantes, sea songs, lentos, jungles, indian music, pomposes, lamentosos, chases, dramatic hurries, night scenes, novelty hurries, etc.

The series is complete with full sets of parts for orchestra, organ or piano and come in neat covers which the musician will appreciate.

Specimen parts are available for samples and will be sent by the company upon request. All are adapted to continuous performance and fulfill the requirments of any action shown upon the screen. In addition the great library of the company is available to theatres and an interesting feature of the companies policy toward theatres is that the photoplay editions bear this legend;

"Note: Our publications are not taxable."

Low prices have been fixed by the company on its photoplay editions, a policy which fits in with the movement on the part of the M. P. T. O. A. to further the cause of non taxable music.

CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

TOPEKA, KANSAS.—Archt. W. E. Glover, Stormount Bldg., has completed plans for the community bldg. for Overbrook, Kansas. Owner, City of Overbrook.

CHAPMAN, KANSAS.—Archt. H. B. Winters, Manhattan, Kans., has completed plans for community bldg. for Chapman, owner, City of Chapman, care City Clerk.

LOLA, KANSAS.—Archts. Washburn & Stookey, Ottawa, Kans., have completed plans for the $30,000 theatre for Lola, owner, Ira D. Kelly, Lola.

Manager Maurice Lowenstein, Majestic Theatre, Oklahoma City, Okla., has added a marque to the front of the same. Recently, he installed the largest Blizzard Cooling System which adds considerably to the comfort of the patrons.

CHICAGO, ILL.—Fugart & Knapp, 212 E. Superior Street, have completed plans and awarded contracts for the $300,000 theatre for N. W. corner Western & Cortland.

BERWYN, ILL.—J. J. Novy, 2434 S. Ridgeway Ave., Chicago, Ill., has completed plans for the $45,000 Turner Hall for Ridgeland Ave. Owner Sokel Berwyn Gymnastic Assn. care Archt.

EAST ST. LOUIS, ILL.—Wm. B. Ittner, B. of E. Bldg., St. Louis, Mo., has completed plans for the $500,000 Shriner's Temple for Sixth & St. Louis Ave., East St. Louis.

NEW YORK, N. Y.—H. G. Wiseman & H. Taussig, 25 West 43rd St., have completed plans for the $200,000 theatre for 315 West 34th Street. Owner Scottish Bodies of N. Y. C. N. E. Corner Seventh Ave. & 36th St.

BROOKLYN, N. Y.—Philip Steigman, 26 Court Street, has completed plans for the $150,000 Community Centre School for Wilson Street. Owner, Yeohwah Torah Vodrath, 238 Keap St.

BINGHAMTON, N. Y.—Chas. H. Conrad, Phelps Bldg., has completed plans for the Binghamton Country Club, Union Rd.

ELMIRA, N. Y.—Allen & Middlehurst, 50 E. 41st Street, N. Y. C., have completed plans for the $150,000 Lodge Bldg. for Main St. Owner, Queen City Lodge No. 592, I. O. O. F., Comm., Ralph Nichols, Elmira.

NIAGARA FALLS, N. Y.—Henry Spann, 52 W. Chippewa Street, Buffalo, N. Y., has completed plans for the Theatre for 31 Falls Street to be erected by Owner, P. J. Tennis, 371 Main Street, Poughkeepsie.

PLAINFIELD, N. J.—Roger F. Bullard, 4 E. 53rd Street, N. Y. C., has completed plans for the $130,000 Plainfield Country Club, Plainfield. Archt. Now receiving bids.

BETHLEHEM, PA.—A. W. Leh Co., 4th St. & Brodhead Ave., has completed plans for the $50,000 theatre for W. Broad St., Bethlehem. Owner, Peoples Theatre, Inc. 1767 Broadway, N. Y. C.

LANCASTER, PA.—Guy Linville, 509 S. Lime Street, has completed plans for the $85,000 Lodge for 213-215 Chestnut Street. Owner, I. O. O. F., care Bldg. Comm. Guy Linville, Chrm.

LYKENS, PA.—Carl P. Berger, Penn Square Bldg., has completed plans and awarded contracts for the Club House & Auditorium Bldg., to be located on Main Street. Owner, Lykens Lodge No. 1176 Loyal Order of Moose, care Adams Welker, Chrm. Bldg. Comm.

CHAMBERSBURG, PA.—C. W. Belter & Son, 1321 Walnut Street, Philadelphia, Pa. have completed plans for the Lortz Hall, Owner, Wilson College, care of G. H. Bartle, business manager, Chambershurg.

WASHINGTON, D. C.—Milburn Heister Co., 710 Fourteenth Street N. W., has completed plans for the $375,000 Convention Hall for 19th & 20th Sts., N. Y. Ave. & E. Street, N. W. Owner, Convention Hall Association, Co. I. R. N. Harper, Pres., Dist. National Bank Bldg.

COLUMBUS, O.—Thos. D. McLaughlin & Association, Architects' Saving Bldg, Lima, O., have completed plans for the Lodge bldg. for Russell & Park Aves., Columbus. Owner, United Commercial Travelers, W. D. Murphy, Supreme Secy., 638 North Park Street.

DETROIT, MICH.—Scisrek & Malkin, 1327 First National Bank Bldg., have completed plans for the Jefferson & Lycaste Aves. theatre.

PORT HURON, MICH.—Geo. L. Harvey, 201 Huron Street, has completed plans for the $80,000 Armory & Community Bldg. for Broad & Superior Streets, Port Huron. Owner State Military Blvd., Major Leroy Pearson, Lansing, Mich., in charge.

MILWAUKEE, WIS.—R. A. Messmer & Bros., 1006 Marquette Bldg., have completed plans for the $625,000 Club House for Mason & Marshall Streets, Owner, Elks Club, Milwaukee Lodge, No. 46, P. J. Kelley, Secy., 448 Jefferson Street.

GREEN BAY, WIS.—Carr & Foeller, 603 Minahan Bldg., have completed plans for the $125,000 Club House for 117 Jefferson Street. Owner, Knights of Columbus, Columbus Club, C. K. Bong, Chrm. Bldg. Comm.

LE MOURE, N. D.—Shanen, Boyd & Boyd, Devil's Lake, N. D., have completed plans for the $50,000 Community Bldg., for La Moure. Owner, La Moure City.

KEOKUK, IA.—Owen, Payson & Carswell, 202 Reliance Bldg., Kansas City, Mo., and American Bank Bldg., Ft. Madison, Ia., have completed plans for the $35,000 theatre to be located on Main Street.

Building Notes

The National Theater at Graham, Texas, will be remodelled within the near future.

Ground for the erection of Yeakum, Tex., new theater will be broken next week, it is believed. The building will be 40 by 110 feet and will have balcony and stage, concrete piers resting on clay, with reinforced concrete girder or sill, upon which the concrete walls will rest, will make the building solid and substantial. There will be a concrete floor, the roof construction will be of the best and safest design. The building will be fire proof and strictly modern. Dr. W. Shropshire is the builder of the theatre which will be on May Street.

A new theater will be opened at Corpus Christi, Tex., within the next few days. The theater will be modern and well equipped with a $7,200 organ, new design seats, two simplex projectors, Westinghouse generator and Minusa screen.

P. K. Johnston, manager of the Fox office, Dallas, Texas, announces that work will soon commence on the Fox Exchange building to be located near the Union Terminal, Dallas, Texas. The building will be modern and fire-proof.

The Ro-Nine Theater, Highland Park, Dallas, Tex., was opened August 1.

The Majestic Theater was destroyed by fire at Graham, Tex., August 3.

Fire did considerable damage to the Queen Theater, Cuero, Tex., but the building was not destroyed.

Ambrose & Levy purchased the Queen Theatre, Nacogdoches, Tex.

The Mack Theatre, now in course of construction at Port Angeles, will have several novelty features. One, a banquet hall large enough to accommodate one thousand persons, with a fully equipped kitchen in connection; and a dance hall in roof garden effect, where one hundred couples can dance at one time. The theatre front is of slab marble, each piece selected to blend with the gold fresco work of the ceiling. The foyer will hold 350 patrons at one time. Glass enclosed rest rooms and smoking rooms, where patrons may rest and enjoy the show at the same time, are features, as is the baby buggy garage for mothers.

The theatre will seat 1,100 with loges for 100 and boxes for 50. A full complement of attendants will be maintained. Powers projectors will be used in the projection room, and Universal service is promised.

Dennis T. Carmody, a wholesale tobacconist of Bend, Oregon, has let contracts for a $65,000 fire-proof theatre to be erected opposite the Pilot Butte Hotel on a lot 50x150 feet. Hugh Thompson, of Bend, is the architect, and B. F. Shearer, Inc., of Seattle, has full charge of equipment and furnishings. Special lighting fixtures are being designed. The Carmody will open November first, showing Fox pictures. The house will seat 750.

John Hamrick will open his fourth Blue Mouse Theatre in the Northwest, Saturday, August 12th, in Astoria, Oregon. It is built on the same high class scale as his other houses, and projection and equipment are in full charge of B. F. Shearer, Inc., who has furnished his houses in Seattle, Portland and Tacoma. The new theatre seats 650, is equipped with two Simplex Machines, transverter, automaticket machines, full upholstered spring seat Heywood-Wakefield opera chairs, Gardiner screen and fully equipped smoking and rest rooms. A $15,000 pipe organ has been installed.

The Princess and Royal Theaters, Victoria, Texas, have closed down indefinitely.

W. E. Green has taken over the management of the Queen Theater, Aspermount, Tex.

The Lyric Theatre, Clinton, Tex., has been shut down and will not be re-opened.

The Majestic Theatre at Graham, Tex., was destroyed by fire July 26th.

Jensen & Von Herberg, who bought into Bellingham last spring, taking over W. S. Quimby's theatrical interests there, have sold their holdings to Fred Walton, William Sothern and W. S. Quimby, who have formed a company to consolidate all their interests, and who now control the town. They will close the Rialto permanently, while the American, Bellingham's largest house is being renovated and redecorated extensively.

J. J. DeYoung, home auditor for American Releasing Corporation, has recently visited Pacific Coast offices in San Francisco, Los Angeles and Seattle. Fred Gage, assistant sales manager out of New York, is in Denver assisting with the opening of the company's new exchange there. Spokane and Portland are scheduled for new offices in September and October.

Monsieur P. Banginot, Chief of the fire department of Paris, France, inspected Seattle's Film Row, and leading picture houses, August 8th, one the first lap of his tour through leading American cities, for the purpose of studying fire prevention and fire fighting methods. The Seattle institutions stacked up 100 per cent and M. Banginot pronounced conditions "ideal" all along the line.

The Buffalo Goldwyn office will move October 1st to new quarters on the first floor, Film Building, 509 Pearl street, Buffalo.

Chester A. Saunders succeeded M. H. Markowitz as manager of the Buffalo office of United Artists Corporation. Mr. Markowitz will return to New York where he will work out of the home office of the same company.

Filkins & Murphy will move their Buffalo exchange September 1 from the Paramount building to the new Grand & North exchange.

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Vol. 12
No. 17

September 23, 1922

Price
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No. 23

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Scenario by E. Magnus Ingleton

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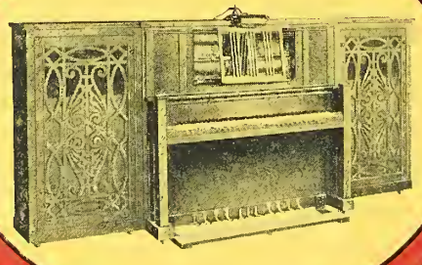

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EXHIBITORS TRADE REVIEW

The Independents

By L. W. BOYNTON

THERE are many signs that the industry is making real progress and is headed for still greater things in the new season.

One of the most important is the growth in activity and stability in the state rights market.

This growth is founded upon solid rock. The independents have a real reason for existence. The industry needs them. It needs quality product from independent sources—at all times—to keep its life-stream moving along and in the greatest possible condition of health.

Competition bringing new ideas, pictures from new angles, is an absolute necessity. There can't be too many of them. The independents furnish competition, of which nobody need be afraid, if he has "the goods."

NEVER, in the entire history of the industry, has the state rights market been provided with such a large number of pictures of genuine box-office appeal. That is the solid foundation upon which success for the state rights distributor is being built. The pictures must be right; they must be high-class; they must be clean; they must have all the necessary entertainment appeal.

These requirements are being met by producers for the independent market. Every day there is additional proof that state rights pictures, this year, will be of a far higher grade than they have ever before been, and that they will register with the public as they have never registered before—if they are given half a chance.

They will get this chance if the exhibitor gives it to them. Nobody acquainted with the facts expects any theatre to book an independent picture, or any other kind of picture, unless it is good. Not this year. Because the public is "shopping"—and the exhibitor, if he is wise, is "shopping," too.

All the independents ask is consideration, based on the quality of the product and a fair rental price.

Exhibitors Trade Review, a firm believer in the independent market, goes on record now as saying that they ought to have absolutely fair consideration from the exhibitor.

THE exhibitor knows, as no one else knows quite so clearly, that the public is always looking for the new thing on the screen. And the new thing done in superior fashion. Following out his thought, the exhibitor, again if he is wise, will look for the new thing—with quality—wherever he can find it.

That is one very good reason why he will consider carefully the product of the independents. The best of them are working sincerely to turn out real pictures. There is plenty of proof already that they are succeeding.

And Exhibitors Trade Review takes pride this week, in bringing to the attention of the whole industry, messages from state rights buyers throughout the country. They constitute, in themselves, straight-from-the-shoulder evidence that the state rights market is mighty active and healthy and due for the biggest year in its history.

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EXHIBITORS TRADE REVIEW

A. B. SWETLAND, *President;* L. W. BOYNTON, *Editor and Publisher;* JAMES M. DAVIS, *Treasurer;* OSCAR COOPER, HOWARD McLELLAN and GEORGE BLAISDELL, *Associate Editors;* C. S. MILLS, *Business and Advertising Manager;* N. A. MacLAREN, *Circulation Manager.*

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Calendar of Current and Coming Events

September 25-26

Semi-Annual Convention, Motion Picture Theatre Owners of Kansas, Wichita.

October 10-11

Third Annual Convention, Motion Picture Theatre Owners of Michigan, Flint, Mich.

October 14

Orphans' Day in Theatres of New York State. Under Auspices of N. Y. State League of Women Voters, Hays Organization, Theatre Owners' Chamber of Commerce of N. Y. City and M. P. T. O. of New York State, Inc.

October 15

Convention of the M. P. T. O. of Nebraska, Omaha.

Your Newspaper and Your Theatre

LAST week, in this column, we printed some general observations on the importanee of individuality in the advertising of pietures by the exhibitor. What we said can be summarized thus:

Exhibitors now expect the producer to give them pictures of real merit, pictures that are "different." And the producer and the industry have the right to expeet of the exhibitor that he will make his advertising and his exploitation "different." If the exhibitor is wise, he will eonsider every produetion individually and build his advertising aeeordingly.

Let's extend the thought a little further.

THE public must be told **why** a pieture is good, and this information is imperatively neeessary in advanee of the showing of the pieture itself. Word-of-mouth advertising, over which the exhibitor has no eontrol, comes later. The initial impression must be good. If the picture is up to the mark, the advertising spread by patrons who see it first follows as a matter of eourse—and builds business.

There is a temptation, however, to overestimate the amount of word-of-mouth advertising which a picture aetually reeeives. Plainly, the fate of the picture in the theatre eannot be left to ehance, nor does the wise exhibitor let it go at that. He continues to advertise throughout the life of the run, still telling the publie **why.**

OF all the avenues of advertising open to him, one appeals to us as a solid, every-day-in-the-year proposition, and that is the newspaper. Exeept in the very small town, where the newspaper appears weekly, no medium exeels the daily press for advertising value. Because it fills a real need in the life of the eommunity, the newspaper has a standing in the home, and therefore an advertising appeal, which no other medium ean have.

What is more natural than for the pieture fan to turn to his morning or afternoon paper for information on the pietures at your theatre?

Of eourse, many exhibitors already reeognize and aet upon the idea we are setting forth. The idea itself is not new. But the applieation of it, on individual pictures as they eome to your sereen, is eapable of infinite newness.

IF we were an exhibitor, the newspaper would have our preferenee over all other forms of advertising. The exhibitor needs the newspaper; needs it for its advertising worth and for its good-will. The liason between press and sereen cannot be too elose. It is vital not only to the welfare of your theatre, but very direetly to the welfare of the whole industry of whieh you, as an exhibitor, are a part.

Big Year for Independents in Prospect, State Rights Exchanges Throughout Country Declare; Review's Work Praised

GREAT optimism over the outlook for the independent market during the 1922-1923 season is expressed in a mass of telegrams received by Exhibitors Trade Review from important state rights buyers in all sections of the country.

Many of these wires voice the emphatic belief that this will be the biggest independent year the industry has ever known. Comment is general on the quality of independent product now being released or planned. And in the great majority of cases the replies indicate that exhibitors are ready to book independent pictures of superior quality.

There is also unanimous commendation, nation-wide in scope, for the constructive efforts of Exhibitors Trade Review in behalf of the independents.

The telegrams bring first-hand information from the men in the territory of the great vitality and growing importance of the independent market.

But let them tell their own story:

By HARRY L. CHARNAS,

Standard Film Service Company, Al Lichtman Exchange, Federated Film Exchange Company. Distributing in Ohio, Michigan, Kentucky, Western Pennsylvania, West Virginia. Exchanges in Cleveland, Detroit, Cincinnati, Pittsburgh.

[By wire from traveling party at series of four dinners in four nights in the four exchange cities of the Charnas Distributing Organization.]

WHATEVER may have been the chance for the theatre to use Independent pictures in the past, that opportunity pales into insignificance beside the opportunity offered in this season for the theatre which hopes to maintain its rightful position of freedom of choice and of action.

There have been Independent pictures in the past, some of them great pictures in the past, but never has there been a dependable supply of these pictures, or a dependable, reliable distribution system. Small blame to the exhibitor that, no matter how seriously he viewed the danger or producer-distributor handling of pictures, he dared not put in jeopardy his business by relying on Independent pictures entirely—and we all know how he was compelled to make room for all other pictures before Independent pictures as a result of that situation.

But with the success of the federated system of distribution and the establishment of the Al. Lichtman Corporation—bringing into Independent production and distribution reliability and dependability—and making certain a continuous flow of good pictures, all this is changed. This is the achievement that caps the accomplishment of a half dozen—or maybe one or two fewer—Independent producers, giving assurance to all theatre owners that they may rely on the Independents for product of class and of quantity sufficient to meet all their demands.

Pioneers in Independent production have done much, but it was not enough; for Independent distribution is absolutely essential to the successful supply of Independent pictures, and that now has been accomplished.

Independent production and distribution—freedom for the theatres—cannot be accomplished without the help of the press of the film industry, and credit for the progress thus far made, and hope for the future, lies in just such self-sacrificing work as has been and is being done by Larry W. Boynton of the Exhibitors Trade Review. More power to Boynton—more freedom to the theatres.

By MORGAN A. WALSH,
Federated Film Exchange, San Francisco

OUTLOOK for Independent distribution our territory looks better this year than any time in the history of the business. Congratulate you on support given Independent distribution. Exhibitors this territory supporting Independent productions stronger this year than ever before. This looks like banner year for federated.

By DAVID L. SEGAL,
Royal Pictures, Inc., Philadelphia

PERMIT me to take this means of congratulating the Exhibitors Trade Review in publishing an Independent Issue in the State Rights Market.

Co-operation, such as your paper has given to the Independent market in the past, I am sure will be more than duplicated in the future, and certainly believe that it is appreciated by the Independent Exchanges.

With reference to the future Independent productions, the outlook, especially in this territory, is the best it has ever been in the past few years. This coming week three of the first run theatres are playing Independent pictures, which means that at last the bigger houses have realized that the Independent Productions will get them as much money as any releases from the National Organizations.

By J. F. CUBBERLEY,
F. and R. Film Co., Minneapolis

ALLOW us to congratulate the national trade publications on the effort they are putting behind Independent pictures. We believe with many producers sincerely trying to make good pictures for the State Rights market and with the trade papers boosting their efforts that the State Rights market of the future is the biggest thing in motion picture distribution. What we need in the Independent field is good pictures honestly made and honestly priced. We find exhibitors just as willing to buy Independent productions as they are to buy from the old line national distributors provided we can offer them box office values at rentals they can afford to pay. In our opinion there never were so many worth-while State Rights pictures on the market as at the present time and in our new office we are meeting with excellent success so far as selling them to theatres is concerned. We need the support of national trade papers and exceedingly glad to note that we are getting it. Kindest regards.

By BEN AMSTERDAM,
Masterpiece Film Attractions, Philadelphia

EXHIBITORS are turning to the State Rights exchanges this year for the majority of big box office attractions. The high quality of independent productions already announced for release, places independent distributors in the front rank; and there is no reason why State Rights exchanges will not obtain at least one hundred per cent more business than during any other previous year.

The Independent field has been stabilized during the past two years—today the men connected with this branch of the industry are in to stay, fully realizing the need of big box office attractions, and conscientiously endeavoring to meet the demand.

The success of our organization in obtaining splendid runs for the first releases of the new season, assures us that the big circuits and foremost exhibitors are willing to book Independent product more than ever. Exhibitors are demanding box office successes; if the independent exchanges are able to supply this demand, they will obtain the bulk of the business of 1922-23.

There is no question that general business conditions are in much better shape in Eastern Pennsylvania and Southern New Jersey than a year ago, and the theatres are feeling the effects of this revival in increased business.

By BERNARD C. COOK,
Standard Film Service, Kansas City

SINCERELY commend your work boosting Independent releases if not conflicting with so-called National Distributors calling themselves Independent. Only Independents are territorial State Rights Exchanges like ours. Outlook for Fall and Winter and our forty Western releases, Hoxie, Bill Fairbanks, Farnum, Morrison especially good. With other State Rights Exchanges handling big stuff such as Warner's, territory should become hundred per cent favorable to dealing with Independents, providing the fly-by-night exchanges handling mostly junk and reissues can be eliminated.

By SAM FLAX,
Liberty Film Exchange, Washington, D. C.

THE Independent man has at last come into his own. The exhibitors in this territory are relying on the big independent output for a greater part of their program. The support we are receiving from the exhibitors indicates we will get our share of this business.

By TONY LUCHESE,
DeLuxe Film Co., Philadelphia

THE exhibitors in this territory including the Stanley Company are rendering their whole-hearted support to the Independents' movement this fall. We look for the 1922-23 season to be the banner year for the independents.

By LOUIS HYMAN,
All Star Features, San Francisco

CONGRATULATIONS on Independent issue. Believe you first paper to recognize importance at this time of Independent market. State Rights man was never lined up like he is today. Al Lichtman making product for State Rights market. Jackie Coogan releasing through our organization. We now have lined up at least another ten features that are being made for us. We are established, stabilized and prosperous.

By MORRIS HELLMAN,
President, Reelcraft Film Exchange, Chicago

PERMIT me to compliment you on the wonderful work you have done in enlightening the trade at large on the great progress the Independent market has been making in the last few years. The outlook for the Independent market is the best it has been in years. In view of all the great Independent productions that are coming and with the assistance of your magazine informing the Exhibitor of the great Independent pictures to be released for the year of 1922 and 1923 he won't have to bind himself body and soul to a contract that will make him a slave to the producer. We are hitting on all twelve cylinders in this territory.

From THE LANDE FILM DISTRIBUTING CO.,
Cleveland

GLAD to read of wonderful co-operation given Independents by your trade paper. Undoubtedly this will be biggest Independent year ever. Exhibitors everywhere clamoring for big Independent productions. Claim they get better results and give better satisfaction than usual run of pictures. Many exhibitors in this territory holding open time for Independent pictures. Best wishes for success.

From FONTENELLE FEATURE FILM CO.,
Omaha

WE needed trade paper with Independents to fight for us. Has been struggle in territory to get exhibitors to recognize Independents or see they exist, but with big pictures now being released on Independent market they cannot help but sit up and take notice and see we are important.

From V. H. LIEBER COMPANY,
Indianapolis

WE note with much interest your intention to publish big Independent issue in connection with your magazine. We believe the future of the Independent organizations is very bright if the list of super-attractions now on the market is any criterion. Looking for big business this season.

By ARTHUR C. BROMBERG,
A. C. Bromberg Attractions, Atlanta

ALLOW me to commend the Exhibitors Trade Review on its stand for the independent producers' exchanges and exhibitors. In my mind the future was never brighter. I am so convinced that I bought the entire output of Arrow Film Corporation features and specials. Never before has the offering of independent market been equaled. Looking forward to a great improvement of conditions in the South with the Fall season. Keep up the good work.

By B. M. SOOKER,
Arrow Photoplays, Salt Lake City

EXHIBITORS TRADE REVIEW is to be well commended for its support of the State Rights Market. The exhibitors in this territory are beginning to realize that the independent market has produced pictures that have been of great value to the exhibitor. Booking conditions with us very good in view of the fact we are distributing big independent pictures. Regards.

From STANDARD FILM CO.,
Atlanta

OUR best wishes for your independent issue. Just what we need to back up the big productions this Fall. Exhibitors this territory are crying for good independent pictures. Am expecting wonderful results on our forthcoming Warner Brothers releases. We commend you highly in this effort for independence.

By R. M. SAVINI,
Savini Films, Atlanta

EXHIBITORS TRADE REVIEW is to be commended for its interest and support of the independent market. Independent distribution in our estimation is the only way to properly exploit big pictures. Concentration is the independents' plan of attack and the only sure way to success. Outlook for Fall great. Wish you much success.

By BARNEY T. FEGAN,
President, Eureka Film Co., St. Louis

EXHIBITORS TRADE REVIEW to be commended for space given independents weekly and exploitation helps. Independent productions in Southern Illinois and Eastern Missouri handicapped by lack of proper trade journal and newspaper advertising, together with other live wire exploitation needed to make pictures profitable to those booking same. A first run theatre in St. Louis for first run independent pictures need sorely as ownership of majority first run houses unfavorable to independent pictures.

By HARRY ASHER,
American Feature Film Co., Boston

NOTE you are publishing this week big independent issue. You are to be commended for this step. My firm belief is that this year will mark the biggest independent year in the history of the industry. Have no doubt that independents will have greater percentage of box office winners this year than national distributors. Independent exhibitors without any affiliation with circuits or national distributors should congratulate themselves on outlook for this year. Would advise that you strictly warn exhibitors from tying up with circuits that have affiliations with national distributors. Outlook in our territory very bright. Best theatres signing up for our product.

By SAM MOSCOW,
Moscow Films, Inc., Boston

PLEASE accept my hearty congratulation upon your big independent number. A little more of this kind of publicity would mean better times for us all. Am firmly of the belief that exhibitors in New England will meet more than half way the independent distributor handling the best independent product. You may count on my support in any earnest endeavor along the above lines at any time.

By AL ROSENBERG,
DeLuxe Feature Film Co., Seattle

I'M heartily in accord with independent issue you are about to publish. I believe independent distribution stronger today than it ever was. Exhibitors looking toward independent distributors for big pictures. I am personally looking forward to big year with independent pictures.

From CELEBRATED PLAYERS FILM CORP.,
Chicago

WE heartily indorse the attention you are giving the Independent Producer and Independent Productions. We feel they both deserve unstinted praise and support. They are the hope and salvation of the industry. In our own territory conditions have ever been brighter. Despite coal and railroad strikes there is an intense optimism. Smiling Kid Prosperity is in the ring and it looks like curtains for Gloomy Kid Depression.

From GRIEVER PRODUCTIONS,
Chicago

CONGRATULATIONS for your splendid State Rights Department. As a result of prominence you are giving this important part of the distributing business exhibitors are asking and booking State Rights products. Encouraging to note large producers turning to State Rights field. Conditions improving wonderfully in this territory. Keep up good work.

From BIG FEATURE RIGHTS CORPORATION, Louisville

WE are greatly pleased to note the recognition of the State Rights field by the Trade Review. Believe you are on right track, for we feel that in the very near future Independent Distribution will be very important factor in film business. We have a wonderful line Independent pictures lined up. Confidently counting upon banner State Rights business in our territory.

By NATHAN HIRSH
President of Aywon Film Corporation, New York

IN view of the constant activities of the Exhibitors Trade Review in support of the distribution, production and exhibition of independent productions, it is to my mind meet and proper to the service of the industry that the Exhibitors Trade Review should impart to the public expressions of opinion emanating from those who are active in the Independent field, because it is only through this method that independent producers and distributors may guide themselves as to regulations of their future operations.

A survey of conditions in New York State and Northern New Jersey as applied to Independent releases convinces me that the year 1922-1923 will see a mounting of business to a point where distributors will look, as they are now beginning to look upon Independent releases, with the same attitude they assume towards productions emanating from regular producing and releasing concerns.

By that I mean the Independent production will receive from the exhibitors, the same consideration as to price and number of play days as they extend to productions from the larger distributing concerns. In other words merit will count and the source of the productions will not receive the consideration heretofore extended.

This is to be ascribed to the fact that the entire motion picture industry is being operated upon various ethics and business exigencies. The State Rights or Independent producer and the State Rights or Independent exchange man has always been considered the saving grace for the theatre man.

It is surprising to me even today to note the number of theatre-owners constantly coming in my office and ask for "a State Rights production." This means that they buy on merit, for no State Rights picture was ever sold to a State Rights exchange or exhibitor with any club behind his back or strings attached.

My faith in the solidity of independent production distribution is fortified by my investments for, I have acquired the rights and am preparing for release for the year 1922-1923 several outstanding productions, such as "Maciste," which I am importing from Italy. This is a stupendous production in seven parts; "The Clown's Carnival," a society drama and "The Rum Runners," a southwest drama, both of which are in the course of preparation. in addition to another seven reel drama which is now being cut and edited and whose title has not yet been determined.

By L. T. PELLERIN,
Dallas

THE Independents are blind to their own interest if they do not sanction your efforts and express appreciation by wholehearted cooperation and complete support. We will gladly render any assistance in our power. The Independents in this territory have lost prestige within the past twelve months and on the next three months will depend whether we improve our position or retrograde. It is impossible to remain stationary. It is absolutely essential to our continued existence that producers furnish us service at a reasonable profit to themselves and give us quality comparable with the product of the national distributors and this must apply on single and multiple subjects. We have all suffered heavy losses. continuance of which necessarily means disintegration of the State Rights industry. Producers must quote prices commensurate with returns possible to the local dealer. A union of interests between producer and distributor can make our mutual position impregnable. Common sense suggests the Independent as a foil between the exhibitor and the growing monopolies. Prices and quality being equal we are favored on rentals, but we must compete on merit and price. The hope of the industry rests on the willingness of the producer to shoulder his share of the burden and do it now.

By AL KAHN.
Crescent Federated Film Exchange, Omaha

YOUR big Independent Issue cannot be too big. Personally believe your extra efforts that direction will be well worth while. Future of Independents never looked brighter nor has there ever been released in the past greater number of worthwhile Independent Productions. During my six years in this territory as Independent Distributor Exhibitors have never been as friendly and willing to do business with Independent Exchanges as they are today. In the past there were not enough big pictures released by Independent Exchanges to make any impression upon exhibitors. Consequently they were forced to sign long time contracts with national institutions to safeguard their interests but today, with such a great number of good Independent productions at exhibitors' disposal will make him more independent than ever before. It will also eliminate all mediocre productions and compel all producers to make bigger and better pictures. I feel very enthused over Independents' future outlook and it appears to me that a trade paper which will devote more space to the Independent field will come to the front faster than by any other process. Wish you greatest success.

By W. J. LEE,
Supreme Film Co., San Francisco

WE thoroughly appreciate your Independent policy pursued in the Trade Review and if you will continue to interest the producer as we find your magazine interesting to us we are quite sure a continuance of Independent productions as now offered to the market by the Independent Exchanges will bring splendid results. Our hearty congratulations for your vigorous policy and we are with you all the way.

From STANDARD FILM SERVICE CO., Cleveland

NEVER before in our existence have the Independent producers and distributors had as splendid an opportunity to secure bookings for their good Independent productions as this year and with the help of the Exhibitors Trade Review and other trade journals are coming into their own.

By E. H. EMMICK,
Peerless Film Service, San Francisco

HEARTILY commend your splendid cooperation with the Independent market. We require such vigorous and progressive assistance. The Independent product offered the exhibitor today equal to the best on the market and exhibitors realize the importance of Independent offerings. A concerted action and continuation of important pictures and your cooperation can result only in splendid results. Congratulations.

From UNITED FILM SERVICE, St. Louis

YOUR boosting Independent product commendable and meets our entire approval. First run situation this territory very bad and very little hope of any great improvement in the near future. Best wishes.

From QUALITY FILM CORPORATION, Pittsburgh

YOUR contemplated Independent Issue is undoubtedly a step forward. Want to compliment you on your deep interest in behalf of Independent's future. Independent market is undoubtedly very promising. Never before in history of film industry has the opportunity presented itself as it stands now. With best wishes.

From FRIEDMAN FILM CORPORATION, Minneapolis

YOUR announcement Big Independent Issue strongly commendable. Business conditions this territory much brighter. Exhibitors here realize their future depends upon the Independent Exchange. Our faith in future of Independent pictures proven by our release schedule of twenty good Independent feature productions for coming year. Best wishes.

By S. ZIERLER,
Commonwealth Film Corp., New York

THE editor of Exhibitors Trade Review asked for my opinion on the future of independent distribution from the viewpoint of the State Rights Exchange.

Those who are fairly old in the business will recall that at the beginning, all distribution was thus organized. It is my belief that the time is coming when the distribution of motion pictures will again be so organized. It is the logical method of distribution both from the point of view of profit to the exchange and service to the exhibitor.

The State Right exchangeman has his own money invested in product and organization, and naturally where a man's own money is, there his best efforts go. By the same token, an exhibitor would rather deal, providing other conditions are equal, with a man who is of his community, and who he knows, is not merely a hired employee. I look forward to the time (which I believe is not very far distant) when the chief financial backer of the State Rights Exchange will be the exhibitor in the territory served by the exchange.

As regards the other part of your question, I will say this: Business is good where the product is good, and any State Rights man who finds himself in as fortunate a position as this company in regard to the product handled, should be doing good business.

Permit me to say that the Exhibitors Trade Review is doing an exceedingly valuable work for the independent distributor.

The Light in the Dark

Starring Hope Hampton. From the story by William Dudley Pelley. Directed by Clarence L. Brown. Released by Associated First National

Oklahoma Exhibitors Re-Elect Talbot

Tulsa Theatre Owner Again Chosen to Head Association—Largely Attended Meeting Held at Oklahoma City—Vigorous Fight Against Adverse Legislation

THE Oklahoma Owners and Managers convened at the Skirven Hotel, Oklahoma City, in annual session September 7, 8, with large number of members and visitors in attendance. President Ralph Talbot, of the Majestic Theatre, Tulsa, presided.

The convention voted that each exhibitor in the state of Oklahoma run one slide of national advertising free, for benefit of the State association. The tax on music was attacked and the executive committee authorized to fight the tax proposition in every way possible.

The action of certain film corporations in charging alleged high prices for pictures was denounced. The executive committee was authorized to be on the job during the coming session of the Oklahoma Legislature and to use all honorable means to prevent adverse legislation from being passed.

The question of Sunday shows was discussed and it was agreed that all means possible would be used to prevent Sunday theatre closing in the state of Oklahoma.

It was voted to hold the next annual meeting of the association at Oklahoma City, either the last of April or the first of May, the date to be fixed later by the executive committee.

The exhibitors attending said they had sufficient fuel in the way of coal and gas to last until a new supply of coal could be procured from Oklahoma coal mines which have recently been reopened.

The following executive committee was elected: Ralph Talbot, Tulsa; Morris Lowenstein, Oklahoma City; Josh Billings, Norman; Harry Britton, Norman; and W. A. Moman, Shawnee; who in turn elected following officers: Ralph Talbot, re-elected president, Tulsa; Morris Lowenstein, re-elected vice-president, Oklahoma City; Josh Billings, secretary, Norman; and Harry Britton, treasurer, Norman, Okla.

The association on Friday, the second day of the convention attended a private screening of "Remembrance," a Goldwyn production and "Grandma's Boy," at the Orpheum.

All the leading film exchanges had exhibits in profusion, with a regular midway of carnival attractions. Manager Charles D. Touchon of Selznick, gave a preview presentation of "Love Is an Awful Thing," starring Owen Moore to a large delighted audience on the Skirven Hotel Roof Garden. The picture was followed by dancing, with a special orchestra furnishing the music.

New England Exhibitors Hold Meeting

Boston, September 12.

A largely attended meeting of the Motion Picture Theatre Owners of Massachusetts and New Hampshire was held at the Arlington Hotel here today.

Resolutions were adopted scoring state censorship; commending the M. P. T. O. A. public service work and the establishment of the Department of Music; emphasizing the right of the exhibitor to make changes in films and commending the national organization.

The speakers were: Senator C. H. Bean, president of the New Hampshire unit; Jacob Laurie, Massachusetts president; W. A. True, of Connecticut; E. M. Fay, of Rhode Island; A. J. Moeller, M. P. T. O. A. general manager, and President Sydney Cohen.

Mr. True attacked censorship, told of the progress of negotiations with Will Hays on the uniform contract and stated that the exhibitor organization had "large advertising contracts for animated cartoons in film form with national advertisers" as a means of raising money.

President Cohen attacked distribution methods in the industry and declared the M. P. T. O. A. must make its own distribution plans. "A definite outlet," said he, "must be afforded the independent picture and the means to that end can best be provided by the organized action of the theatre owners."

Kansans Will Meet September 25

Big Plans Made For Wichita Convention—Missouri to Fix Meeting Date

IT is with great anticipation that Kansas exhibitors look forward to the semi-annual gathering at the Broadview Hotel. Wichita, Kas., September 25, at which the most prominent speakers of the state will be present.

From Attorney General Richard J. Hopkins down to minor officials of Kansas, from the most well known minister in Kansas, the Rev. Earl Blackman, down to less important personages, the speakers' program is one of the most complete ever lined up for a Kansas convention.

An executive board meeting will be held in Wichita, Sunday, September 24, prior to the convention, while an address of welcome by Mayor Kemp of Wichita will mark the opening of the convention the following morning. Then will come a closed business meeting and adjournment at 12 o'clock. The afternoon session will begin at 1:30 o'clock, with another closed business meeting, while at 4:30 o'clock an open meeting for the exchanges and supply men will be held.

The big free banquet, to be staged at the expense of Kansas City exchanges at 8 o'clock, will be a bright spot of the convention. It is at this banquet that Mr. Blackman, who is national chaplain of the American Legion, as well as a minister of prominence, will lecture upon a topic that already has created state-wide interest "Jesus and the Movies." Just what is in store, exhibitors do not know, but the subject of the topic has been widely heralded and anticipation is rife.

The closing of the convention will mark the starting of a huge task for C. E. Cook, business manager of the Kansas organization. It is then that a membership campaign will be launched by Mr. Cook, who will visit each exhibitor in Kansas, obtain complete data on each house, as to seating capacity, etc., and endeavor to build the Kansas body up to a 100 per cent membership organization—every exhibitor a member. Form letters by the scores will play only a small part in the accomplishment of this task, as personal visits will supplant many a written page.

Missouri Planning Convention

At a meeting next week of officials of the M. P. T. O. of Missouri, the date and place of the semi-annual convention of the Missouri body will be decided. A letter from President Cohen to Lawrence E. Goldman, counsel and secretary of the M. P. T. O. M., assures Missouri exhibitors of Mr. Cohen's presence at the convention. With the proposed anti-censorship bill of Missouri now in the grip of routine procedure at the constitutional convention of the state capitol, Jefferson City, the activity of the convention will be centered upon lower film rentals, according to Mr. Goldman.

The following minority report has been made on the anti-censorship proposal before the constitutional convention which would place the screen and the press upon the same basis.

"We, the undersigned members of the committee on preamble, boundaries, bill of rights and distribution of powers, beg leave to file this minority report respecting Section 14 of Article 2, as set out in the majority report now on file.

"We respectfully recommend that in lieu of Section 14 of Article 2 aforesaid, that the following be adopted by the convention as Section 14 of Article 2:

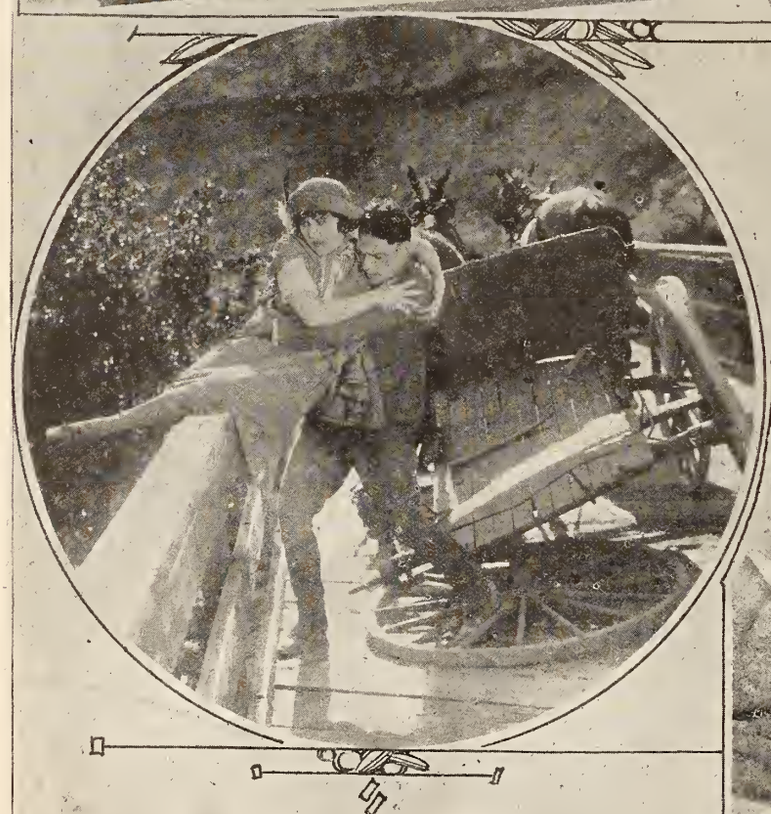
"'Section 14. That no law shall be passed impairing the freedom of speech; that every person shall be free to say, and, by any mode of impression or reproduction, to freely publish his ideas, opinions and sentiments on all subjects whatsoever, being responsible for all abuse of that liberty; and that in all suits and prosecutions for libel the truth thereof may be given in evidence.

Respectfully,

(Signed) PAUL S. CONWELL,
L. M. HENSON."

The Riddle of the Range

Ruth Roland's Latest Serial for Release Through Pathe



Winning a Sunday Opening Campaign

How It Was Done in Jamestown, N. Y., and So Effectively Done That Question Probably Is Settled for All Time

A SHORT time ago the people of Jamestown, N. Y., voted as to whether they should have Sunday pictures or none at all. In a nutshell this is what happened:

Sunday opening won out by a vote of 2½ to 1.

More people voted at the election than had ever voted at a municipal election in the history of the city.

Voters stood in line in the RAIN two hours at a stretch to record their preferences.

The future of Sunday pictures was settled once and for all.

To appreciate this result it must be understood that Jamestown has 39,000 inhabitants; its motto is "Jamestown where industry and recreation meet" indicating the diversity of classes making up the population; its population is largely made up of Swedish Americans who are strict churchgoers; only one of the two newspapers in the city favored Sunday opening, and the clergy of the city were very active and extremely well thought of by their congregations.

How Battle Was Won

And in spite of those handicaps the battle was won, and the population flocks to the theatres on Sunday where they get a real motion picture entertainment and not a camouflaged Sunday concert.

The case of Jamestown Sunday opening is all the more interesting and instructive because the success of the campaign, summed up in the words of Marshall Peterson, of the Winter Garden and other picture theatres, was due to the exhibitors' working slogan "get the people mad." Not frenzied, panic stricken or staggering, red-eyed mad but aware that forces in the city were out to take away their personal liberty.

Back of the campaign is a lesson for exhibitors who have Sunday opening problems they cannot settle. Again, in the words of Peterson, if you expect to win a Sunday opening battle you must work as the other side works. You must not put a few ads in the local paper, flash a few slides on the screen and then put your feet on the desk and expect the people to vote your way in large numbers.

The Political End

"You must work politically, just as the other side does," says Peterson. "You must get out among the elements of the city, go into the wards and precincts not only to carry your message to them but to gauge the feeling of the voters and determine in each locality what weaknesses your campaign has developed. On election day we had to work hardest. We got out in automobiles and took voters to the polls, otherwise they wouldn't have voted.

"To initiate a successful campaign on this issue exhibitors should understand that in recent years the public has been robbed on numerous personal liberties. The army of protest against further encroachments on personal liberty has grown in the past few years. It is necessary for an exhibitor to enlist its aid and carry the Sunday campaign directly to them and through them to the voters. You must hammer away at the personal liberty angle because it is a rightful one. You must make the people mad over the issue and they get mad when you show them concretely that the rights their forefathers fought for are about to be taken away. When you have done you will win, because there is no element in any city, large or small, that will ever overthrow the will of the people.

"There are several reasons why exhibitors have failed to make the winning fight. Usually an exhibitor does not attack the reform forces. He is too easily frightened by their talk and their denunciation. Local church committees call on him and intimidate him and he sits by afraid to move. He gives them the impression he is ashamed of his business and the reformers take advantage of his attitude and exploit his shame before the public. Since when is it a disgrace to be in the motion picture business?

Go After the Reformers

"Instead of being frightened, go after this group of reformers like you were running for office yourself and they were attacking your integrity.

"We were fortunate in having a mayor who was broad minded enough to know that times had changed in America's small cities. He was for us because we were right and the people wanted Sunday pictures. Since the referendum he was re-elected which shows that the people were for his policies and indorsed Sunday shows after they had a good taste of them.

"And Jamestown is a good church city. A large proportion of our population is Swedish, or of Swedish extraction, and very devout worshippers but very fond of personal liberty.

"My one bit of advice to brother exhibitors who have a Sunday opening problem is to get together and determine to work. Don't hire others to do it for you, but organize politically; spend some money as the other side is spending it; don't 'lend your screen' to the campaign and quit there. That's the least you can do and in a political campaign the utmost you can do is not too much."

Transform Theatre for "Knighthood"

Criterion, N. Y., Changed Into Tudor Palace—Film Starts Broadway Run

Marion Davis in "When Knighthood Was In Flower," Cosmopolitans' magnificent picturization of Charles Major's historical romance of the reign of King Henry VIII, opened on Thursday night at the Criterion Theatre, New York, before a packed audience of film first-nighters who, by every clever device of theatrical art, were transported back to the Tudor period of the picture.

The spectacular pageantry of kings and courts depicted so realistically on the silver screen were reflected in the harmonious decorations of the theatre, so that the spectator might easily imagine himself in Hampton Court Palace personally witnessing the royal revels, political and love intrigues of Bluff King Hal's court. The romance of Princess Mary Tudor and the gallant English knight, Charles Brandon, is not only pictured on the screen but every action is echoed in the orchestral score and vocal accompaniment which make the production almost a film opera

"When Knighthood Was In Flower" has been fitted with a frame which enhances its atmosphere and makes it look like the million-and-a-half dollars which the production cost Cosmopolitan. Transforming a picture theatre into a Tudor palace is no small task, and when it comes to accomplishing it in four days time it becomes something akin to modern magic. Yet that is what Joseph Urban, the art director of Cosmopolitan Productions, did to the Criterion.

The Cosmopolitan Corporation took over the theatre at midnight on Saturday night, and immediately mobilized an army of carpenters, painters, decorators and electricians, who worked in day and night shifts. Not only was the entire interior of the theatre and the lobby redecorated in Tudor style, proper to the period of the picture, but several notable changes were made in the structure of the house.

Twelve new loges were installed, and decorated after the style of the royal boxes at the tournament scene of "When Knighthood Was In Flower." The orchestra pit was enlarged to accommodate the symphony orchestra and vocal choir who furnish harmonious musical accompaniment to this picture of the days of King Henry VIII.

One Week of Love

Elaine Hammerstein and Conway Tearle are the stars in this picture, first of the Selznick Super-Specials for the 1922-23 season

Away From Beaten Paths

By HOWARD McLELLAN

THE broad view of the church movie question is not often encountered but we happened across it in Jamestown, N. Y., when Marshall Peterson of the Winter Garden Theatre, who has thousands invested with his partners in other houses related his experience.

"Some local churches show pictures and take up a collection in lieu of charging an admission fee. It happens that many old and highly esteemed Swedish people (Swedish population in Jamestown preponderates) attend the churches and are devout worshipers and believe that it is wrong to attend theatres at any time. They see pictures in the church. They realize the entertainment value in them and in a short time they are found in the theatres."

This view is not a far fetched theory with Peterson. He has seen it work out.

A THOUGHT that has great possibilities! In Pittsburgh we encountered Bert Moran, Pathe branch manager, and a pleasant chat of several hours developed that this young man was thinking, perhaps a little bit ahead of some of the big brains in the business.

"The growth of the chain store movement in this country is a logical growth and spells success. But chain stores are built upon one essential they bear the same name and sell a uniform quality. The name of Woolworth, Kresge, Child's, Mary Elizabeth, Piggly Wiggly, Waldorf are known to all of us and stand for certain things. I believe that if chain theatres are to succeed as such they must follow in the footsteps of the chain store. All chain theatres would have one name and serve one quality of entertainment—the best obtainable. Then, no matter where a person happened to be he could drop in at a chain theatre and by the sign on its front know that he was getting the same quality of entertainment as he got at the last theatre of that chain he visited."

Indeed, a thought capable of development. And if the quality of entertainment was poor in the chain theatre one happened to visit first probably that would end his patronage of that chain. But it behooves the man who tries this out to look first to quality and make certain that it is the best. That's merchandising—a word we don't hear often enough in the industry.

AN exhibitor with large interests was fortunate enough to be present when a thousand or more clubwomen met Will Hays at Chautauqua and asked him all sorts of questions—as only women will do. "Up to that time," said the exhibitor, "I had only a wee idea of what Hays really could do. The way he handled those women, his well devised answers to their questions, which would have stumped many a human being, convinced me that the place he is occupying now is the place he belongs."

A FILM salesman we encountered in Altoona, Pa., was speaking jocularly of the different types of arguments he encountered from exhibitors bent on getting films at a lower price than they were accustomed to paying. "This man told me that he never resorted to any but legitimate excuses in seeking a reduction of price," explained the salesman. "He informed me that he was so systematic he kept three sets of books at the theatre, one for himself and partners, one for government tax collectors and one for film salesmen. 'This,' said the exhibitor 'shows how thoroughly systematic I am.'"

ONE of the toughest tasks encountered by the film salesman, says Assistant Manager Lynch of the Pittsburgh Pathe office, is to convince some first run operators that serials are worthy of their attention. They absolutely refuse to be convinced that Harry Crandall of Washington runs them. One day the Pathe office decided to test the knowledge of the first run men on the serial question. A large theatre was rented and a regular program of Pathe subjects presented. The last number was a serial but it wasn't presented as such. It was run off like a feature and only one or two in the professional audience recognized it as a serial.

HERE'S the recipe for a picture policy as outlined by one of the oldest and most successful exhibitors in a small town along the Canadian border:

"Give them strong stories, occasionally a picture with a sad ending — but only occasionally—be sure of that. Follow the stars until they break or are made, and if you buy pictures for story values be sure they are stories that are well known, even if they are old. If you strike a bad season put two features on your bill, and if you are a small operator, as I am, and can't afford two big ones, put on one big one and one old one. Follow the big fellows in the big towns—the ones who advertise and hook onto their advertising. You ride on the high wave of their advertising then".

ANOTHER showman, not far from the theatre just referred to, doesn't have programs. He takes novelty cut-outs, heralds and throwaways and with his own printing press prints his program on them. He even cuts out the colored inserts from trade papers, prints his program on them and puts them in the windows. He also has a folding twenty-four sheet stand that he moves around town, taking advantage of all the good spots.

"Talk about economy," he says, "why, most of the fellows in this business don't know how to economize." And for a lesson we point to the stunts just described.

WHY were clocks put in some theatres? We can't tell you exactly why. One man however says he put one in his theatre, alongside the stage, because patrons after buying tickets would ask him to call them at 8.45—a la hotel service. Sometimes he forgot to make the call and then he lost a patron. Hence the clock. One clock we know about has been working that way ten and half years.

CHARLES GOULDING, managing director of the new Eastman Theatre, Rochester, N. Y., has booked "Footfalls" for an early showing. "What, are you going to give them, pure melodrama?" asked a showman-friend who was surprised that this temple of music and pictures, part and parcel of a university, included a lurid ten-twenty-thirty drama in his program.

"I was schooled in vaudeville," replied Goulding, "and the public wants melodrama if it is made right. Nothing stands up like a melodrama. Even the church going public gets a taste of it from the pulpit now and then and relishes it. I'm going to give them some of it, too."

IT is so seldom that a theatre is named after its owner nowadays that it is an eyeopener to see one. Such is the Lumberg in Niagara Falls, directly across the street from the fine new Strand which Charley Hayman recently opened. But the name Lumberg has a significance in the theatre going world of the famous rendezvous for newlyweds. "It stands for entertainment in this town," said a native, "just like Swift or Armour stands for something to eat. Lumberg has been here for years and will be here for a long time to come".

THE demand for trade screenings before pictures are booked is growing and if it continues complications are likely to set in. It has long been a custom to show pictures to buyers for first runs in up state New York but now the little fellows—the $7.50 men as the film salesmen describe them—are asking for screenings. If they were all supplied under present conditions it would be almost impossible to have the prints available for regular showings, so says an exchange man. However there are ways out of the problem, and, as an astute exchangeman put it, "if they all want trade screenings we will appoint a certain day, possibly Monday, to show pictures to the buyers. We'll send out invitations to everybody, first runs and all, and when we are asked to give individual showings, which we are unable to do, we'll simply say "well this picture was screened for you on such-and-such a Monday and if you didn't see it it's your fault, not ours."

THERE is an underground information service on pictures that has wires running everywhere. When and how exhibitors get the "lowdown" in big pictures and the "goods" on flivvers is as yet unfathomable. They have no private wires that anyone has discovered yet the average wide awake exhibitor can tell you just how a picture struck its makers before it was ever spoken of outside of the home office. They don't even know themselves how they do it. It just get's to 'em, that's all.

Lesser May Road-Show "Oliver Twist"

Film Executive Arrives in New York from Coast and Is Busily Engaged on Distribution Plans and Broadway Run for Newest Jackie Coogan Production

SOL LESSER arrived in New York City this week direct from Los Angeles. With him came the print of Jackie Coogan's recently completed superproduction of "Oliver Twist." This offering is said to be in eight reels.

Mr. Lesser intimated that the production would be released as an independent attraction and that the road-show plan of distribution would be employed. However, according to the film executive, this has not been definitely determined and will not be settled for a week or ten days.

That "Oliver Twist" will have a run on Broadway is also intimated by Lesser. Several offers of large legitimate houses have been received in the New York offices of the Jackie Coogan Productions. Lesser, however, feels the Coogan offering should be exhibited in a motion picture theatre and will endeavor to arrange the presentation in this manner.

Should "Oliver Twist" sail through

Sol Lesser

the road-show channel, there will be between thirty and forty shows on the road at the same time. Each show will carry an advance man, second man, manager and a carload of effects and stage and exploitation accessories. That "Oliver Twist" will play many legitimate theatres outside of New York was intimated providing, of course the road-show plan was put into effect.

"Oliver Twist" is Jackie Coogan's first super-production. Directed by Frank Lloyd, the feature boasts a cast seldom if ever equalled in a single production. Chief among the players are Lon Chaney, Gladys Brockwell, George Siegmann, Lionel Belmore, James Marcus, Aggie Herring, Edouard Trebaol, Taylor Graves, Lewis Sargent, Eddie Boland, Nelson McDowell, Joseph Hazleton, Florence Hale, Joan Standing, and a host of others equally popular.

Lesser, as is generally known, is a franchise holder with A. L. Gore, Adolph Ramish, and Michael Gore, of Associated First National Pictures, Inc. All of the Jackie Coogan products to date have gone through First National distribution channels. These include "Peck's Bad Boy," "My Boy," and "Trouble." Mr. Lesser is now attending the First National meetings in New York City.

According to Lesser, arrangements have been made whereby Jackie Coogan will take active part in the Safety Campaign in New York scheduled for October. Judge Elbert Gary personally telegraphed the star asking if he would assist in this worthy cause and a prompt reply from the Coogan West Coast headquarters gave every assurance he would Special posters and films are now being made bearing Jackie's likeness and antics and these are said to be one of the biggest assets the Gary Campaign control.

Mr. Lesser stated that there is a possibility of Jackie coming to New York this fall and if so, he will help the campaign from this end with his personal appearance as well as his screen and poster efforts. The "Oliver Twist" showing will take place in New York in October and if Jackie makes the eastern trip, it will be arranged to have him here for this event. A private perview of the feature is being planned prior to the regular opening, the date of which will be announced in the near future.

Jackie has completed another feature since "Oliver Twist." E. Mason Hopper directed the story which was an original one written by Mr. and Mrs. Coogan. This picture yet untitled, will he held, however, until "Oliver Twist is released and fully distributed throughout the coun

Sol Lesser is well versed in the road-showing of feature productions. He had ten companies of "Hearts of the World" on tour and twelve of "The Spoilers." All companies made money for the territories played. If the Coogan offering of "Oliver Twist" is placed on the road-show plan, it will be sent out from New York, Chicago and Los Angeles, sufficient companies going on the road from each centre to cover the respective territories. The deal should be determined upon within ten days at the latest.

Brunet Resigns Pathe Presidency

Will Return to France—Successor Not Yet Chosen by Directors

Word comes from Lewis Innerarity, Secretary of Pathe Exchange, Inc., that he has received from Paul Brunet his resignation as President of the Company. This action on the part of Mr. Brunet was not altogether unexpected to those closely associated with him. For some time past family reasons have made it probable that he would return to his native land—France.

Mr. Brunet's resignation will be acted upon at the next meeting of the Board of Directors of Pathe Exchange, Inc., which is expected to be held during the present month. Mr. Brunet will remain a member of the Board of Directors, and it is expected that he will return to the United States occasionally, and will continue to take an active interest in the affairs of the Company.

No information could be obtained from any of the Pathe officials as to Mr. Brunet's probable successor.

Paul Brunet

The News of the Week

Real Campaign Book Provided for "Oliver Twist"

The exhibitor booking Jackie Coogan in Charles Dickens' "Oliver Twist" is going to be benefited with a real campaign book.

It contains approximately 100 pages—each devoted to arguments not to the exhibitor but for the exhibitor. One section of 15 pages is exclusively devoted to exploitation stunts that the big and little exhibitor alike can put over in big ways. Detailed descriptions of each stunt are given.

Forty pages are devoted to stories for the newspapers, containing press material from paragraph length to full page length. A big newspaper campaign on the synopsis of "Oliver Twist" consumes another eight pages and messages to the exhibitor from the producers, directors, musical score compilers, etc., form another large portion of the book. Detailed descriptions of the premieres are given in another part of the volume.

Double truck rotogravure sections are scattered throughout the book. These contain both scenes and portraits of the supporting casts in the Coogan picture. A page of accessories giving an exhibitor a list of more accessories than any 10 productions is another feature of the book.

A complete contract tor exhibition is attached to the last pages of the volume. This contract is made out in tour pages, original and three copies. Carbon paper is inserted in the pages. Thus, the exhibitor booking "Oliver Twist" has his contract intact with his method of procedure insofar as exploiting and putting over the product booked.

The usual book on this line is devoted to extreme praise on the product. This particular volume stays apart from that angle and devotes itself to service. The pages of the Coogan Campaign volume are devoted to assisting the theatre man in making his record.

The book was designed and compiled by Harry D. Wilson and Walter Anthony of the Jackie Coogan Productions, Hollywood.

Billie Dove to Appear in "Cold Courage" for Metro

The next Metro production in which Billie Dove is to be seen is "Cold Courage," a screen version of the sea story by Ben Ames Williams, which was published under the title of "All the Brothers Were Valiant." Irvin Willat will direct. Mr. Willat is planning to spend several weeks working on a vessel which has been chartered for the picture.

Miss Dove recently completed her work in "Youth to Youth," the first of the Metro special stories series of production.

Charles Ray to Produce "Courtship of Miles Standish"

Henry Wadsworth Longfellow's "The Courtship of Miles Standish," is to be reproduced in pictures by Charles Ray.

Arthur S. Kane made an announcement to this effect this week, stating that Mr. Ray will begin production work as soon as possible after the completion of James Whitcomb Riley's "The Girl I Loved," on which he is now engaged. "The Girl I Loved," will follow the current offering, "A Tailor-Made Man."

Lloyd Feature Wins at N. Y. Strand

"Grandma's Boy" Held Over for Second Week — Scores in Other Cities Also

"Grandma's Boy" has captured New York. What had been scheduled as a single week's run for the Harold Lloyd—Associated Exhibitors attraction at the Mark Strand Theatre was less than half finished when Joseph Plunkett, managing director, announced the continuation of the run during a second week. Hence, "Grandma's Boy," which opened on Broadway, September 3rd, is still there.

"The house has been packed every afternoon and every night since the engagement began," declares Mr. Plunkett. "The attendance has smashed — not merely broken — the record for this time of the year. It may have done more than that. I shall have to wait for the complete figures before I can tell the extent of this Harold Lloyd triumph. It is astounding.

"There has not been a single showing of 'Grandma's Boy,' from noon on, that the attendance has not been far above the average for any weather or any time of the year. I found I was amply justified in putting on an extra performance at 11 o'clock last Saturday morning—making eight that day—and it is probable that there will be more than the usual number of showings this week also. I can truthfully say, 'I told you so,' and that I made no mistake in advertising this feature as 'the film treat of the year.'"

Last Sunday, when "Grandma's Boy" was just entering upon its second week at the Manhattan Mark Strand, E. L. Hyman was starting the Third Anniversary Week celebration of the Brooklyn Mark Strand, with the same feature as the picture attraction. The crowds there, too, taxed the capacity of the theatre throughout the week. The picture continues to make conquests in other cities as well as the metropolis. As a sample, there was gratification for him in this telegram from Washington last week:

" 'Grandma's Boy' opened Metropolitan to excellent business. Weather bad. Strong competition. Columbia playing 'Blood and Sand,' Palace playing 'Nice People.' Harry Crandall well pleased."

Last week was the 17th of the run of "Grandma's Boy" in Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, and in many other houses the feature got off to a wonderful start.

"Our Gang" Series Shown to Audiences at Rivoli, N. Y.

The new Hal Roach "Our Gang" series of two-reel children and animal comedies made its first appeal to New York audiences at the Rivoli with "One Terrible Day." According to New York newspaper reviewers, "Our Gang" has made an auspicious beginning. The Herald said:

"The outstanding hit ot the bill is a rollicking Pathe comedy, 'One Terrible Day.'"

The World said: "There is an extremely funny comedy film tacked to the bill at the Rivoli called 'One Terrible Day.' It had them laughing out loud yesterday, which is a real accomplishment."

"Suzanna," with Mabel Normand as Star, Finished

Mack Sennett announces that "Suzanna" with Mabel Normand as the star and which will be released through First National is completed. This colorful California romance now stands as a rival to Sennett's previous big starring vehicles presenting Mabel Normand.

"Suzanna," according to producer-director F. Richard Jones and Miss Normand, is an accomplishment of their combined 'best efforts.'

Willard C. Patterson, manager of the Metropolitan Theatre, Atlanta, and Miss Anna Eugene Aiken, publisher of The Weekly Film Review, were married September 5 at Atlanta. Both have been prominent in the industry for several years and have a host of friends throughout the country. After a honeymoon in the North Carolina mountains, Mr. and Mrs. Patterson are at home at No. 247 St. Charles avenue, Atlanta

A garden setting in one of Cecil B. DeMille's productions for Paramount, illustrating the very effective way in which exterior sets can be built in the studio

"Orphans of Storm" Makes Big Hit at Toronto Theatre

The success of D. W. Griffith's production of "Orphans of the Storm" on the occasion of the initial showing in Toronto, Canada, of this United Artists release, has resulted in one more big theatre being added to the list of picture palaces of that city. The Griffith film was shown at Shea's Hippodrome, formerly devoted exclusively to vaudeville. So great was the success of the engagement that Michael Shea has abandoned his policy of vaudeville and will hereafter display only the larger feature pictures in this house.

The Toronto premiere of "Orphans of the Storm" took place the week previous to the opening of the Canadian National Exhibition in that city. Ordinarily the week before this annual event is a dull one for theatres and other public offerings. Despite this, Mr. Griffith's picture adoption of the old play "The Two Orphans," and including events of the French Revolution, broke all attendance records for the Canadian Queen City. More than 56,000 people paid their way to see the film in the first week.

Mr. Shea wrote the following letter to Hiram Abrams, president of United Artists Corporation:

"It is a pleasure to tell you how greatly I am pleased with the marvelous receipts we are getting with 'Orphans of the Storm' at my Toronto Theatre (Shea's Hippodrome). It is double the business ever done by any former picture production in Toronto. Thanks, too, for your splendid co-operation."

Guy Bates Post's Second Vehicle, "Omar" Completed

Last week marked the actual filming of the final scene in Guy Bates Post's second screen vehicle for First National release, "Omar, the Tentmaker" an adaptation of Richard Walton Tully's stage play of the same name that served Post on the speaking stage for over four years. "Omar, the Tentmaker" will follow "The Masquerader," and like its predecessor, was directed by James Young. It is a colorful story of Persia in the days when Omar Khayyam wrote the Rubaiyat.

One of the strongest supporting casts ever assembled was with Mr. Post on this picture. Virginia Brown Faire, Nigel de Brulier, Noah Beery, Rose Dione, Patsy Ruth Miller, Douglas Gerrard, Brois Karloff, Maurice (Lefty) B. Flynn, Edward M. Kimball, Walter Long, Evelyn Selbis, John Gribner, Will Jim Hatton, George Rigas and Gordon Mullen played the leading roles.

Settings were all personally designed and executed under the direction of Wilfred Buckland. A city was erected to represent the streets of Naishapur, the garden of Shireen where much of the action ensues, the famous Inn, the Shah's palace at Teheran, the great Judgment Hall of the Governor of the Province, the Temple of Zoroaster, the school room of Nizam ul Mulk and the dwelling houses and interior rooms of all the various personages in the story.

A large number of costumes and properties was needed for these sets and for the hundreds of players who participated in the various scenes.

"The Purple Highway" Soon Ready for Release

Madge Kennedy returned Monday from Saranac Lake after a brief vacation following work on "The Purple Highway," and an appearance in a stage play by John Golden, to see for the first time a screening of her first Kenma production, "The Purple Highway."

During her absence Rufus Steele, who developed the story from the John Golden stage success, "Dear Me," had been busily at work editing and titling the picture.

Kenma will announce shortly the name of the second picture in which Miss Kennedy will appear. This story will replace "Dorothy Vernon of Haddon Hall," which was recently sold by Kenma to Mary Pickford.

Rialto to Open Twenty-two Exchanges

President Louis T. Rogers Says Each Manager Will Own His Own Exchange and Will Distribute Co-operatively

Louis T. Rogers, president of Rialto Productions, Inc., 126-132 West Forty-Sixth Street, announces that plans are being formulated to open twenty-two exchanges to be known as the Rialto Film Exchanges.

Mr. Roger's plan is one whereby each manager will own his own exchange and work on a co-operative basis in the general distribution of Rialto pictures. A similar plan will be made with the producers of pictures.

Nat Levine, former president of the Plymouth Pictures, has been engaged to act as general sales manager. The plan further calls for five district managers to be placed at advantageous points throughout the country to co-operate with the exchanges. The district managers also will share in the co-operative plan.

Arrangements are now being consummated with various producers for the distribution of product and announcements will shortly be made on the material to be distributed. The franchise calls for a series of twenty-six features to be released one every other week and one single reel or a two reeler consisting of comedies, cartoons and scenics, one to be released each week. This entire series has already been purchased and is ready for immediate distribution.

There will be a series of four special productions, the first of which will be "Retribution," the story of Lucretia Borgia. This six-reel production has played the Park Theatre, New York, for a run in the heat of the summer.

The second special will be "Smiles and Tears," adapted from Rudyard Kipling's famous "Gunga Dhin." Preparations are now being made for this picture which will be directed by a man who is widely known for his spectacular and successful productions.

A few territories are still open. The auditing system is to be instituted by Michael D. Fields, who was formerly associated with Pioneer and Universal.

Marguerite Marsh, who has gone to Holland to co-star with Wyndham Standing in "The Lion's Mouse," to be distributed by Producers Security

Ruth Roland and her company out on location in the Mojave Desert. Ruth is getting scenes for her new Pathe Serial, "The Riddle of the Range."

"Zenda" Wins Exhibitor Praise

Rex Ingram Photoplay Gets Enthusiastic Commendation Throughout the Country

Substantiating the impression registered by the first public showing of the Rex Ingram production for Metro of "The Prisoner of Zenda," which took place on July 31 at the Astor Theatre, New York, come congratulations to Mr. Ingram and Metro from exhibitors throughout the country, wherever pre-release showings of the photoplay have been held.

An example of the reception which the photoplay is receiving is expressed in a telegram from P. F. Schwie, general manager of the Duluth, Minn., Theatre Company, where an advance showing of the play is now taking place. "We expected much and got even more," says Mr. Schwie. His telegram to E. M. Saunders, general sales manager for Metro, reads as follows:

"We wish to add our voice to the chorus of praise which is going up everywhere for Metro's new Rex Ingram production, 'The Prisoner of Zenda.' We expected much and got even more from this picture which is worthy in every way of the creator and distributors of the 'Four Horsemen.' There may be better adventure romances than 'The Prisoner of Zenda,' but they surely are difficult to think of with this perfect screening of Anthony Hope's novel at hand."

An evidence of the fact that the appeal of the picture is not limited to any particular section of the country is a letter from the Better Film Committee of Atlanta, Georgia, an influential organization in the southern city, which praises wholeheartedly the new Metro production. Recently the members of the Committee witnessed a private showing of the photoplay, arranged by S. MacIntyre, branch manager of Metro at Atlanta, and the following letter was sent to Mr. MacIntyre, by its chairman, Mrs. B. M. Boykin. Mrs. Boykin is also president of the Atlanta Women's Club, and her endorsement carries with it considerable prestige. Her letter read in part:

"Have just finished reviewing your wonderful production, 'The Prisoner of Zenda.' The Better Film Committee of Atlanta endorses it as A-1 production, and recommend its showing in every community."

Gladys Walton, Universal's Flapper Star

Playgoers Pictures to Handle Production of Elinor Glyn

Officials of Attractions Distributing Corporation announced this week that that organization has placed its forthcoming feature, "The Man and the Moment," from the novel of that name by Elinor Glyn, with Playgoers Pictures for handling. B. P. Schulberg is president, and J. G. Bachman, treasurer of Attractions.

"The Man and the Moment" is one of the most popular works of the author of "Three Weeks." The feature is a drama said to carry deep heart appeal, while there are comedy touches sufficient to relieve the spirit of tragedy which has an incidental place.

Pennsylvania Adopts Strict Rules for Church-School Shows

The regulations covering non-theatrical exhibitions adopted by the Pennsylvania State Industrial Board became effective September 1. These regulations, which relate to showings in schools and churches, are receiving wide attention in the state, according to Clifford B. Connelley, Commissioner of the Department of Labor and Industry of which the board is a division.

"It is the first attempt in any state," he said, "to bring under governmental regulation non-theatrical exhibitions in the interests of safety. The Pennsylvania code provides that where the 'safety' type of film is used the customary fire-proof booth may be eliminated and the pictures may be shown from one of the numerous portable types of projectors. On the other hand, if the nitrocellulose, or flammable film is used, a fire proof booth must enclose the projector.

"Up to this time, 'educational movies' were exhibited throughout the state from portable machines, in buildings that were unprotected from the fire hazard and operators were employed who held no license. These things are corrected in the revised code and the machinery for enforcement has been set up through the Department of Labor and Industry."

Two Chapter Plays from Universal for September Release

Universal is establishing a precedent during the month of September in the consecutive release of two chapter-plays, within two weeks of each other. They are "In the Days of Buffalo Bill," and "The Radio King;" the first in eighteen chapters and the radio serial in ten chapters.

In putting out "The Radio King" in ten chapters, Universal announces it is following a newly formed policy of making chapter plays no longer than their stories warrant.

"In the Days of Buffalo Bill," a story of the Indian fighting days of America's empire builders, is a 36-reel drama of stirring events from American history. Its September release is timed with the opening of schools throughout the country. It is thereby available for immediate tie-ups with Boards of Education.

"The Radio King" is another timely chapter-play, says Universal. Being both educational and instructive as well as entertaining, its release at the beginning of the school year affords the exhibitor another strong tie-up between his theatre and the local class-rooms, the announcement points out.

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Charles Ray's idea of radio with a "Home-Made" set, probably catching the fans' comment on "A Tailor Made Man" (United Artists), judging from his satisfied expression.

New Officers of S. Rankin Drew Post Are Installed

At one of the most enthusiastic meetings held since it was organized four years ago, S. Rankin Drew Post, American Legion, installed its officers for 1922-23 Friday evening, Sept. 8th, using the Legion ritual. The meeting took place at Keen's chop house in West 44th street, New York.

Theatrical and motion picture men from every branch of the allied amusement interests filled the hall when the gathering was called to order by Wells Hawks, the new Post Commander.

Chairman Brady of the New York County Committee of the Legion, conducted the installation ceremonies, with Commander Hawks and Chaplain Peter H. Hoey, Glenn Condon acting as master of ceremonies. Afterward Miss Thais Magrane, chairman of the woman's auxiliary of S. Rankin Drew Post, spoke of the work being done by the auxiliary.

The officers installed were: Commander, Wells Hawks; Vice Commanders, S. G. Gumpertz and Louis H. Frohman; Adjutant, Benjamin L. Gray; Treasurer, William H. Willis; Historian, Oliver C. Underhill; Chaplain, the Rev. Peter H. Hoey; Sergeant-at-Arms, Richard W. Konter; Executive Committee, Fred B. Baer, Henry C. Bate, George C. Blenderman, Michael Clofine, J. M. Loughborough, William G. Newman and Victor M. Shapiro.

First National Issues Folio on "Big Time" Pictures

First National's initial announcement of its 1922-23 Big Time pictures is embodied in an elaborate and handsomely finished folio called "The Great Selection," now ready for distribution. Twenty thousand copies of this folio have been printed, and so great is the demand for it that a second edition is contemplated, it is stated.

The folio contains a foreword emphasizing that First National is offering "not the product of one or two studios, but a product limited to several series of productions featuring the same actors." The foreword then continues:

"We offer a selection, a selection from a mass of dramatic material, a selection from many established stars, a selection produced by the best paid and most brilliant individual talent in the field. We offer a selection of attractions chosen by us for our own theatres.

"We believe that the selection of First National Attractions will again demonstrate that our organization of exhibitors has, because of our intimate contact with theatre-goers, enabled us to choose a group of attractions which will easily place First National First for the coming year."

On the next page is a synopsis of the Big Time pictures.

The last page of the folio describes the United Studios, where many of First National's Big Time pictures were made. The United are in addition to the resources furnished by the Ince studios, the producing units of Richard Barthelmess, Hope Hampton, the Talmadge studios in the East and other independent producers whose pictures are released through First National.

Plays Host to Orphans

Mr. and Mrs. Max Shoolman, the latter treasurer of the Olympic Theatre Corp., Boston, Mass., controlling a circuit of theatres throughout New England, played host to 180 orphans recently. They left the city of Boston in automobiles and arrived at the Shoolman estate at Bedford, Mass., where luncheon was served. Moving pictures were taken of the youngsters in action. The climax was a presentation of a starting of a bank account of $5.00 for each orphan.

American Announces Titles and Release Dates of Bible Films

American Releasing Corporation announces the titles and release dates of the first twelve of the fifty-two pictures of Bible countries produced in the Holy Land by the Geographic Film Co., Inc., of Cincinnati.

Beginning October 15 and extending to December the weekly subjects are as folfolws:—Oct. 15,, The Walls of Zion; Oct. 22, The Road to Jericho; Oct. 29, Beyond the Jordan; Nov. 5, Hebron the Ancient; Nov. 12, Beersheba; Nov. 19, Gibeah, Dec. 3, Shiloh; Dec. 10, Shechem, Dec. 17, On the Road to Bethlehem; Dec. 24, The Little Town of Bethlehem; Dec. 31, Samaria.

Of especial interest it is pointed out are the subjects released December 17 and 24. chosen because of their peculiar fitness to the Christmas season.

Every city, every river, every sea, every place mentioned in the Bible is included in this series, basically called "The Voice of the Land." Two extended trips for study and preparation were made by Dr. J. E. Holley before he finally headed the expedition responsible for this contribution to the literature of the screen. It is a history of the very cradle of civilization's foundation, embellished throughout in Prizma natural-color photography.

Pauline Garon Engaged for Demille's Next Production

Pauline Garon, who played opposite Richard Barthelmess in "Tol'able David" and "Sonny," has been engaged by Famous Players-Lasky to play one of the leading roles in Cecil B. DeMille's next production for Paramount.

Miss Garon will leave in a few days for Hollywood where Mr. DeMille already is making preparations for the picture in which she will take part.

A typical scene from "Hungry Hearts," one of the new Goldwyn pictures

Joseph Plunkett, managing director of the Mark Strand Theatre, N. Y., and Ralph Clarke, manager of the New York First National Exchange, looking over the print of "The Eternal Flame," Norma Talmadge's newest which goes into the Strand next week.

To Set Exhibition Value "East is West"

First National and Producer Schenck Agree on Plan Based Upon Test Runs

Before an exhibition value is placed on Constance Talmadge in "East Is West," this Joseph M. Schenck production will be submitted to motion picture patrons for a preliminary verdict as to its merits, according to a statement just issued by Associated First National Pictures, Inc., through which it will be distributed.

With the success of "East Is West" as a Big Time picture absolutely assured, says the announcement, the only problem to be solved between producer, distributor and exhibitor was that of setting the exhibition value. First National explains, in the following statement, how this was done:

"The unusual production cost in which, of course, the screen rights to the play are an important item, make it necessary that unusual precautions be taken in order that the rentals on the picture be determined by actual box office test runs before any definite exhibition value is placed on the production.

"Accordingly Mr. Schenck and ourselves have agreed on the following plan:

"Play dates for preliminary test runs in six theatres are now arranged. Upon the result of these engagements a temporary or tentative exhibition value will be set, at which rate 40 additional test engagements will be played. Upon the results of the 46 engagements the final exhibition value for all rentals will be set.

"The general release date has been set for Oct. 23rd. The test engagements will precede the release date. Exhibitors will be kept informed as to what the picture does at test runs by advertisements in the trade papers."

Mr. Schenck and First National furthermore have agreed that the public must be told of the entertainment value of "East Is West," and a national magazine advertising campaign running over a period of six weeks has been decided upon. Six advertisements will appear weekly in the Saturday Evening Post, and a half-sheet of these ads will be given to exhibitors.

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Joy Opens New Hippodrome With "Turn to the Right"

Completely renovated and with entirely new equipment, the New Hippodrome Theatre, Carthage, N. Y., was opened Friday, September 1, at a special night performance by Thomas J. Joy, owner and manager of the house.

The feature of the opening bill was the Metro production of "Turn To The Right."

The New Hippodrome has a seating capacity of 700. Recently it was remodeled and brought up to date in every detail of decoration, accommodation and equipment. Mr. Joy, the owner of the house, is well known in film circles, especially in New York State. For seven years he was connected with Metro as a film salesman working out of the Buffalo branch.

Japanese Court Establishes Precedent for Film Protection

Under the heading "Decision Settles Film Piracy Case," the Japan Advertiser, one of the leading newspapers of Tokio, published recently a news story containing details of a court decision establishing a precedent for American film protection in Japan.

This court ruling grew out of an action brought by United Artists last May to prevent illegal showing of D. W. Griffith's "Way Down East." It is the first decision of such a nature ever obtained by a foreign film corporation in Japanese courts.

"The civil action was brought by the plaintiff against Hanjiro Sudo, who exhibited the 'duped' film at the Nippon-kan in Asakusa Park on the night of May 4," says "The Advertiser." At the final hearing the defendant, through counsel, admitted all facts relative to the purchase and exhibition of the "duped" film alleged by the plaintiff.

The plaintiff prayed the court to judge and declare that the right of authorship in the film called "Way Down East" was vested in the plaintiff, to prohibit the defendant from exhibiting the same, and the defendant should be ordered to pay costs. The judgment was declared precisely in the words of the plaintiff.

"On May 4, the court issued a temporary writ of injunction against the exhibition of the duped copy of the picture at the Nippon-kan. At the same time the plaintiff requested the court to order the provisional seizure of the duped film; that petition was also granted, the film being surrendered voluntarily to United Artists."

Many Spectacular Scenes in "The Dangerous Age"

With the production of "The Dangerous Age," John M. Stahl recently completed his fifth all-star special for Louis B. Mayer presentation through First National. The cast comprises Lewis S. Stone, Ruth Clifford, Edith Roberts, Myrtle Stedman, Richard Tucker, Helen Lynch, James Morrison, Cleo Madison, Lincoln Stedman, Edward Burns and the exotic Dellorice.

Among the spectacular features incorporated in the story are a thrilling race between an automobile and a train, culminating in a smash-up; a horse race staged especially with ten horses and jockeys from the Tia Juana track in Mexico; a cafe scene in which hundreds of beautifully gowned women take part.

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Robert G. Vignola, director of Cosmopolitan's "When Knighthood Was in Flower," starring Marion Davies. The director is discussing production with William Le Baron, production manager, and the cast.

J. Ray Friedgen Forms His Own Production Unit

Announcement is made that J. Ray Friedgen, who has been identified with the industry for the past ten years, has entered the ranks of producers on his own account as president of Effanem Photoplays, Inc., a New York Corporation.

His first porduction, "When the Cows Come Home" which has just been completed at the Lincoln studios in Fort Lee, under the direction of John L. McCutcheon is now being finally edited prior to its trade showing, by William Hamilton, who performed the same service for "Humoresque" and other successes. Plans are under way for production on the second Friedgen feature.

Releasing arrangements for "When The Cows Come Home," as well as succeeding productions to be made under the Friedgen banner have already been completed, it is stated, but will not be announced until all the details of the deal are adjusted and the stories for future production approved.

In "When The Cows Come Home," the cast includes Maurice Costello, Robert Elliot, Gladys Leslie, Norma Shearer, Ernest Hilliard, Edna May Spooner, Charles Ascott and others.

Sacred Films, Inc. Busy on Filming of Bible Stories

New chapters to the pictorial Bible are being added as fast as consistently possible by Sacred Films of Burbank, California. The first year's product, a series of twelve Old Testament Narratives, have been completed, eight of which have already shown at the Capitol Theatre, New York. The stories of "Isaac and Rebecca," "Jacob and Esau," "Jacob's Flight," "The Reconcilliation," are now in the course of construction under the personal supervision of Dr. Edgar James Banks, Bible scholar and archaeologist.

Upon the completion of these reels, Sacred Films will send a company to Egypt for the filming of the stories of Joseph and Moses.

Ernest E. Van Pelt has been appointed manager of Sacred Films' New York office, and will be located here permanently after October 1, according to advice received from Larry Weingarten, manager of Sales and Exploitation. Mr. Van Pelt is at present in Portland, Oregon, where he is attending the General Convention of the Episcopal Church. He will swing around through Seattle, Denver, Omaha and Kansas City.

"Young Diana" Stays on Broadway

Marion Davies in "The Young Diana," Cosmopolitan's picturization of Marie Corelli's romance opened at the Rivoli on August 27, and was transferred to the Rialto for a second week. B. S. Moss booked the picture for his Cameo Theatre on 42nd Street, following the Rialto engagement, for its third week on Broadway.

Colleen Moore Will Head All Star Cast In Universal Picture

Colleen Moore has been engaged by Universal. Officials at 1600 Broadway announce she has been selected to head an all star cast which will present "Forsaking All Others," as a Universal-Jewel production.

Cullen Landis, popular leading juvenile, has been signed by Universal to support Miss Moore in this picture. This is in line with Mr. Carl Laemmle's decision to give her a cast of players of her own standing.

Emile Chautard, well known director, who recently was added to the Universal City directorial staff, will handle the megaphone for the production.

5-Year Contract for Miss Logan with Paramount

Another screen actress has been added to Paramount's list of permanent players in the person of Jacqueline Logan.

The work of Miss Logan in George Melford's Paramount production, "Burning Sands" in which Wanda Hawley and Milton Sills were featured, has won much praise from critics and public alike and so pleased were the executives of Famous Players-Lasky Corporation, that Miss Logan, according to announcement of Jesse L. Lasky, first vice-president of the organization, has been signed for a five-year contract to play leading roles as a member of the Paramount Stock Company.

Miss Logan also will appear among the featured players of Mr. Milford's new picture, "Ebb Tide," the others being Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett and Noah Beery.

Miss Logan will come East with George Melford's company to work in "Java Head," in which she will be featured with Leatrice Joy and Raymond Hatton.

Frank Mayo's latest Universal feature, "The Altar Stairs," is laid in the South Seas. It is from a story by G. B. Lancaster. Lambert Hillyer is the director.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Charnas Banquet-Battles a Success

With Al Lichtman Guest of Honor Series Opens in Pittsburgh with 400 Theatre Owners in Attendance

By L. W. BOYNTON

Cincinnati, Sept. 11.

With Al Lichtman, president of the Al Lichtman Corporation, as guest of honor, Harry Charnas, president of the Standard Film Service Company, Inc., with branches in Pittsburgh, Cincinnati, Detroit and Cleveland, last night inaugurated a series of four dinner-dances—with showings of "Rich Men's Wives," the Al Lichtman Corporation's first release.

The initial dinner was given in Pittsburgh, and the others will be held on succeeding evenings in the cities and in the order named.

Four hundred exhibitors were present at the William Penn Hotel on Sunday night. Mike Rosenblum of the Majestic Theatre, of Charleroi, spoke for the exhibitors and sounded the keynote of booking independent productions.

Fred Meyer of Hamilton, Ohio, was the toastmaster.

Al Lichtman recalled early days in the business and spoke generally on independence and why it was necessary for exhibitors to keep a certain portion of their booking days open for independently made productions. He sketched the influences that determined the formation of the Al Lichtman Corporation, and made a decided impression upon his audience when he declared that he had rejected attractive offers from three national companies to head their sales organizations in order to go into business for himself in association with Ben P. Schulberg and J. G. Bachmann.

Uniform contracts entered into the discussion following a statement made by Joe Dannenberg that a standard contract would probably be signed in New York in October by the M.P.T.O., the T.O.C.C. and the Hays office.

In Cincinnati, where 300 exhibitors attended, Harry Kress, of Piqua, made an address devoted to independent productions and told of their value to the industry. "Make good pictures and I am ready to book them," declared Mr. Kress.

Fred Meyer, toastmaster, said the independent producers alone could not make the industry independent. There must be independent exhibitors, he insisted, men who would have the courage to book these productions.

The New York group spent all of its nights on trains. The schedule was a heavy one, calling for their appearance in a different city each night. After each dinner the party retired to sleepers to wake up at the next point the following morning. The third dinner will be held at Detroit, where in addition the Motion Picture Theatre Owners of Michigan will give the editors a luncheon. W. A. MacLaren of the Palace, Jackson, Mich., is slated as toastmaster.

The last dinner will be held at the Carlton Terrace, Cleveland.

Harry Charnas deserves unstinted praise for his courage and progressiveness in giving these trade showings. His guests include, besides Mr. Lichtman, W. A. Johnston, R. E. Welsh, Joe Dannenberg, Ike Silverman of the Strand, Altoona, Pa., and L. W. Boynton.

Report 73 Bookings in One Territory for "The Curse of Drink"

The first test of the box-office strength of "The Curse of Drink," the five-star feature distributed by L. Lawrence Weber & Bobby North, is at hand. Contracts arriving at the sales department show that the Blaney melodrama is headed for a prosperous career among exhibitors and exchangemen. The biggest territory of the country is of course most represented in bookings.

The Apollo Exchange, which handles the feature for the New York territory, has been sending in bookings grossing $12,000 for the first week of the release of the picture, it is stated. The number of exhibitors who have signed for "The Curse of Drink" total seventy-three—a large number for a one-week booking. The houses range from first run to second and third. Manhattan leads the list of locations, with Brooklyn second and the Jersey section of the territory a close third.

The strong business done the first week was expected, on account of the strong story. Screenings were enough to effect the bookings, in the opinion of Ben Schwartz, sales manager of the exchange. The trade reviews on "The Curse of Drink," which are just beginning to appear, also helped in convincing the exhibitor that the picture was worth while. The demand for melodramas with action and cast is another reason for the popularity of "The Curse of Drink."

Unusual Cast Chosen to Present "Flapper Love"

The work of cutting and assembling "Flapper Love," Pyramid's fourth production for the American Releasing Corporation's program, is being completed in Pyramid's Astoria studio by Director George W. Terwilliger. This is to be an October release. One of the best casts obtainable presents this Eugene Walter comedy drama. The cast includes Faire Binney, Lucy Fox, Florence Billings, Huntley Gordon, Joseph Striker, J. Barney Sherry, Templer Saxe and Harry Clay Blaney.

"More To Be Pitied" Booked for Week at Moss' Broadway

The New York premiere of "More To Be Pitied" will take place on September 18, with a Broadway run. This feature, the first of the series of six Box Office Winners, has been booked for a special run at Moss' Broadway Theatre for a run lasting throughout the week, is the announcement from the Apollo Exchange, which handles Greater New York rights on this feature. Bobby North, of Apollo, was especially enthusiastic over this booking.

The showing of "More To Be Pitied" at the Randolph Theatre, Chicago, and the record it made there, where it was the first independent picture to be booked into that theatre, has attracted attention throughout the territory—with a result that the reports from the Randolph box office and the reviews the picture received there are opening to "More To Be Pitied" new channels and bookings that are usually open to program pictures only.

A truck to canvass the city and a great part of New York territory is now in preparation.

Picture Only to be Featured by Eastern in Its Exploitation

"The House of Darkened Windows," the Eastern Film Corporation's Chinese melodrama now offered on the independent market, is unique in respect of the simplicity of its exploitation details.

"You will observe," says an official of the Company, "that we are not, in our publicity, featuring the name of the author of the story, the director, the cast, the art or technical aids, the cameraman, the title editor, the supervisor, and the other co-adjutors whose honorific distinctions gobble up so much footage and weary an audience before the picture really starts. No, we are just selling a story, what we believe, and conscientiously believe, to be a strong, sound, dramatic entertainment, that will please any audience and make money for the exchange and exhibitor.

"We believe that the wisdom of our policy will be confirmed by those to whom we are offering the picture. We think the policy touches the ideal of fairness in all respects."

"Tailor-Made Chauffeur," Second Hallroom, Is Ready

"Tailor-Made Chauffeur," the second release on the new Hallroom Boys Comedies series, is announced as complete and ready for showing. It has been sent to the eastern distributing offices only after being shown in two theatres on the West Coast, where, according to Joe Brandt, who is on the Coast, and Harry Cohn, the producer, it scored.

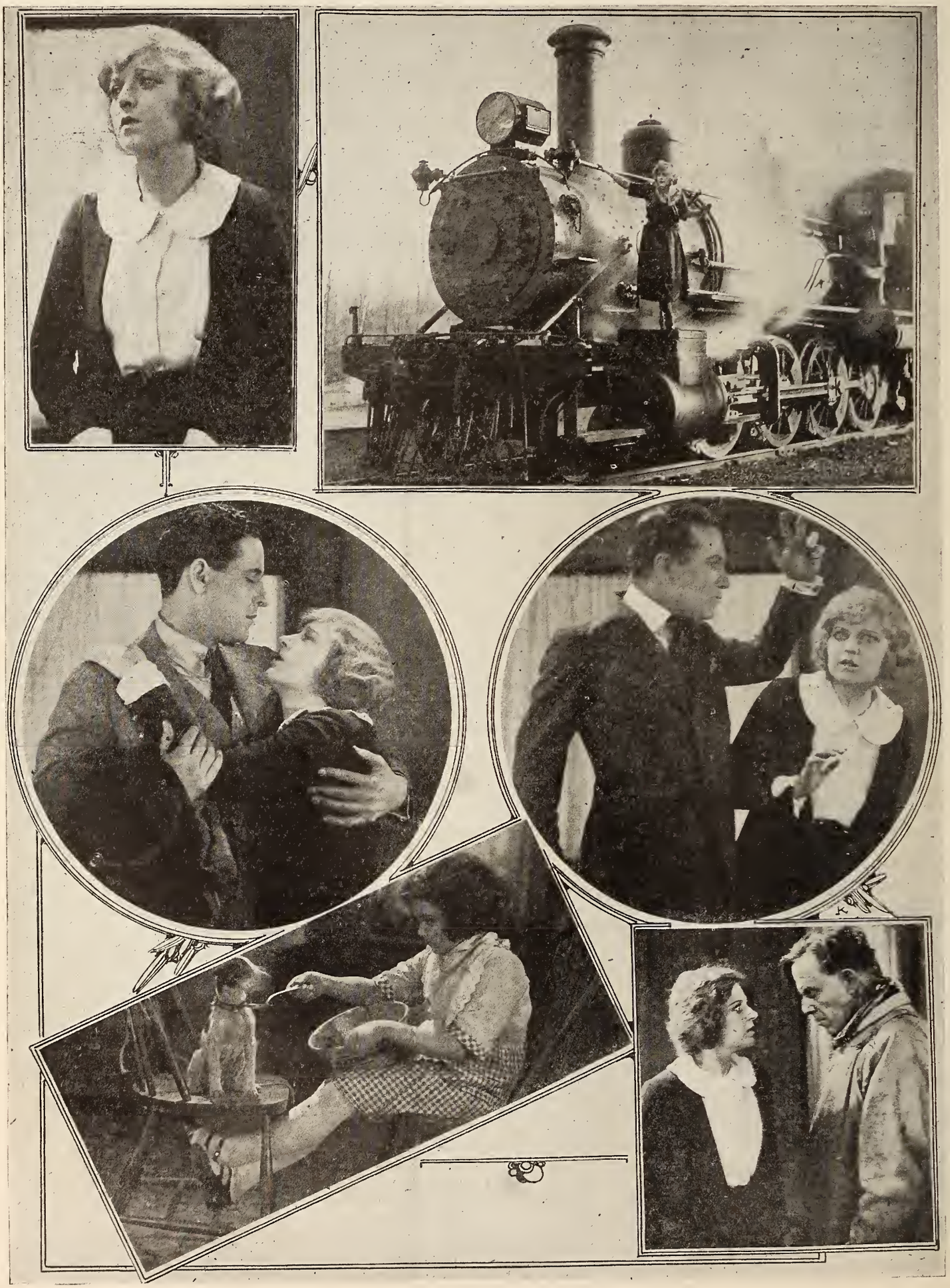
Sid Smith is again featured in the comedy which was directed by Noel Smith, whose knowledge of comedy directing has been in a large measure responsible for the success of the Hallroom Boys Comedies.

Dixon Is Making "The Beast"

The Thomas Dixon Productions, Inc., is now making at the Tilford Studios in New York "The Beast," a story by Mr. Dixon. It is being directed by the author, assisted by William E. Thompson. H. Fishbeck is the cameraman. Madelyn Claire is playing the leading role, supported by Helen Ware, Gustav Von Seyffertitz, Robert Ellis and Warner Richmond.

The Curse of Drink

Distributed on State Rights market by L. Lawrence Weber and Bobby North. Melodrama directed by Harry O. Hoyt. In the cast are Harry T. Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista



Producers' Security in Fourth Year

Company Was Organized by Ricord Gradwell for Purpose of Giving Service to Producers with Quick Accounting

The Producers Security Corporation, a service organization, now in its fourth successful year, has been giving a real service to the motion picture industry. It was organized by its president, Ricord Gradwell, for the purpose of placing worthwhile productions in the proper distribution channels, and after their being released, to follow the picture through, with adequate exploitation and publicity and to keep a proper check-up on the picture whereby producer, distributor and exhibitor receive 100 per cent co-operation and immediate and satisfactory accounting.

When a production is selected for state rights release, the state rights department takes hold of it and chooses the most reliable independent distributors to handle it. Only distributors of undeniable responsibility are considered. An expert exploitation campaign is put behind the product for the life of the picture, thus insuring the maximum returns.

The Producers Security Corporation aside from reaching every branch of distribution also arranges financing of production and renders intelligent legal service and auditing.

A well equipped foreign department completes a perfect "security service."

The executives of Producers Security are Ricord Gradwell, president; John Maynard Harlan, vice president; Francis J. Hawkins, secretary; E. O. Van Pelt, advertising and exploitation; Frank M. Huber, auditor, and Nathan Vidaver, general counsel.

Burr and Bennett Complete Scenes of "Secrets of Paris"

The Burr-Whitman Bennett production of "Secrets of Paris," the screen version of Eugene Sue's famous novel "The Mysteries of Paris" is about completed after six weeks of hard work. The final scenes were made last week, the coronation being the biggest one of the entire picture. It was in this scene that Gladys Hullett displayed the robes worn by the Marchioness of Ely at the coronation of Edward VII, and Lew Cody, as the Prince, is seen in full uniform.

According to Mr. Bennett the cast of "Secrets of Paris" is the strongest he ever assembled. At one time there were seventeen nationalities playing. Mr. Bennett found them in and about the Latin quarter of New York. All the big scenes of the book have been retained.

Tom Forman's First Preferred Picture is Practically Ready

Tom Forman is now at work on his first Tom Forman Production for B. P. Schulberg, of Preferred Pictures, which the Al Lichtman Corporation will distribute.

Forman's initial picture, "Ching, Ching, Chinaman," was written by Wilbur Daniel Steele and was accredited one of the prize short stories of 1917. Actual work on the production is practically completed. In the cast are Lon Chaney, Harrison Ford, Marguerite De La Motte, Walter Long and John Sainpolis.

Forman has attracted considerable attention as a result of his directorial success with Famous Players, where he made several Tom Meighan pictures, including "The City of Silent Men" and "White and Unmarried."

After leaving Famous Players he was engaged by B. P. Schulberg to direct Katherine MacDonald. "White Shoulders," one of these, was considered the best of that star's series to date.

Atlas Film Purchases New York Territory on Unity Production

Unity Pictures, Inc., announces that the Atlas Film Distributing Company has purchased "Why Do Men Marry?" for Greater New York and Northern New Jersey. This announcement is the forerunner of many other territorial purchases which will be given shortly.

The box-office value of the title of this society drama in which Edy Darclea, seen recently as a lead in Fox's spectacle "Nero," is the star, has been quickly recognized, and Unity Pictures, Inc., states that a great many exhibitors have seen the picture and are enthusiastic over its "bring 'em in" title.

"Why Do Men Marry?" is the first of many productions in which Edy Darclea, accomplished actress, is to play the leading role. Recently she completed work on "Sant' Ilario," a Henry Kolker production which is to be released shortly.

Jans Reports 17 Contracts for "Rich Men's Wives"

Herman F. Jans, president of Jans Film Service, reports the most favorable outlook for the coming year's business. He states that for the first time in the history of his company he was able to satisfactorily sell a large production for use in the middle of August. This production, "Rich Men's Wives," after its eastern premiere at the U. S. Photoplay, Paterson, left so favorable an impression with exhibitors generally that the Jans offices were sought by exhibitors seeking contracts for their theatres. A list of contracts taken the first week demonstrates the wisdom of Mr. Jans' policy in disregarding times or conditions when he felt confident he had "the goods."

Lester Scott Off for Trip With "Sure-Fire Flint" Prints

With the completion of the first print this week of "Sure-Fire Flint," featuring Johnny Hines, it was announced that Lester Scott, sales manager of Affiliated Distributors, Inc., would leave shortly on a coast to coast trip taking in the various exchanges with the print in his possession.

It is Scott's intention to stop off at all exchanges from Philadelphia to Los Angeles that have contracted for the release of the picture.

New Contract for Export-Import

Export and Import Film Company has just announced the closing of a contract with the Sanford Productions of Hollywood, under the terms of which they take over the entire foreign right, including Canada, for the new series of Pete Morrison semi-western productions now being made by that company. Included in the series are several northwestern dramas. All the subjects are of five reel length.

"Flaming Hearts" Finished

James B. Warner, the new cowboy star, has completed "Flaming Hearts." This is the second of the Franklyn E. Backer series of unusual Westerns adapted from well-known magazine stories. Mr. Warner will immediately commence production on the third five-reeler of the series, "Crimson Gold."

Warner has a new leading woman in each picture. The series is being directed by Clifford S. Elfelt.

News from the Northwest

The Spokane Chronicle was lavish with front page publicity on "School Days," which opened an eight-day run at the Auditorium Theatre, Sept. 2, and further cooperated by inviting all school teachers to attend as its guests. The picture went over big, making the holdover necessary. Spokane is regularly a twice-a-week town.

* * *

Theo. Johnson of the Reliance Distributing Corporation is out in the territory for two weeks, covering Eastern Washington.

An "atmosphere" scene from "Ching, Ching, Chinaman," in which Lon Chaney, Harrison Ford, Marguerite De La Motte, Walter Long and John Sainpolis have principal parts. It is a Tom Forman production, made by B. P. Schulberg of Preferred Pictures, for distribution by Al Lichtman Corporation.

Reviews of Three Arrow Productions

Don't Miss "Night Life in Hollywood"

Arrow's Satirical Comedy Is Unusual Entertainment, But Far Beyond That it Is Beneficently Illuminating

An unusual picture is "Night Life in Hollywood," which Arrow is distributing, in six full reels. It is founded upon an altogether too well circulated fallacy, not a popular one surely in the motion picture sense, that the community in which reside many of the motion picture players and in which are situated many of the studios is a pretty bad place. The production aims, and most successfully, to upset and to correct this misconception. It is well that Fred Caldwell wrote the story he afterward directed and that Mrs. A. B. Maescher, who has large business interests in Hollywood, had the public spirit to produce it.

Basically the subject is a satirical comedy—and strangely enough a comedy with a message. For message it carries, unerringly straight to the mark that by sensational publications has been shriekingly raised to a point where every one in the land may read.

The tale turns on the members of the Powell family, living in a small Arkansas town. The heads of the grown son and daughter are turned by the stories they have read of the wild night life of the motion picture colony. The son slips away from home, on the plea that he is going to take the springs for his rheumatism, and goes to Hollywood. Shortly afterward the daughter follows him.

J. Frank Glendon finely plays the young man from the country who discovers in Hollywood that fact is very much stranger than fiction and far less exciting. Gale Henry convincingly portrays the not real young woman who determines she, too, will emigrate to the place in the West that so interestingly appeals to her imagination and grab off a cave man for herself. J. L. McComas and Elizabeth Rhodes faithfully portray the small town parents. Jack Connolly is Wayne Elkins, the actor who volunteers to guide the countryman through the "wilds," and Josephine Hill is the actress who at first most properly repulses her rash, intruding caller and following a formal introduction and a better acquaintance falls in love with him.

There is an impressive scene where Elkins routs out at 3 o'clock on Easter morning his "slumming" protege and takes him to the great gathering at the Bowl, where sixty thousand persons reverently unite in religious ceremonies appropriate to the day. It is an eye-opener to the man who has heard so much about Hollywood that is against it and likewise it may be an eye-opener to millions of his credulous kind.

There is another serious moment when the devout father and mother arrive outside a Hollywood home in a desperate and despairing effort to save their son and daughter and through the window witness the prospective father-in-law offering a prayer for the happiness of the "errant" son and the young woman who is to be his bride.

Aside from these instances the story is mirthful in its trend. It possesses, too, other elements of entertainment for the picturegoer, such as for instance the views of the stately, palatial residence of Will Rogers and the great swimming pool that of it is a part; the hilltop home of Theodore Roberts with its genial cigar-smoking owner extending greetings to his guests and of the marvelous panoramic view from the doorstep; of the domicile of Wally Reed and of William Desmond.

"Night Life in Hollywood" may not be a great picture—you observe the statement is qualified—but we are firm in the belief it will be a popular one, how popular only time aided by the progressiveness and public spiritedness of exhibitors can tell. It is our strong impression the "Voice of the Box Office" will contain an interesting story about this production in the coming months. G. B.

"Peaceful Peters" Is Strong Western

William Fairbanks in Convincing Tuttle Story Gives Fine Portrayal and Gets Good Direction and Support

A real Western story is "Peaceful Peters," William Fairbanks' first subject of the series of Ben Wilson Productions in which he is starring for Arrow release. In the first place there is a finely knitted, simple tale, from the pen of W. C. Tuttle. It is an adaptation of "Peaceful," from Short Stories. The titles, which go far to complete the convincing character of the production as a whole, are taken largely from the original story. Another factor contributing to the picture are the backgrounds of mountain and desert. They are a picture in themselves. The star is wholesome, likable, and he possesses the physique, youth and agility that make his characterization stand out.

Credit is due to Lewis King for the direction, to Daniel F. Whitcomb for the continuity, to Jack Fuqua for the photography and to Earl C. Turner for the editing.

The tale is of the jumping of a rich claim by Blalock and Hunter, respectively the saloonkeeper and the assayer of the district; the murder of the owner; the appearance of Peaceful and his taking over the guardianship of Mary Langdon, the girl from out of town who under false pretenses is brought into Fool's Gold to "teach dancing"; the "plant" hold-up of the bank in order to bring about the arrest of Peaceful and the dramatic upsetting of the plans; and the uncovering and arrest of the conspirators.

The production is not entirely cold-blooded drama. There is a delightful bit of comedy—delightful, that is, for those who enjoy the discomfiture of men who have been attempting to abuse an animal, even if the retribution be a trifle rough; and there is pathos, too, especially where the hardened girl of the dance hall, perceiving the distress of the girl from out-of-town as she realizes her surroundings, advises her to get out quick while the going is good.

Fist fights there are, not enough to form the basis of the action, but just enough to give spice to it. There's rough riding, too, aplenty, over and through a most picturesque country. But best of all the picture is founded upon situations, logically conceived and cleverly executed, situations that throughout the length of the five reels noticeably grip the interest and at the same time afford entertainment, pictorial as well as dramatic.

Evelyn Nelson as Mary Langdon steadily grows in the regard as the picture develops. Harry LaMont and W. I. Lynch are sufficiently objectionable as Blalock and the assayer. Deserving also of mention are Monte Montague and Wilbur McGaugh as "Cactus" Collins and "Sad" Simpson, the two exceedingly bad men. The former's work stands out especially. G. B.

"One-Eighth Apache" Is Strong Story But Gray in Atmosphere

Ben Wilson's "One-Eighth Apache," which Arrow is releasing, is a combination Eastern-Western. The locale is about fifty-fifty. Roy Stewart as Brant Murdock is the featured player in this story by Peter B. Kyne, which opens in the oil and cattle lands, shifts to New York, and then reverts to the West. Kathleen Kirkham plays opposite to Mr. Stewart in a role presenting many difficulties.

The author has not been kind to the principal feminine character. He has drawn a woman who personally is in a way selfish—and for which she probably will not be greatly blamed—but who also weakly accepts the husband selected by her mother. The latter, as it turns out, was in her possibly sordid selection wiser than she knew, the daughter unwise in her placing of affection. But the mother prevails, the daughter acquiesces in the marriage of the man she respects but does not love—and does not love until, after the annulment of the first marriage, she has an opportunity of comparing the two men who have figured so largely in her life.

George M. Daniel has the role of Tyler Burgess, the rival, who in conspiracy with an Indian murders the elder Murdock just after the ceremony and charges the son with being half Indian. It is the scandal and the exposure that cause the bride immediately to serve notice she will move for annulment.

The story possesses marked strength, but the gray atmosphere that pervades the greater part of the tale detracts from the entertainment quality. It may be said, and with truth, that the ending is by reason of it all the happier. That ending comes after the return of Murdock, following service abroad, when he learns the full story of the baseness of Burgess, of the slaying of the second husband by the swindled Indian before Murdock gets the chance, and the reconciliation. G. B.

Maurice Kann Joins Staff of Lichtman Corporation

The Lichtman Corporation has a new director of publicity in Maurice Kann, who has just joined that organization. Mr. Kann was for four years assistant to the editor of the Film Daily, and before entering the film publication field was with the New York Journal of Commerce. He has an unusually wide acquaintance in the trade—a host of friends who will wish him every success in his new affiliation.

Jammed Houses Greet "Night Life"

Arrow Production Opens in Wood's Theatre, Atlantic City, and Runs from 11 in the Forenoon to Midnight

"Night Life in Hollywood," in its premiere presentation at Wood's Theatre, Atlantic City, has decisively proved its value as a box office attraction.

Backed up by a comprehensive exploitation and advertising campaign in which David Starkman, managing director of the theatre, was assisted by representatives of Arrow Film Corporation who are releasing the production, the picture opened on Monday, Sept. 11, at 11 A. M., and from then until midnight played to an overflowing house, which expressed its appreciation of the production's merits in no uncertain terms.

Mr. Starkman made liberal use of twenty-four sheet, six sheet and three sheet stands in every section of the city, and almost without exception every desirable shop-window carried a card so that the townspeople knew when and where to expect the production. In conjunction with this he distributed in the theatre, during the week prior to the engagement of the picture, novelty souvenir post cards whereon were imprinted photographs of the different stars who play so prominent a part in the production.

An unusual amount of space was used in the daily newspapers, and that this space paid for itself many times over was evidenced by the scores of people who were in line prior to the opening of the box office on the first day, awaiting the ticket sale.

The opening of the picture followed immediately after the closing of the tremendous Atlantic City pageant. This was a fortunate coincidence for it permitted of a tie-up that resulted in many additional admissions. One of the features of the pageant was a tremendous inter-city beauty contest, in which Arrow Film Corporation co-operated by offering a motion picture contract to one girl chosen from the ranks of the contestants.

This idea appealed strongly to the directors of the pageant who realized that the tendering of such a prize would serve as an incentive in other pageants which are to come, for a contract is a tangible reward and much to be preferred to the empty honors attendant upon merely being selected as the most beautiful girl in the contest. Therefore Arrow's proposition was enthusiastically received.

After a great deal of deliberation Edria Fisk of Trenton, N. J., was chosen and given a contract under the terms of which she will appear in "Jacqueline," a forthcoming James Oliver Curwood story, directed by Dell Henderson and produced by Pine Tree Pictures, Inc.

Another interesting feature of the exploitation campaign, which assisted in putting the picture over the top, was a gorgeously decorated float, which was introduced into the boardwalk parade, bearing the billing of the production. This float, done in vivid purple and flaming orange, carried two shapely young misses in attractive, similarly colored bathing suits, and was the occasion of considerable comment.

Perhaps the entire story is best told in the telegram which was sent by Mr. Starkman to Dr. W. E. Shallenberger, as follows:

"'Night Life in Hollywood' played to jammed houses all day at dollar top in the face of strong opposition. One big picture played against us at thirty cents and Eleanor Painter opened in a new musical comedy, despite which we had to stop selling tickets at 8 P. M. and held the crowd in the lobby for a solid hour. 'Night Life in Hollywood' is the greatest sensation of this or any other year and marks the dawn of a new era of box office prosperity. I congratulate you.—David Starkman."

Every indication points to a continuance of the splendid results indicated in Mr. Starkman's wire.

A telegram received at the offices of Arrow late Tuesday afternoon stated that the receipts for the matinee of that day had been practically $100 over those for the opening of the day before.

Sam Sax Engaged by Weber and North as Sales Manager

L. Lawrence Weber & Bobby North this week engaged Sam Sax as special representative and sales manager for the Will Nigh productions to be state righted by that firm. Sax will begin his new connection immediately and will take care of the inquiries from exchangemen for "Notoriety" and the future releases of Weber & North to the independent market.

Sam Sax ranks as one of the pioneers in the state rights field. His experience in the distribution of pictures dates back to the early years of the industry. He knows all angles of the business, from studio to box-office, by personal contact. As sales manager for Select Pictures he won the warm friendship of exchangemen and exhibitors by his fair methods and strong co-operation. He occupied the same executive position with Robertson-Cole, where he attracted popularity because of his principle that signing a contract is not the finish of a sale. Long before he attached himself to a national organization, Sax was an exchangeman himself.

For some time past Sax has acted as special representative for the biggest independent releases. He is known and liked by every exchangeman in the country because he has offered them box-office attractions only and because he worked with them to put their product over with their showmen. As sales-manager for Weber & North, he will answer the demand for "Notoriety"—the first Will Nigh special under their banner. He promises the utmost co-operation and service behind the picture in each territory.

Bricker Goes to Coast to Start Casting Lee Comedies

Clarence Bricker has left New York City for Los Angeles, where he will start casting the first of the new series of two-reel Frankie Lee comedies.

The new Frankie Lee comedies will be distributed through East Coast Productions of which Franklyn E. Backer is the president.

"Wildness of Youth" Not All Closed

Ivan Abramson Reports Territories in Which the Graphic Feature Will Be Offered for State Rights

"Wildness of Youth," Abramson's recently completed feature with an all star cast, is to be disposed of through the previously announced channels of independent exchanges which have tied up with Graphic Productions, in some territories, while in others the picture will in all probability be offered for state rights release.

This is the first of the announced series which Mr. Abramson intends making and releasing through state righters who are affiliated with him under the name of Graphic Exchanges, Inc. The reasons for the double mode of release, Mr. Abramson announces, is due to the fact that certain territories as yet lack affiliations with his project of partnership with the exchange. Graphic Exchanges will soon be established there, however, he states.

Frank Zambreno, one of the first independents to take the Graphic franchise and who is handling Mr. Abramson's product for his Progress Pictures Company in Chicago, has completed arrangements for a first run of "Wildness of Youth" in the loop district. Announcement of the theatre and the extensive exploitation campaign planned will be made later. The showing will open on Oct. 2.

Another first run is being planned by A. A. Lande of the Quality Film Company and Lande Film Company in the territories of Pittsburgh, Cleveland and Cincinnati during the week of October 9.

The Graphic Exchange of New York announces its first run opening Sept. 21 at the Grand Opera House, Eighth avenue and Fourteenth street. Additional first runs throughout the country will be announced later.

The territories where the picture is to be offered for immediate state rights release include Michigan, Iowa and Nebraska, Colorado, Wyoming and New Mexico, Washington, Oregon, Idaho and Montana; the six New England States; Maryland, District of Columbia and Virginia; Wisconsin; Minnesota, North and South Dakota, and Canada and foreign rights.

A first run showing of Abramson's "Mother Eternal" starring Vivian Martin has been announced by the Graphic Film Exchange of Eastern Pennsylvania. The picture will open at the Arcadia Theatre at Reading, Oct. 2, for a solid week's run. Baby Ruth Sullivan, who is in the cast, will make a personal appearance in conjunction with the showing. This youngster also had the feature part in Abramson's "A Child For Sale."

"Madame Sans Gene" in Controversy

Kathryn Kidder Claims the Film Rights, but Producer Kennedy Says He Merely Filmed History, Not the Play

Aubrey Kennedy, who, it was recently announced, has returned to the film fold to present "Madame Sans Gene," has stirred up a real word battle royal.

Mr. Kennedy for several months has been quietly working on "Madame Sans Gene," and last week announced it ready for release. The announcement came to the attention of Kathryn Kidder, famous actress, who played Madame Sans Gene in a stage drama of the same name.

She forthwith instructed her attorneys to take immediate action to restrain Mr. Kennedy from exhibiting the picture, claiming all film rights of the play belonged to her. When her attorneys notified Mr. Kennedy of this action he answered that his film version of the world famous washerwoman who became a duchess had nothing to do with the stage play and is in no way connected with it and that he is wholly within his rights in releasing the picture. He declares that his version is based upon historical facts with which the whole world is familiar.

On the other hand, Miss Kidder insists her rights have been infringed upon and says she will not permit the picture to be shown. In the meantime Mr. Kennedy has promised the distributors a September release of the picture.

Producers' Security Report Many Sales on "Country Flapper"

The Dorothy Gish special, "The Country Flapper," is in demand and many territorial as well as foreign sales have been made.

Sam Zierler of Commonwealth Films controls Greater New York and Northern New Jersey rights. Nu Art Films, Buffalo, has bought Northern New York. Wisconsin Film Corporation of Milwaukee is handling Wisconsin. First Film Company of Minneapolis has purchased Minnesota and North and South Dakota.

Pearce Films of New Orleans has Louisiana and Mississippi. Eastern Feature Film Company Distributing Company is handling New England from Boston. Joseph Merrick is handling Southern California and Arizona from his Los Angeles office and Northern California and Nevada from his San Francisco office.

Producers Security announces other territories in negotiation.

Lark Bronlee in "The House of Darkened Windows," Eastern Film Corporation.

Charles Murray with Charles Burr for His "All Star Comedies"

Charles Murray, veteran Mack Sennett star and one of the leading lights of the film comedy world, was signed this week by C. C. Burr to appear with Ray McKee in Burr's new "All-Star Comedies," which shortly will make its debut to the trade and public.

"Ever since I began producing the 'Torchy Comedies,' featuring Johnny Hines, it has been my belief that the two-reel comedy is as deserving of real thought and acting as the feature length drama," said Mr. Burr. "I have decided the time is ripe to present to the public another series of comedies by genuine comedians that will receive the same attention as that accorded to the Torchies. It is for this reason that I am culling the industry for legitimate comedy stars whose previous work has proven their worth."

Charles R. Rogers Becomes President of Dependable Sales

The Dependable Sales Corporation has been organized, headed by Charles R. Rogers, former general sales manager of Selznick and recently general manager of distribution for Robertson-Cole. Associated with him is Edward Small, who has guided the destinies of a goodly portion of the present day film stars and directors.

The corporation will promote, finance production and obtain distribution for the independent producer. Mr. Rogers will call upon his past experiences in the distribution end, while Mr. Small will contribute his knowledge of the talent that goes to make a successful picture.

It is the hope of Messrs. Rogers and Small to mitigate the hardships incidental to production, to advise those unprepared to cope with the numerous complicated situations that arise and to overcome the lack of co-operation and understanding which usually exists between the maker of a picture and the seller when they join hands.

"In the Night" Now Ready for Issue by Producers' Security

The cutting process for "In the Night," Producers Security Corporation's new mystery drama, has been completed and the picture is now ready for release to state rights distributors. This announcement is important in that mystery dramas have been most successful during the last year.

To back up its great faith in this new melodramatic feature Producers Security Corporation is preparing an elaborate exploitation campaign, and a press and exploitation sheet will be off the press this week.

Many inquiries of "In the Night" have already reached the Producers Security Corporation offices.

Fontenelle Buys Hallrooms

Fontenelle Feature Films of Omaha this week signed contracts for C.B.C.'s Hallroom Boys Comedies. Fontenelle will handle the new series for Iowa and Nebraska.

Arrow Footage for 1922-23 Is 408,000

How One State Rights Distributor Has Grown in Eight Years—President Shallenberger Reviews Independents' Progress and Discusses Problems

By GEORGE BLAISDELL

FOR the season of 1922-23 Arrow Film Corporation will issue a total of 408,000 negative feet of film. That means sixty-four comedies of two reels each, three serials, twenty-six features and four specials. This, it will be seen, is more than any independent exchange can absorb—or at least all but a very few—and explains why Arrow product is found in numbers of exchanges in the same territory.

Arrow today is supplying pictures to more exchanges than is any other company in the industry. At the present time there are approximately 150 exchanges in the United States distributing its product. In the last four years including its foreign buyers the company has done business with 300 customers.

Besides being the largest distributor of independent pictures Arrow is one of the six largest distributors of both divisions.

Twelve Full Years with Pictures

A dozen full years is a long time in the life of the motion picture industry. That is the period Dr. W. Edgar Shallenberger, president of Arrow, has been a part, and an active part, of that life.

The doctor's entry was in the exchange business, in a financial capacity. Then for several years he was connected with national distributing companies. Upon the formation of the Thanhouser company he became the treasurer. It will be recalled that the company, which during its operation had earned a most enviable reputation for its artistic production of good stories, ceased doing business when Edwin Thanhouser determined to retire—to the regret of all well-wishers of the motion picture.

The Arrow Film Corporation was formed in 1914, its first product being the "Who's Guilty" series of two-reelers, in which Tom Moore and Anna Q. Nillson were featured. In 1915 the company took a small suite of offices in the Times Building. From here "The Deemster," the Hall Caine story featuring Derwent Hall Caine, son of the author, was issued on the state rights plan.

Quits Producing to Become Broker

It was at this time and by reason of the difficulties encountered and the experience gained by Dr. Shallenberger that he decided there was open a field for representing independent producers, for undertaking the distribution of product to exchanges.

It was Dr. Shallenberger's belief that there was need for an organization that would function purely as a brokerage concern—a middleman, as it were, selling the product of the independent producer to the independent exchange and serving both sides.

While the doctor realized this course would mean abandonment of production on his part he decided, after mature deliberation, it was the wise thing to do. Immediately he devoted all his energies to the building up of an independent brokerage company.

One of Dr. Shallenberger's first steps was the gathering about him of a staff. W. Ray Johnston, who had been associated with the doctor for several years in other projects, came in as vice president. Upon these two men fell the bulk of the foundation work. That it was firmly established a glance at the schedule of releases for 1922-23 will affirm.

Arrow moved from the Times Building to the fifth floor of the Candler Building in 1918. The following year the offices were transferred to the larger quarters on the fourth floor where they now are. At the present time the services of twenty-seven clerical employes are required to take care of the work of the organization. Then, too, there are offices in London and Paris.

"The producers and distributors of independent pictures are in a far more comfortable position today than they were not so long ago," said Dr. Shallenberger to the writer in the course of a call at his office early in the week. "The biggest progress, however, has been made in the last six months, when the exhibitors have begun to manifest an attitude of support to the independent market. Everything at this time indicates that exhibitors are now either heartily supporting the independent market or are considering supporting it.

"The cause of the favoring shift undoubtedly may be found in the numerous box office attractions made available for the independent market and the service which

Dr. W. E. Shallenberger

the independents are giving the exhibitor—both the pictures and the service. In other words, exhibitors as a whole are now sitting up and taking notice. To hold and to fortify their present position it is necessary that the independents simply continue making good productions. If they do they will find a ready market for them.

Exceptional Melodrama Wanted

"What do I hear the exhibitor asking for in the way of supply? Well, there has been a big demand for the exceptional melodramatic story. My observation is that the big trend is to the melodrama, produced in an artistic manner and given the serious treatment that is accorded straight drama.

"The typical salacious picture is a thing of the past, and it probably always will remain in the past."

The talk turned on comedies. The doctor declared the demand for those of the better sort was strong, that there were not half enough good comedies being made.

"There is one thought, however, that comes pretty near being uppermost in my mind," continued the doctor, "and that is that what is needed at this time more than anything else is to gain the confidence of the public with reference to motion pictures, the consummation of which can be achieved only through the production of good pictures—and good pictures properly advertised but not misrepresented.

Injury of False Advertising

"False advertising has probably done more to injure the motion picture business than any other one thing. Tell the public what you have. Don't lead your patrons to believe you are giving them one thing and then give them something else. Don't advertise a wholesome picture as a salacious one. Nor, on the other hand, don't advertise a salacious subject as a wholesome one, the ill results of which, if anything, are more far-reaching than in the first instance.

"There are not too many good productions being made. And in the country as a whole there are not too many theatres. You will find that as pictures are developed in attractiveness and in quality over those of the older standards the confidence of the public at large will be increased and the attendance will grow in proportion.

"Coming back to the independent situation I recall that in one of the cities which I have recently visited I learned that in one week near the end of this month three independent productions will be playing at first run houses.

A Two-Million-Dollar Quartet

"It may interest you to know that in another city I found four independent exchangemen doing a business of approximately $10,000 a week or $2,000,000 annually between them. I really believe it is doubtful if in the same territory there are four representatives of national organizations who are doing as well.

"What may give point to this gratifying statement is that it was not so many years ago if a national organization could average a hundred-thousand-dollar booking business a week it was considered a whole lot. Yet here in a territory that for convenience we will say is a 5 per cent. jurisdiction exchangemen are transacting business equivalent to $200,000 on a national basis. Not one exchange, mind you, but four of them.

"There is no doubt about the future of the motion picture industry. It is growing; and the independent department is growing more rapidly than its brother division, growing more rapidly because the room for that growth is here. And now that the exhibitor is showing an attitude of support it will grow more rapidly than before.

Just Waiting to Be Shown

"Practically all big directors and producers are only waiting to be shown that the independent market will absorb their pictures. When they are satisfied the time has arrived they will be all set to carry out their desire to make pictures on their merits and let them go on the market on their merits, unhampered and unhandicapped by being chained to a group of lesser subjects, all of which must be

Night Life in Hollywood

Six-reel production written and directe d by Fred Caldwell and produced by Mrs. A. B. Maescher. Distributed by Arrow Film Corporation. The throng of 60,000 persons in the centre picture represents the sunrise Easter service held in the Hollywood Bowl

booked by the exhibitor to get the one he particularly wants.

"Another matter of real importance at this time is the necessity for teamwork among independents, the devising of methods for disseminating information to exhibitors that these pictures are available. Personally I believe this team work can most effectively be made a fact through the pages of the national trade journals.

"In selling merchandise to customers no one will dispute the importance of possessing the right men and the best equipment, and I think observing exhibitors will bear me out in the statement that the independent exchangemen are acquiring distributing depots of the best type. In the last month or two I have had the pleasure of inspecting the best equipped exchanges I have known—in personnel, in quarters and in machinery—and the both of them were independent. They were in cities not 500 miles apart, and neither of them was in New York. We surely are coming along.

Independent a Solid Element

"The independent exchangeman needn't be afraid to work. He can be certain that for him there is a future that will compensate him for the effort he is now expending. He will in the meantime make not only a reputable living, but he will have the satisfaction of knowing that he is engaged in a lifework that will abundantly repay him.

"If there ever was a period in the history of the industry when the independent was not accorded the highest respect that time has gone. The independent is looked up to today as one of the solid, substantial elements of the business, as fully entitled to respect as is any other factor in it.

"And the independent is a necessity, the necessity I may say, of the industry."

The Vice President of Arrow Talks of Trademark Value

By W. RAY JOHNSTON, Vice President of Arrow

Arrow is spending a large sum of money in the popularizing of its trademark to the general public as well as to the exhibitors, and this is of great value to the independent exchangeman who is shrewd enough

W. Ray Johnston

to take advantage of the opportunity offered him.

Five great national moving picture magazines and numerous regional trade papers in the United States alone are pounding Arrow every week into the theatres of this country. And this advertising is producing results. No doubt of that. Every day brings many letters from exhibitors from all over, and the burden of their message is "Where can I book Arrow pictures?"

The answer is: Take advantage of this advertising. Tie up with the Arrow trade mark. In your own advertising mention Arrow pictures. Use our trademark every time you advertise one of the Arrow productions. We have prepared a set of these trademark cuts which we will furnish free of charge to you if you will use them. These cuts come in various sizes and are suitable for all kinds of advertising—trade paper, circular letters, heralds or letterhead imprints, theatre and program ads, etc.

Remember that the Arrow name on a motion picture is a seal of merit. It guarantees to your exhibitors and the public the finest pictures available. Tie up with Arrow's national advertising campaign and reap the benefit without any cost to you. It does not cost you any more to use the trademark in your regular advertisements and it means money in your pocket.

Arrow is to release four hundred and eight negative reels of film during the new season. A large national advertising campaign, of course, goes with it, the twenty-four page Trade Review announcement of this week being but an introduction of what is to follow. In all these campaigns, of course, the Arrow trademark will be featured big and every Independent handling Arrow product should tie up with this campaign by similar advertising in his own territory.

Dell Henderson Will Direct "Jacqueline," Pine Tree-Curwood

After completing the direction of "Sure-Fire Flint" with Johnny Hines, Dell Henderson has just signed with Pine Tree Pictures, Inc., to direct the fourth of the James Oliver Curwood series for Arrow.

The new picture is Mr. Curwood's latest work, entitled "Jacqueline," and is said to be one of his greatest stories. A large cast is now being selected for the picture.

Mr. Henderson was born in St. Thomas, Ontario, and was educated at the University of Cincinnati. He had several years' stage experience, appearing in stock in Cincinnati, Cleveland and Buffalo. His screen career dates back to the old Biograph days. He has been identified with Triangle, Famous Players, Charles Frohman, World, Fox and Arrow.

Dell Henderson

Some of his better-known productions are "Love in a Hurry," "Courage for Two," "Three Green Eyes," "The Shark," "The Dead Line," "The Plunger," "Dead or Alive," "The Girl from Porcupine" and "The Broken Silence."

Arthur C. Bromberg Returns Home With Year's Film Supply

Arthur C. Bromberg of Atlanta, following several weeks in New York, has returned home. With him he carried contracts which establish him as one of the leading independent exchangemen of the South, perhaps the first. It was the exchangeman's announced intention immediately to proceed with his plans for the consolidation of his old company, the Arthur C. Bromberg Attractions, with his new and larger concern, capitalized at $100,000, Progress Pictures, Inc.

Mr. Bromberg recently took over the three Southeastern Pictures Company exchanges, situated in Charlotte, Atlanta and New Orleans. Mr. Bromberg will be represented in these organizations by, respectively, H. H. Everett, Tracy Barham and R. I. Robinson.

The long list of product for which Mr. Bromberg has contracted will be sufficient to supply his exchanges for the entire year. Here is the schedule, as supplied by W. Ray Johnston, vice president of Arrow, who with Dr. W. E. Shallenberger, president of the distributing company, negotiated the transaction:

Three Arrow specials, "Ten Nights in a Barroom," "The Innocent Cheat," and "Night Life in Hollywood"; four James Oliver Curwoods, four Peter B. Kyne Productions, two Grace Davison Productions, six Jack Hoxie Productions, six William Fairbanks Productions, four Neva Gerber Productions, fourteen Sport Pictorials, eighteen Spotlight Comedies, and these other Arrow attractions: "Chain Lightning," "The Star Reporter," "Love's Protege" and "Bachelor Apartment."

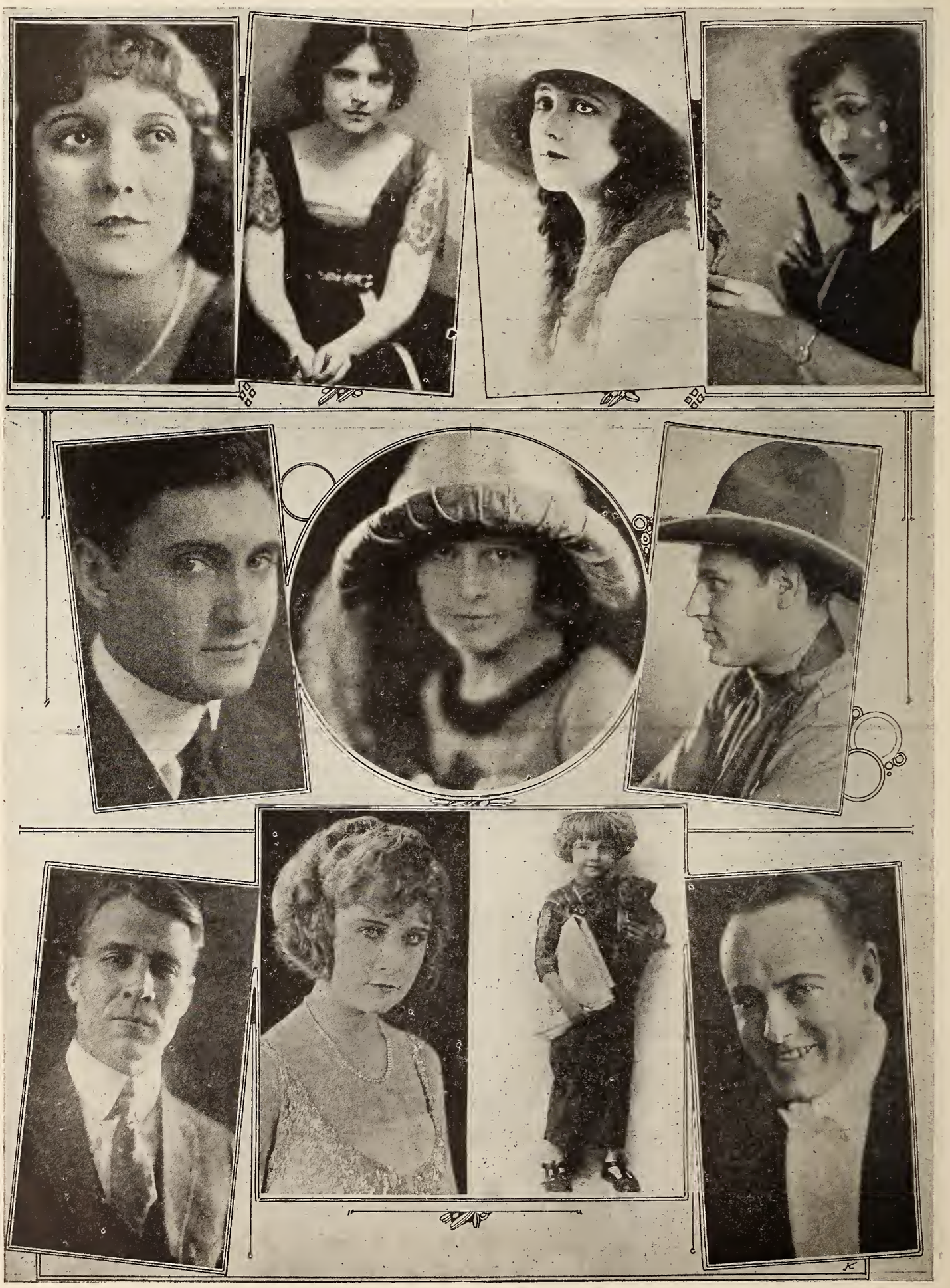
That, it will be conceded, is a sizable list, which when combined with the material now on hand in the several Bromberg exchanges, should provide a man's job for this energetic independent exchangeman.

Mr. Bromberg is one of the old time Atlanta showmen, having been manager of the Mutual exchanges in that territory back in the old days, and later organizing the Triangle offices in the same territory. His advent in the Independent field came in 1918.

The president of Progress Pictures is well and favorably known to every theatre owner in the South. In addition to his own independent connections he is vice president and general manager of the Educational Films Corporation of Georgia, operating the five Southeastern states for the Educational program.

Gallery of Arrow Stars

Reading left to right—Top row, Ann Little, Zena Keefe, Grace Davison, Jane Thomas; middle row, J. Frank Glendon, Neva Gerber, William Fairbanks; lower row, John Lowell, Josephine Hill, Baby Ivy Ward, Roy Stewart



Ben Wilson an Indefatigable Worker

Arrow Producer-Director Has Given Theatre Owners Some of the Most Successful Independent Subjects

Ben Wilson, Arrow Producer, is one of the most prominent independent producer-directors of the present day, who has learned, in the school of experience, the secret of creating successful picture-plays. The industry as a whole owes a debt of gratitude to Mr. Wilson, for he has been an indefatigable worker in its behalf. Furthermore he has given to the theatre owners of America some of the most successful independent productions.

During his affiliation with Arrow Film Corporation Mr. Wilson has sponsored such box-office winners as "A Motion to Adjourn," "Back to Yellow Jacket" and "One-Eighth Apache," which were adapted to the screen from original stories by Peter B. Kyne, one of the best known of the younger authors. Mr. Wilson also wielded the megaphone for many of the Jack Hoxie western features and supervised the making of the Neva Gerber star series which created so favorable an impression upon exhibitors and public alike.

While Mr. Wilson's greatest fame was won as a producer of speedy serials—he made "Nan of the North," "The Blue Fox," "Thunderbolt Jack" and many others—he displays in his handling of "The Innocent Cheat" a rare depth of feeling and a real insight into the human heart. For "The Innocent Cheat" is subtle in its treatment—it is a story as unusual as it is interesting

Ben Wilson

—and Mr. Wilson's deft manner of handling it stamps him as truly a great director.

Arthur C. Bromberg, Southern exchangeman, who has formed new company to handle Arrow pictures.

Arrow Releasing Four Peter B. Kynes

Their Author Has Been a Most Successful Writer of Novels that Won Recognition on the Screen

Another big series of four productions being released by Arrow is the Peter B. Kyne series of four features.

Peter B. Kyne is one of the best known and best liked authors of short stories and books that we have today. The Saturday Evening Post, the goal of all short story writers, has published many stories from his fertile brain. "Kindred of the Dust," his latest novel, which ran serially in the Cosmopolitan Magazine, is already one of the "best sellers" of the year and was just released by First National.

"Pride of Palomar," which is one of Kyne's biggest stories, also ran serially in Cosmopolitan Magazine prior to its publication in book form and is announced for early release by Paramount. "Cappy Ricks," of which he is the author, was successfully dramatized with William Courtney as the star, and has recently been picturized with Thomas Meighan taking the leading role. This picture was produced and released by Famous Players-Lasky. "The Ten Dollar Raise," produced by J. L. Frothingham and distributed by First National, is another example of the splendid material in his stories for adaptation to the screen. The first of the Arrow-Kyne series of four big productions is "A Motion to Adjourn." This splendid story of life in both the West and the East was published in the Post, where it was read by millions who will await its presentation in the motion picture theatres of this country.

The second of the series is "Back to Yellow Jacket," a Cosmopolitan Magazine story, featuring Kathleen Kirkham and Roy Stewart and was personally directed by Ben Wilson.

The third release of the series will be "One-Eighth Apache," one of Mr. Kyne's best sellers.

Peter B. Kyne

William Fairbanks Series is Corralled by Two Exchangemen

The Arrow-William Fairbanks Series, the first release of which is shortly to reach the market, has created comment among Exchangemen and Exhibitors. There is a steady demand for productions in which he appears. This demand has manifested itself in the inquiries which have been received at the home office of Arrow, and it has been intensified by news that the company is placing behind the Arrow-William Fairbanks series a most extensive campaign.

This campaign is comprehensive and includes many unusual features, among them an elaborate and costly brochure, a novelty mailing booklet which is used as a follow-up, a series of interesting sales letters, and an entire trade paper campaign in proof form prepared in advance of the appearance of the first ad in the trade papers.

Among the first exchangemen to avail themselves of the moneymaking possibilities of the new series is A. C. Bromberg, who, under the name of A. C. Bromberg Attractions, operates independent exchanges in Atlanta, Charlotte and New Orleans. Mr. Bromberg viewed "Peaceful Peters" (the first William Fairbanks release) last week, and immediately thereafter declared the picture was the equal of any "Western" ever created. He also has expressed himself as being highly optimistic concerning the business which could be done with these new pictures.

Another live-wire showman who signed up for the series immediately upon learning the details is Frank Zambreno of the Progress Pictures Company, Chicago. Mr. Zambreno telegraphed Dr. Shallenberger of Arrow, congratulating him upon the acquisition of so promising a star as William Fairbanks, who he declares to be as strong a drawing card in his territory as any other player.

"Peaceful Peters," the first of the William Fairbanks release, was screened for the reviewing board of Arrow last week, and all were hearty in praise of it. It is a speedy story produced by Ben Wilson with scrupulous care. The star is seen in a role ideally suited to his talents, and the story which was chosen for his first vehicle is a logical movie tale of the West, with a bit of humor, a bit of pathos and a wealth of drama.

Ohio's Seal on Arrow Feature

Last minute news from the Arrow office is to the effect that a wire has just come in from J. Charles Davis, 2d, from Columbus, stating that the Ohio Board of Censors has passed "Night Life in Hollywood" for Ohio without a single elimination. The picture opens the 17th at Doc Horater's Alhambra Theatre, Toledo, for an extended run.

Eddy Lyons and Some Recent Arrow Comedies

(1) "Follow Me." (2) "Do You Take?" (3) "Oh, Daddy!" (4) "Pardon Me!"

Suggestions for Exploiting Two of Arrow's Productions

"Chain Lightning"

There's a fascination about the race track and its surroundings that's going to make money for you by attracting capacity business to your theatre. Play up the race track atmosphere of "Chain Lightning" for all it's worth. You'll find it's worth plenty.

Let the kids work for you. For a few passes you can secure the services of a

Ann Little

bunch of youngsters on Saturday, where there is no school, who should be supplied with peaked jockey caps and that inexpensive toy which consists of a long stick, to the end of which is secured a small horse's head. At a very small cost you can have made placards reading: "'Chain Lightning' is at the ..... Theatre. These placards should be attached to the youngsters' backs.

For a nominal sum you can arrange with your street railway for an advertising car, which should be used for an hour each day, the time to be determined by local conditions. Have banners—big ones—printed reading:

THIS CAR IS NOT AS FAST AS
"CHAIN LIGHTNING"
THE WONDER RACING DRAMA OF THE CENTURY AT THE BLANK THEATRE
WEEK OF OCTOBER 15.

A fife-and-drum corps is a valuable adjunct to the car, but even without it, it will repay the slight cost many times over.

Here's a stunt that's both simple and inexpensive: Procure a typical hooded blanket that is used for race horses and have a man dressed as a jockey ride a horse draped in this blanket through the streets. Either have an oilcloth bearing the billing of the picture attached or have the rider distribute throw-aways.

If you go in for elaborate exploitation carry out the race-track idea all through your house. If you have girl ushers, hire the necessary costumes and dress them as jockeys, drape your house with racing colors and thus derive from the picture all that it has to offer in the way of money-making possibilities.

"The Splendid Lie"

Grace Davison in "The Splendid Lie" dealsl largely in the life of a girl stenographer. There are probably thousands of young women in your town who are earning their living in this way and it would be good for you either to send post cards running something like this: "Are you a stenographer? If so come and see how she loved not wisely but too well." You might also include this line in your advertising. It is elementary to play the girl and woman interest in every picture as quite 70 per cent of the members of an audience are girls and women.

In every large city there is a vast number of boarding houses and in them the drama of life is played out in detail. In some of your advertisements you might invite those who live in boarding houses and rooming houses to come and see Grace Davison in "The Splendid Lie." They will see on the screen the life they live. People like to do this. They like to see how other people enjoy themselves and suffer as they themselves enjoy life and suffer.

The humor, pathos and tragedy of hotel life is illustrated in this picture. When you write your advertising and your publicity you should dwell upon this fact, thereby drawing people to see the drama that goes on in every hotel at any moment, the human drama, the hopes, the fears, the lives, the loves, joys and sorrows. Send a post card to all the hotels in your city or district.

Grace Davison

Grace Davison is one of the best dressers on the screen and in this play she wears some beautiful clothes. Try and tie-up with some of the prominent stores which deal in women's wear in your city.

Record of Two Months Foreign Sales

D. J. Mountan, Who Manages Arrow's Department of Oversea Business, Tells What Company Has Done Afield

With the thought in mind that the younger brother must have a little start if he is to keep up with his big brother, D. J. Mountan, manager of Arrow's foreign department, started in July to prepare for Arrow's September month. As a result he has closed a volume of business equal to that of most of the big national organizations, and covering practically every foreign territory in the world.

Mr. Mountan reports that far from having a hard time in disposing of Arrow pictures for foreign territories it has become a question as to which of the firms eager to sign Arrow contracts would be the most reliable one. An idea of the volume of business done within the past two months can be noted from the following:

For United Kingdom of Great Britain and Ireland:—Blue Fox Serial, Thunderbolt Serial, 26 two-reel Hank Mann Comedies, 18 Spotlight Comedies, 12 Speed Comedies, 8 XLNT Comedies, 12 Sunbeam Comedies, 26 pictures, including 6 Jack Hoxies, 4 Neva Gerbers, 6 Text Elucidator of Mystery; "Heading North," "Stranger in Canyon Valley," and others.

For France, Belgium and Switzerland:—6 Jack Hoxies, "Bitter Fruit," Blue Fox Serial, Nan of the North Serial, 26 Hank Mann Comedies.

For Holland:—Blue Fox Serial, a series of Jack Hoxies, 3 Bessie Loves.

For Czecho Slovakia:—26 Hank Mann Comedies, 6 Jack Hoxies, and various other pictures.

For Italy—36 Arrow pictures, 52 two-reel comedies, 3 serials. This contract is to cover practically the entire Arrow output.

For South Africa:—18 Spotlight Comedies, "Ten Nights in a Barroom."

For Cuba:—26 features and 26 comedies, which will include 8 Jack Hoxies, the James Oliver Curwood Series, Peter B. Kyne Series, and "Innocent Cheat."

For Porto Rico:—8 Jack Hoxies, "Golden Trail" and "Star Reporter."

For Mexico:—5 Muriel Ostrich Comedies, 12 Eddie Lyons Comedies, "The Way Women Love" and "Luxury."

For Brazil:—"The Way Women Love," contracts for entire output now pending.

For Argentina, Uruguay, Paraguay, Chile, Bolivia, Peru:—The entire Arrow output for 1922-1923. This contract will take in everything that Arrow produces up to and including December, 1923.

For Philippine Islands:—The entire Arrow output is disposed of.

For Japan:—The entire Arrow output.

For Burma and Ceylon:—Nan of the North Serial, "Daughter of the Don," 26 Hank Mann Comedies.

For Australia:—14 Broadway Comedies, Thunderbolt Jack Serial, Nan of the North Serial, Blue Fox Serial and 26 Arrow features.

For Scandanavia:—14 Broadway Comedies, 12 Speed Comedies, "Ten Nights in a Barroom," "Innocent Cheat," "Splendid Lie," "God's Country and the Law," "Girl from Porcupine," "Luxury," and a series of Jack Hoxies, "Golden Trail," and "Before the White Man Came."

D. J. Mountan
Manager Arrow's Foreign Department

The foreign showman is just as careful a buyer as his American brother, and with a much larger field to select from Arrow pictures must be really worth while to be meeting with such success abroad, is the view of Arrow officials.

While Mr. Mountan in his drive has been looking forward to Arrow September month, he feels that every month is an Arrow month, and his friends in foreign lands seem to agree with him, judging from the many letters received praising Arrow pictures.

Plan Broadway Run for "Notoriety"

Weber & North, Its Producers and Distributors, Not Yet Decided on House for Will Nigh All-Star Special

Information gained from the offices of L. Lawrence Weber & Bobby North, producers and distributors of Will Nigh's coming special, "Notoriety," point to plans for an extended Broadway run on that production. The feature is nearing its final length, and a week or two will find it cut down to exhibition footage. When that is done, the feature will be booked for a prolonged run on Broadway, according to arrangements now being made by the producers.

First-run houses along the White Way have shown a desire to book "Notoriety." The calibre of the picture, as judged from the 100,000 feet that were shot, convinced the producers that "Notoriety" easily is big enough to stand an extended run on Broadway. As matters now stand Weber & North must take the choice between housing the picture in a legitimate theatre or booking it into one of the first-run picture houses as in the case of "Schooldays," where the shortage of good legitimate houses made it necessary for its producers to book the Barry feature in a first-run picture theatre, so it may be with "Notoriety." In that event the production will stay on Broadway for a month at least, traveling from its first run to second run on a Broadway circuit.

More than half of "Notoriety" has been cut. The generous amount of excess footage has enabled Will Nigh to pick out the high spots, so that the finished product will be all action. Screenings of the society drama to date have shown the wisdom displayed in the choice of ten stars in the cast. The characterization of each particular role is said to be unusual in strength.

Maclyn Arbuckle's "Mr. Bingle" Will Be Independent Release

What is claimed to be Maclyn Arbuckle's greatest starring vehicle, "Mr. Bingle," is to be distributed on the state rights market by Producers Security Corporation.

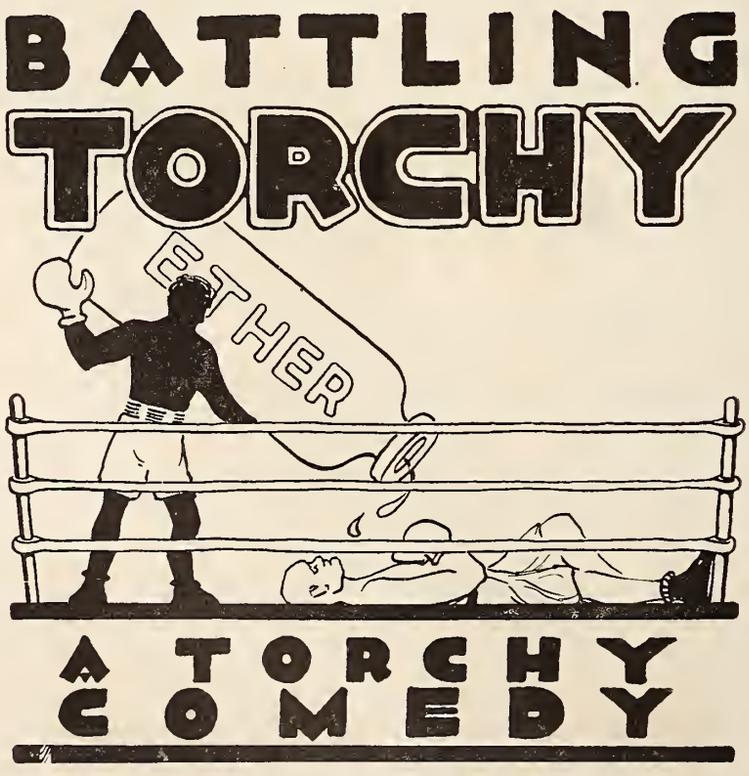
"Mr. Bingle" was written by George Barr McCutcheon and has been read by millions. A short time ago the story was dramatized and made its legitimate debut as "Daddy Dumplings" in the Republic Theatre, New York, where it enjoyed a successful run. Maclyn Arbuckle also starred in the stage production and scored.

Independent distributors have signified great interest in "Mr. Bingle," and many territorial reservations have been placed already.

A special campaign is being launched in the interests of the feature. Sam Zierler of Commonwealth Film Corporation nas secured the New York and Northern New Jersey rights.

Federated Comedies to Be Censorproof and High Class

Joe Brandt, executive director of Federated Film Exchanges of America, Inc., wires the New York office that he has had a conference with Joe Rock and Ben Wilson, who are producing a series of comedies for the Federated, and that plans were formulated not to sidestep the original intention of making high-class comedies. Above all it was determined that the new comedies being produced must be censorproof. Primarily the conference was called to give the directors first hand information gleaned by Joe Brandt from theatre owners and exchanges visited by him in his trip to the coast. The type of comedy which bordered on suggestiveness and "tomfoolery" will have no place in Federated's new productions.



MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

It's There

A real showman's bet
Packed with punch and thrills,
Replete with exploitation angles

BEWARE OF THE LAW!

will get them in.
Please them after they're in.
Make money for everybody who touches it.

StateRightMen!
To Get Yours

Write—Wire—Radio

JAWITZ PICTURES CORP.
729 Seventh Avenue
New York. Bry. 9444

"Rich Men's Wives" Makes Good Showing Against Competition

The Loew chain of theatres in Greater New York is at present playing "Rich Men's Wives," Ben Schulberg's first Preferred Picture for the Al Lichtman Corporation.

The first two Loew houses to play the picture were the State in New York and the Metropolitan in Brooklyn. At the State the production played from Sept. 7 to 10 and made a good showing in the face of strong competition.

At the Strand Harold Lloyd in "Grandma's Boy" was the opposition; the Capitol had Irene Castle in "Slim Shoulders," with an extensively advertised fashion revue; the Rialto had Marion Davies in "The Young Diana" and the Rivoli "Burning Sands." In addition there were several special runs on Broadway including "The Prisoner of Zenda" at the Astor, directly across the street, and "A Little Child Shall Lead Them" at the Lyric.

$171 Net for a Saturday Morning Performance!

That's What We Did for a New England Exhibitor and he's begging for more of the same stuff.
Not Screen Advertising

WHOLESOME FILMS CO. OF N. Y. AND NEW ENGLAND
Room 1628
71 West 23rd St., New York City
42 Melrose St., Boston, Mass.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE— BUT LIFE'S WINDOW"

ONE YEAR AGO
It was Will Nigh's
"Why Girls Leave Home"

SIX MONTHS AGO
It was Will Nigh's
"Schooldays"

AND NOW
It is Will Nigh's
"Notoriety"

That Will Make Box-office History

THE CAST

Maurine Powers	Rod La Rocque
Mary Alden	Geo. Hackathorne
Mona Lisa	J. Barney Sherry
Ida Waterman	Richard Travers
Anders Randoff	Wm. H. Tooker

Produced and Distributed by
L. LAWRENCE WEBER & BOBBY NORTH
1600 Broadway New York City

Hollander a Lichtman Manager

Harry Hollander has been appointed manager of the Al Lichtman exchange in Minneapolis. Mr. Hollander is well known in the Northwest territory, and was for two years Educational manager there. The Lichtman exchange is in the Loeb Arcade Building.

Klein Sells Foreign Rights

"Is a Mother to Blame" has been sold for Argentina, Uruguay, and Paraguay by the Edward L. Klein Company, 152 West Forty-Second Street, New York, which organization controls the foreign rights to this production, which is being distributed in the United States by the Model Film Corporation.

Burston Returns to Coast

Louis Burston, producer of "Forget Me Not," has left for the coast to begin work on a new and large production, the name of which has not as yet been announced.

Emmick Buys Dr. Goodman's Picture for Coast States

A further sale of the Equity production "What's Wrong With the Women," is reported by Louis Baum, vice-president of the releasing company, who is at present in the West on a tour of the independent exchanges. Daniel Carson Goodman's production will be distributed in California, Nevada, Arizona and the Hawaiian Islands by Progress Features of 94 Golden Gate Avenue, San Francisco. This sale was consummated recently between Mr. Baum and E. H. Emmick, of Progress.

Mr. Baum states that Progress Features will back the production with a big campaign.

Wholesomeness of "Peaceful Peters" Is Praised by Cromelin

Following closely the announcement by the state rights editor in last week's issue of the Trade Review that the first Arrow-William Fairbanks picture was something of the unusual in Westerns, the following letter from Paul H. Cromelin, head of the Interocean Film Corporation, is interesting and likewise confirmatory. It was addressed to D. J. Mountan, manager of Arrow's foreign department:

"Thank you for the advices re William Fairbanks series of five-reel Westerns. I want to congratulate you upon the handsome advance notice of this series. We viewed "Peaceful Peters" and are very much pleased with the fine, wholesome story which it portrays. Fairbanks seems to be a very attractive personality and I sincerely trust that the series will prove to be a successful venture."

Arrow is putting a big exploitation campaign behind the William Fairbanks series and will do its utmost to make him the big western card in the independent field.

Rags to Riches

Scenes from "Rags to Riches," featuri ng Wesley Barry, a Harry Rapf Production made for Warner Brothers

Going After Moneymaking Attractions

So Declares Harry M. Warner, Who Also Talks About Exploitation and Tells Why He Joined with Will Hays

By HARRY M. WARNER

Eighteen big pictures is our production goal for 1923!

And each one of these productions will be made with the best talent available in the industry—meaning that we will engage the best directors, the best screen players and the best known scenario writers to whip our stories into shape.

All of the eighteen pictures will be made from books and plays which, when made known, will startle the industry. I say this without exaggeration. And I'll back up any assertion I make.

As has been announced to the trade press, the forthcoming series of seven Warner Brothers pictures has been made from seven popular stories. Each work is known to thousands of people, and the reading percentage of the entire series runs into the millions. Furthermore the men behind the stories, from the novelist to the directors, the plays and the scenario writers, have a following that also runs into the millions.

Coupling these facts with the high standard of production excellence that has been maintained in the making of the picture—and there you have seven of the big box-office attractions of the season!

We are not only striving to produce money-making attractions, but we also have dedicated ourselves to exhibitor co-operations. By co-operation I mean that we leave no stones unturned in helping the showmen of the country with publicity and

Harry M. Warner

advertising suggestions from the time he books the picture until the time he shows it to his patrons.

An instance of the wide scope of our publicity and exploitation campaigns to aid exhibitors can be evidenced from the fact that we are sending a huge float containing the names of our seven productions from New York direct to California.

We have joined the Will H. Hays organization, and we are glad to be with him in helping to restore public confidence in motion pictures and in the industry in general. We believe he will counteract and wipe out all the unscrupulous promoters of motion pictures who are actually stealing the hard earned savings of widows, orphans and the countless others who are regular patrons of the picture theatre.

We believe that Mr. Hays is performing a wonderful service to the industry. We believe that he is wielding a powerful weapon in developing the educational as well as the entertainment value and general usefulness of the motion picture in the eyes of the public. We believe that he will safeguard the interests of all those connected in any way with the industry.

And in advocating the diffusion of accurate and reliable information about the motion picture, in making known the great scope of this wonderful medium for the transmission of clean, wholesome and instructive ideas, he is performing a great service to the industry and the great American public.

And that is why we joined Mr. Hays.

Don't Fool Public with Untruthful Ads, Says Harry Warner

In reviewing the many evils that are constantly besetting the motion picture industry Harry M. Warner contends that the attempt by theatre owners and producers and distributors to fool the public with false advertising relative to a picture not only helps to kill off theatre patronage, but also immeasurably hurts the industry.

It is Mr. Warner's firm conviction that if truthful advertising in both the trade and newspaper press is maintained the industry will be taken out of the rut of its present decadent and hokum stage.

"If the producers and distributors of pictures continue to splurge smooth but false facts about a picture this industry will gradually lose its popularity in the eyes of the theatregoing public," said Mr. Warner. "For when this sort of advertising is carried on incessantly, and the picture does not back up the statements made in the newspaper and trade press, the succeeding ads will thereby lose their force and conviction.

"The result of this procedure can readily be surmised. The public will come to look disdainfully on the advertising copy, and as a consequence theatreowners will be wondering why the crowds do not come to his theatre. This sort of thing has been carried on to excess.

"It simply means that when a real box-office attraction comes along, all the smooth phrasing and ballyhooing will do it no good. Because the public has become used to the same line of advertising, because it feels that in the past that same advertising did not truthfully tell about a picture, the public pays no attention to future announcements. Now more than ever before in the history of the business is there a greater need for sane and truthful advertising in both the newspapers and the trade press.

"We have dedicated ourselves to exhibitor co-operation, and in rendering this co-operation we will not wilfully mislead exhibitors into the belief that what is hailed as white will turn out to be black.

"The seven pictures we will release this fall are, in my estimation, worthy of the highest commendation because each and every one of them contains the big essentials needed for big box-office attractions.

"This contention to the unknowing will at once seem superficial, but those who will stop to look over the names of the representative theatreowners and prominent exchanges that have contracted for our entire series of pictures will be firmly convinced that these pictures will be given first run showings in all the large theatres throughout America.

"To help maintain the public confidence in the motion picture, to help theatreowners derive the maximum results from these attractions, we will constantly endeavor to inform them of the salient features and facts concerning each and every one of our productions. Let us have more advertising in the trade press and in the newspapers, but let that advertising speak real worth in the eyes of those who have made our industry what it is today.

"We will all reap the harvest of our reward, we will all be more happy, and we will all be able to continue in the industry long after the lieing grafters, promoters and schemers have seen their best days, if we carry on truthfully and unwaveringly with publicity and advertising."

Albert L. Warner

Warners Have Sold Seven Productions for Full Territory

The entire series of seven forthcoming Warner Brothers productions made from popular novels and stage plays have been sold solid throughout the country, according to Harry M. Warner. An unprecedented feature of the negotiations is that the seven pictures have not all been completed, and this is said to indicate in no small measure the confidence placed by the buyers of the films in the Warner Brothers.

The names of the purchasers of the pictures include: Balaban & Katz, Rubin & Finkelstein, A. H. Blank Enterprises, The H. Lieber Company, J. S. Skirboll, Skouras Brothers Enterprises, Associated First National Pictures of New Jersey, Independent Film Corporation, Philadelphia; Warner's Exchange, Detroit; Big Feature Rights, Louisville; Standard Productions Company, Atlanta; Creole Enterprises, New Orleans; Tri-State Film Exchange, Minneapolis; Franklin Film Company, Boston; S. & O. Pictures Corporation, San Francisco; Kwality Pictures, Seattle; A. L. Kahn Film Enterprises, Kansas City; Skirboll Gold Seal Productions, Cleveland; W-B Film Exchange, New York; Specialty Film Company, Dallas, and Regal Films, Ltd., Toronto.

Encouragement to Independent Vital

It Is That Which Is Developing Picture to Its Highest Standards, Declare Sam and Jack Warner in Joint Talk

The encouragement of the independent producers is tending to elevate the motion picture to its greatest and highest standard, according to Sam and Jack Warner, members of the Warner Brothers organization, who are producing a number of the forthcoming series of seven Warner pictures. Both Sam and Jack have been allied with the industry since its beginning, and during this period they have found that the smaller producing companies are helping to maintain the excellent standard of motion picture production.

"Since 1918 the smaller producers of pictures have had a hard struggle," say Sam and Jack Warner, in a joint message. "But the earnest endeavor to bring forth high class money-making features has been very successful indeed. In 1918 the picture business was being rapidly cornered by the big producing organizations. Had their aims been accomplished the small producers would have been forced out of business, and the market would have known only a few brands of films.

Jack L. Warner

"These films, good or bad, would have been foisted on the public and no doubt patronized because the public demands and must have its entertainment. Today, however, exhibitors realize the small producing units are turning out pictures which more than meets with public approval. And the standard is ever soaring upward toward bigger and better productions.

"The smaller producing companies have one big advantage over the larger concerns, and that is the personal contact between the producer and the director and the actual filming of the picture. This advantage has proved its worth, for the simple reason that every successful producer has studied the public's demand and knows what will satisfy its amusement appetite.

"In short, the producer is on the ground from the day the picture is started up to and including the day the film is shipped from the cutting room ready for exhibition. This fact is proved when we consider the working methods of a genius like David Belasco. When Belasco stages a production for the legitimate stage the public throngs to the box-office because they know they can expect something unusual, because Belasco has consistently satisfied the public with his plays.

"Briefly, he has created an international reputation by catering to and studying the wants of the public. And he has done this simply because he personally looks after every detail in the staging and producing of a play.

"Another change that has served for the betterment of the industry is the eradication of mob scenes and large mammoth structures in picture making. The spectacular photoplay has given way to the picture that has actors of ability, and a story that is delightfully clean and wholesome. The public has been educated to the point where quality and not quantity is the main factor. The producers who fight shy of artificial structures, the producers who avoid a melange of mob scenes, but instead center their efforts in pictures that are really entertaining—these same producers will always keep going and they will always find a ready market for their productions."

Barry, Now Warner Star, to Make Tour of Fifteen Weeks

Harry M. Warner, of Warner Brothers, announces that Wesley Barry, who was under contract with Marshall Neilan, has been signed for a number of years to appear exclusively in Warner productions. The contract with Neilan recently expired, and Mr. Warner, favorably impressed with the youngster's ability and popularity, immediately contracted to have him appear exclusively in future pictures.

"Freckles" Barry recently completed two productions for the Warner Brothers, "Rags to Riches" and "Little Heroes of the Street," which were produced by Harry Rapf, and directed respectively by Wallace Worsley and William Beaudine.

With the completion of the second picture a tour of the country was planned for Barry. Arrangements were made by S. L. and Jack Warner at the coast studios with G. H. Dumond, formerly owner and manager of the famous Sherwood's act which played Loew's State, Cleveland, for twenty consecutives weeks, and which is playing the Kinema Theatre, Los Angeles, whereby the latter will take the freckled youngster on a tour of the principal cities of America.

S. L. Warner

The Sherwood vaudeville act has been one of the most successful vaudeville novelties that has been presented to the public. Mr. Dumond is said to have arranged an act which will keep the freckled star on the stage during the entire performance, and it will give the public a good opportunity to study his ability both as a legitimate and screen juvenile actor.

The act is being rehearsed at the Warner studios. There are said to be ten youngsters in the act, and each is not over fifteen years old. In between each number Barry will entertain with a song and dance. It is Mr. Dumond's idea to make this a personal appearance tour for the young player.

The skit is declared to have a plot which is entirely worked out by the youngsters, and it will play in all the large theatres. Following the completion of the tour, which is expected to last fifteen weeks, Barry will immediately return to the coast, where another Warner vehicle will be in readiness for him.

Julien Josephson, who adapted "Main Street"

Monte M. Katterjohn, who adapted "Brass"

Warners Describe Seven Productions

Outline Prominent Points of Features Already Listed for Release During the Season—"Rags to Riches" First

The roster of seven productions to be released by the Warner Brothers for the coming season include three Harry Rapf productions and four Warner features, directed by prominent directors and adapted by well known scenario writers from seven popular books and stage plays. A group of prominent screen players were engaged to interpret the varied roles for each production.

"Rags to Riches," featuring Wesley Barry, is announced for release in September. This is a Harry Rapf production, directed by Wallace Worsley and adapted from the stage play and book of Charles A. Taylor by William Nigh and Walter De Leon.

Barry is featured in what is declared to be one of his finest roles. He is supported by a cast of players including Niles Welch. Ruth Renick, Russell Simpson, Richard Tucker, Minna D. Redman, Eulalie Jensen, Elaine Manning, Gilbert Clayton and "Snitz" Edwards.

"The Beautiful and Damned," with Marie Prevost and Kenneth Harlan in the leading roles, is named as the second release. S. L. and Jack Warner produced the pic-

Harry Rapf

Eddie Bonns, director of Warner Brothers advertising and publicity

ture, E. Mason Hopper directed, and Olga Printzlau adapted it.

The combination of director, scenario writer and producer by F. Scott Fitzgerald's widely read and discussed novel dealing with the modern flapper is said to have brought forth an unusual box-office attraction. It is a picture which reveals in a vivid, entertaining and truthful manner the stirring conflict of two souls in the mesh of wealth and social gaiety.

"Brass," the Charles G. Norris novel of marriage and divorce, features Marie Prevost. It is a Harry Rapf production directed by Sidney Franklin who has been responsible for "Smilin' Thru," "East is West," and many other screen successes. Monte M. Katterjohn adapted the story for the screen.

The Norris novel is enjoying a tremendous vogue among the fiction reading public, and hundred of thousands of copies have been sold.

"Heroes of the Street," starring Wesley Barry, is a Harry Rapf production directed by William Beaudine. The book and stage play by Lem Parker has enjoyed years of undiminished popularity. The setting of the story is the colorful and romantic slum section of New York, and it graphically and realistically portrays the trials and tribulations of the ironic and humorous side of life.

In the cast supporting Barry are Marie Prevost, Jack Mulhall, Wilfred Lucas, Philo McCullough, Wedgewood Nowell, Aggie Herron, Will Walling, Phil Ford, "Peaches" Jackson, and Joe Butterworth The story was adapted for the screen by Edmund Goulding, Mildred Considine and Isabel Johnston.

"A Dangerous Adventure" is a tale of the African jungles. The production was made by S. L. and Jack Warner, and the story was written by Frances Guihan. Prominent members of the cast supporting Grace Darmond include Jack Richardson, Philo McCullough, Robert Agnew, and Derelys Perdue.

"Main Street" was written by Sinclair Lewis, and produced by S. L. and Jack Warner. The story enjoyed unusual success on the speaking stage.

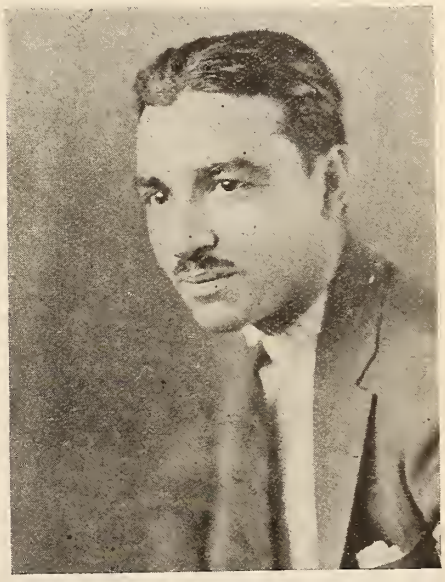
"Little Church Around the Corner," in its many years before the public as a stage play and as a book has become known all over the world. The story was written by Marion Russell, produced by S. L. and Jack Warner, and adapted for the screen by Olga Printzlau.

Wesley Barry in "Rags to Riches"

Coming Season Will See Finest Pictures Yet, Says Harry Rapf

Harry Rapf, who is producing three subjects for the Warner Brothers, namely, "From Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry, and "Brass," the Charles G. Norris' novel of marriage and divorce featuring Marie Prevost, is firm in the conviction that the coming season will witness the production of the biggest pictures ever made in the history of the industry.

"The coming season will mark the release of the biggest pictures yet produced," said Mr. Rapf. "For the past year the pictures released have been only of the program standard, not big enough to cause comment and just fair in their entertainment value—that is, with the exception of a few special features from a comparatively few companies, but now the producers have broken away from the blue booked standards of production and are

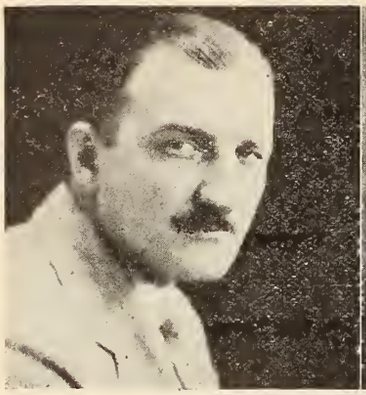


Lou Marangella, assistant director of Warner Brothers advertising and publicity

launching forth into the making of pictures which, although they do not run according to the rule book, will be of greater value both to the theatre and the makers.

"Every scenario writer and every director," continued Mr. Rapf, "is following one light and the motto seems to be 'Good stories well directed.' There was a time when to mention the cost of a picture was to sell it, but now that the motion picture business is becoming established, systematic business pictures that would have cost $500,000 a year or two ago can now be made for half that amount for the reason that there is no waste. There is now a keen rivalry between the motion picture companies not to outspend the other people, but to turn out a picture that the public will flock to see for the least amount possible without sacrificing it in any way.

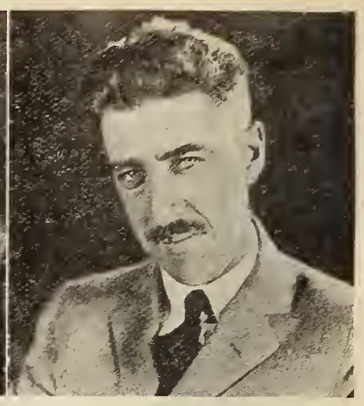
"After looking over the list of pictures scheduled for production and release and seeing many previews, it strengthens my conviction that there will be pictures on the market this coming season that will exceed all previous years both in amusement value and box office drawing power."



William Seiter,
"The Beautiful and Damned"

Sidney Franklin,
"Brass"

Wallace Worsley,
"Rags to Riches"



William Beaudine,
"Little Heroes of the Street"

A Quartet of Directors of Warner Brothers releases

Here's a Regular Exploitation Stunt

Warners Will Send on a Double Cross-Country Trip Float of Seven Thirteen-Foot Books Advertising its Pictures

What is unquestionably the most unique advertising stunt that has been evolved in the industry was launched last week by Eddie Bonns, director of advertising and publicity for Warner Brothers, and his assistant, Lou Marangella, for the forthcoming series of seven Warner pictures.

The advertising stunt is a huge float with seven books mounted on a truck. The float is thirteen feet high, and the total length of the truck is seventeen feet. The books are in striking colors, and the names of the seven pictures are emblazoned on both sides of the truck.

This huge float will make a tour of the country, beginning in New York and ending in California. On the tour will be a driver for the truck, and a publicity man, who will visit every Mayor and Governor along the route, carrying with him a letter of introduction from Will H. Hays and Mayor Hylan of New York.

An unusual number of publicity stunts will be put over, and it is estimated that literally millions of persons will see the float display of the Warner pictures. In this respect it will exceed the circulation of the largest and best known national magazine published in America.

The seven productions to be advertised by the float includes "Rags to Riches" and "Heroes of the Street," both with Wesley Barry; "The Beautiful and Dammed," by F. Scott Fitzgerald; "Main street," by Sinclair Lewis; "Brass," by Charles G. Norris; "A Dangerous Adventure," with Grace Darmond, and "Little Church Around the Corner," by Marion Russell.

The truck will be equipped with a radio amplifier, and reports of current news events and concerts will be given at street corners in the various cities visited. Also, a portable projector will be used on the tour, and during the evening trailers of the Warner pictures will be shown to the public.

The publicity man will visit the Chambers of Commerce and the Rotary Clubs in the various cities, and he will give a talk on the idea of the trip relative to its usefulness as a means for stimulating interest in clean pictures as advocated by Mr. Hays.

The float will tour through New York City for one week, after which it will make a trip to Boston and come back to New York. Then it will proceed direct to the Warner Brothers west coast studios. The route outlined is as follows:

From New York to Philadelphia, Washington, Baltimore, Pittsburg, Cleveland, Detroit, Toledo, Columbus, Cincinnati, Terra Haute, Indianapolis, Chicago, Milwaukee, return to Chicago, Davenport, Des Moines; St. Louis, Kansas City, Omaha, Cheyenne to Denver, Salt Lake City, across the desert to San Bernardino, Los Angeles, San Francisco and return to Los Angeles.

Upon the completion of the tour the return route, which in all probability will encompass the south and southwest, will be mapped out at the Warner coast studios.

Foreign Outlook Is Bright for Us, Says Manager Schlesinger

The foreign distribution of the Warner Brothers productions is handled by Gus Schlesinger, general manager of the foreign department, who by virtue of his long and varied experience in the industry is a specialist in the marketing of foreign pictures.

The present outlook in the foreign market is brighter than it has been for many years, according to Mr. Schlesinger. It is his opinion that the high production standard maintained by the Warner Brothers and other organizations will make it wellnigh impossible for foreign producers to compete with the American product.

"For many years the foreign producers have been earnestly striving to duplicate and outstrip the efforts of American producers," said Mr. Schlesinger, "but a keen survey of their pictures proves that they still have a long way to travel in the making of super-box-office features.

Furthermore, the foreign producer quite naturally lacks the viewpoint of the American public, and as a consequence h's product cannot gain a strong foothold here. On the other hand, American-made pictures are more in demand now than they have ever been in the history of the business. And there is a good reason.

"Our productions are made on an elaborate scale, with stellar casts, and strong dramatic stories. The ensemble of the completed pictures present a veritable feast of entertainment for the public, and this is what hits the bulls-eye in the estimation of the foreigners. They love to see our beautiful women in dazzling clothes. They love to witness the dazzling investiture of wealthy homes. And if these features combine an interesting and gripping story, the foreign public simply marvels at our achievements.

"In short, big pictures in the true sense of the word, with popular screen stars, and good powerful dramatic stories, will find a ready market with foreign buyers."

Float which Warner Brothers will send from New York to Los Angeles and return. It is 13 feet high and 17 feet long

Short Subjects and Serials

Hutchison's "Speed" Rightly Named

Pathe Serial Starts Off with Breakneck Action that Promises Thrills Aplenty for Those Who Seek Them

Charles Hutchison's Patheserial "Speed" is rightly named. For that matter practically any of his adventurous efforts might be similarly captioned. The first three of the chapters were shown at the Pathe offices last week. If any better exhibition of "second story" work ever has been shown on the screen we missed it; or third or fourth or any other story. The ordinary expert porch-climbing acrobatic actor pales into insignificance alongside Charles Hutchison. There's nothing to it. The man simply is a marvel.

The basis of "Speed" is the pursuit of "Speed" Stanbury by his cousin. Edwin Stanbury, on a trumped up charge of assault upon the father of the latter, the guardian of Speed, in order that the fortune left to the fast moving young man may be diverted to the cousin. The cashier of the bank knows that Speed could not have been in the house at the time the assault was committed, but having been led into fleeing to South America to cover the defalcation of Edwin it becomes necessary for Speed to follow the man who can establish the alibi.

So a good part of the second and third episode is given over to the successful efforts of Speed to keep out of the clutches of the regular and privately employed detectives. It is one chase over roofs and up and down the sides of buildings after another.

In the third episode there is a thrilling battle with a small shark, the entire course of which is well photographed. The combat is the sequel of the escape overboard from the southern steamer on which Speed has stowed away in order that he may outwit his cousin and get in touch with the cashier before he is locked up and railroaded.

The story is by the star himself. George B. Seitz is the producer and director. Bertram Millhauser is responsible for the scenario. In the supporting cast are Lucy Fox, John Webb Dillion, Harry Semels, Cecile Bonnel, Winifred Verina, Joe Cuny, Thomas Goodwin and Charles Raveda.

The initial three reels give every indication that the serial will live up to the name that has been bestowed on it.

G. B.

Manager Cheatham's Lobby Displays Win on Two Patheserials

As an instance of what up-to-date showmanship methods will do for the box office Pathe quotes the example of Manager Cheatham, of the Ottoway Theatre, Charlotte, N. C., in exploiting the two Patheserials, "White Eagle" and "The Timber Queen." In both instances Manager Cheatham concentrated on attractive lobby displays, using Pathe poster cut-outs and other material so attractively as to draw crowds to the theatre entrance several days before the showing of the first episode.

The result of crowded houses for "White Eagle" caused him to repeat the enterprise on a larger scale upon the occasion of his opening with "The Timber Queen." He converted his box office into a cabin of pine logs, with a clock surmounting the roof-peak indicating the hour of screening the first episode. The cabin front and built-up cliffs on either side were used for the display of "Timber Queen" posters. The crowning achievement was a gigantic cut-out of Ruth Roland on her galloping steed suspended above the cabin in such a way that the galloping movement of the figure was easily sustained from within the booth.

Manager Cheatham has expressed gratitude to the Charlotte Pathe branch office for assistance in making this lobby display, which he declared proved even more profitable than in the case of "White Eagle."

Sennett Studio Busy with Production for First National Issue

There's a hustling and bustling at Edendale's biggest production plant these days. Mack Sennett's organization is a mighty busy one, due to the fact that before leaving New York Mr. Sennett arranged with First National for the production and delivery of more releases than he has ever contracted for previously.

Ben Turpin starts immediately with the production of his next special to follow the recently completed "The Sheik of Araby." It is possible that Kathryn McGuire will play opposite Turpin, taking the place left vacant by the promotion of Phyllis Haver to stardom.

Billy Bevan and Mildred June, too, begin in a few days with a new series of two reel funfilms, about the same time that Miss Haver starts work on her first starring production, a comedy drama. With the return of Mabel Normand from Europe, the Sennett producing organization will be hitting on all twelve and facing a busy year ahead.

Century Comedies Report Good Business in Toronto

The Griffen Circuit, composed of twelve theatres in Toronto, Canada, has signed for the entire output of Century Comedies. These theatres consist of some of the finest in the province of Ontario.

The National Toronto Exhibition, with an attendance reported at about 100,000 daily, booked a Century Comedy for the last and most important week of the fair. The picture was "Radio Hounds," starring Brownie the Century Wonder Dog, and posters announced it as being the premier showing of the picture in Canada.

The National Theatre played "The Little Rascal," starring Baby Peggy, simultaneously with the opening of the exhibition and in spite of the decreased attendance at all movie theatres in Toronto Manager Garr reported exceptionally fine business.

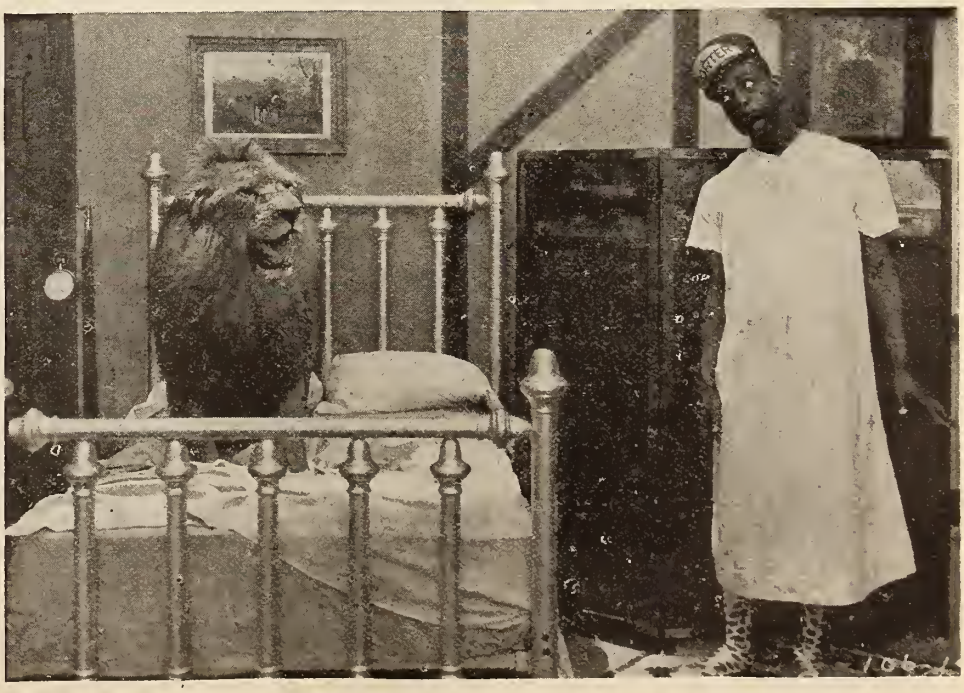
Century Comedy Notes

"Kewpie" King, 243 pounds, formerly with United Studios, has been engaged by Abe Stern to support Lee Moran in the Century Comedy he is making.

Thomas Wonder, six year old dancer, who will be remembered for his dancing with Gus Edwards and Annette Kellerman, made his debut in pictures when he was engaged by Abe Stern to support Baby Peggy in Century Comedy's "The Little Match Girl."

England Likes "Aesop's Fables"

"Aesop's Film Fables" are now being shown throughout Great Britain, according to the announcement of Fables Pictures, Inc. Granger's Exclusives, Ltd., control the Paul Terry cartoon subject for the British Isles. The English trade press highly praises the Fables.



Mack Sennett's "When Summer Comes," for First National release

Rare Funeral Views of Savage Chieftain in Pathe Review 174

Pathe Review No. 174 is notable for its rightly named "Photographic Gems." The particular subject is "Painted Waters," and shows a number of Adirondack lake photographs, with backgrounds of forested mountain and cloud—and, best of all, the reflection of the cloud in the water. The views are of that quality that they are likely to bring exclamations from a house.

The "Mud Pie Man" does some clever tricks with his material. The clay figures are animated, in a way that afford excellent entertainment.

"The Passing of Pong" is an unusual picture. It shows in detail the funeral of a Dutch East Indian chieftain. There is the parade of the seventy-seven wives and something like a couple of hundred children—in contemplating that seventy-seven aggregation we sort of failed to assimilate the exact record of the rest of the family. But apparently Pong lived to be a man of years, as some of the children were far from young.

The Pathecolor and final section contains fine views of the first theatre, the Amphitheatre at Athens, with long shots and close-ups, all finely photographed and in color.

The number is above the regulation high average. G. B.

"Towering Wonders" from Urban Classics Is a Notable Scenic

A rare scenic is "Towering Wonders of Utah," an Urban Popular Classic, in which is recorded by Jacques Bisuel "strange scenic phenomena in the mountains of Utah and Nevada." It is a picture that is bound to delight the patrons of any house, of any size, in any community. If the pictures have before been shown on the screen we were not among the fortunate ones who saw them. Surely they are remarkable examples of nature's wonders. The titles, too, have a notable literary flavor.

The picture opens with a party of automobilists about to enter Death Valley. Then follow scenes in the desert. Many shots are taken in the Valley of Fire, with its numberless varieties of interesting rock formations.

Matching the foregoing are the views in Zion National Park, in Southwestern Utah. We enter the canyon and see the Three Patriarchs, El Gobernador, the Great White Throne of Zion; Angel's Landing, the Temple of Sinawava, the Virgin River, Bryce Canyon, the Labyrinth, Gargoyle Ridge, the Temple of the Gods, the Minaret and the Natural Bridge.

It is worth any exhibitor's time to hunt up this picture. G. B.

"Day in Spain" Used as a Curtain Raiser for "Blood and Sand"

Audiences at the Rialto and Rivoli and theatres of the Stanley Company in Philadelphia are reported to have been very efficiently prepared "atmospherically" for the opening scenes of the feature, "Blood and Sand"—much to the advantage of the premiere of that production.

As those scenes are laid in Spain, the managements of the theatres mentioned believed that to precede "Blood and Sand" with a suitable Spanish scenic would be an excellent idea. So they applied to Pathe and were supplied with prints of a Spanish Pathecolor subject called "A Day in Spain." This short reel, with charms enhanced by the natural tints for which Pathecolor is celebrated, not only pleased the audiences on its own account, but is said to have served admirably as a scenic introduction to the announced feature.

Roach Studios Are Proud of Their Beauty Contest Winner

The Hal Roach Studios comedy producing forces at Culver City, Cal., are reported to be very proud of having supplied "Miss Los Angeles" for the national Beauty contest held at Atlantic City. She is Katherine Grant, eighteen years old, and for the past six months has lived up to her successful debut with that organization as a comedy stock player.

Combined beauty of form and face, according to the group of artists who made the selection of a Los Angeles candidate, caused the prize to be bestowed on Miss Grant. She is a good swimmer and is noted for her graceful dancing.

Betty May, Century Beauty, Featured in Herman Comedy

A special attraction in the new Century Comedy directed by Al Herman and starring Lee Moran, will be Betty May, who will be featured in it. Miss May, who is one of the prettiest girls on the screen, has fully recovered from her bruises when a Ford used in a comedy scene tipped over, throwing her and George Monberg into a ditch filled with sharp stones, which necessitated bandages on both arms and prevented her acting in a picture which was ready for her.

Julius Stern Engages Two French Clowns for Century

Julius Stern, president of Century Film Corporation, who is now in Europe combining business with pleasure, has cabled his home office that he has signed up the Renault brothers, a celebrated pair of French clowns.

The Renault brothers, who have been appearing with the foremost continental circuses, will leave for this country on the Mauretania and will go straight through to Hollywood to begin their contract at Century studios.

REVIEWS OF CURRENT SHORT SUBJECTS

THE SPEEDER—Released by Educational.—The first of the new series of Hamilton Comedies is good stuff. Lloyd Hamilton is inventive, like all successful screen comedians, as well as funny. Much of the fun in his present subject, which will be released this month, turns on a frog under his cap. Don't ask how the frog gets into such a place. You may take our word for it Hamilton finds a logical way to start the fun, for fun it quickly becomes as the frog in jumping causes the cap to rise in apparent salute from the head of its wearer. It interests the men as well as the girls, some of the latter young and some of them far from it. There is another exceedingly funny episode in which the comedian has difficulty or rather a chain of difficulties trying to ignite a cigarette from a cigar lighter. In a sinking boat he reads the instructions for attaching a life preserver, completing the task on the bottom of the lake. And there are other incidents.

THE BLANKET STIFF—Bruce's Wilderness Tales, released by Educational.—Mr. Bruce takes a young bookkeeper out of his white-collar job into the country as a seeker of outdoor work. It shows him for a while picking strawberries—and eating them—and then in the "great golden wheat fields of Eastern Oregon." Here he is shown in some interesting scenes as part of a crew reaping and thrashing wheat. The motive power of the reaper is a mass formation of forty horses.

SCREEN SNAP SHOTS—Released by Pathe.—Betty Compson is photographed in grandmother's garb and makes a charming picture. Pearl White, back from Paris, turns a camera. Snowy Baker tries hard to catch a kangaroo. Views are shown of the players assembled at the recent convention of the New Jersey Theatre Owners at Lake Hopatcong. Wesley Barry and Niles Welch are photographed at work. Colleen Moore entertains friends, and Raoul Walsh gives a try-out to children. A good number.

YOUNG IDEAS—Universal Comedy.—Roy Atwell is on a winner, one that should make fun in any house. Assisted by Lila Leslie as Mrs. Finch and Jack Duffy as Grandpa, Mr. Atwell tries to carry out the arrangements he has made to entertain Grandpa, portrayed by Mr. Duffy. Where there had been expected a decrepit old chap of ninety they find a very dapper and lively young old man, with results that hardly could have been anticipated.

URBAN MOVIE CHATS NO. 33.—Count Ilya Tolstoy is pictured in and about the home he has built in Connecticut. There are views of Algiers, of the old and the new quarters. Pictures are shown of the spider at work and in battle. There are scenes of the annual "contest" between juvenile rag-time bands in Charleston, S. C. The effect on the big cats of the Zoo of perfumery provides a bit of comedy.

THE TIMBER QUEEN—Patheserial.—Episode 11, entitled "The Runaway Engine," shows a chase of one engine by another, the second containing the heroine. The race between the two locomotives is pictured in detail and contains some exciting incidents. Also there is a pursuit by an automobile after Ruth's engine has been switched to a side track.

PERILS OF THE YUKON—Universal Serial.—The close of the episode entitled "The Path of Doom" is a thrilling chase by a locomotive of a train on which Olga has been tricked into entering. Preceding this there has been a battle between the miners in camp over the efforts of a faction to jump the gold claims. There is plenty doing through the two reels.

SOAK THE SHEIK—Hal Roach-Pathe Comedy.—Lively sheik stuff, with Paul Parrott featured in the single reel. One of the interesting bits is the radiophone mounted on the back of a camel. The picture is well made and well played, and above the average single-reeler.

AESOP'S FABLES—Pathe release.—"Two Slick Traders" is the title of Cartoonist Terry's number and introduces the whole farmyard. It's all right.

TWO SCRAMBLED—Harold Lloyd reissue.—The well known trio perform in a picture that is funny but hardly one that any of the three would enthuse over now.

Live News of the West Coast

By RENEE BEEMAN

A NEW combination has been formed which gives promise of producing four notable pictures during the coming year. Sam E. Rork, well-known producer, has signed a contract with James Young, director. Young has recently finished direction of the Richard Walton Tully production, "The Masquerader" and "Omar, the Tent-maker," starring Guy Bates Post.

All-star casts will be selected in the Sam Rork productions, and the director is assured complete backing, both artistically and financially, to produce pictures of the highest type, it is stated.

Although the Rork-Young combination has been established, the arrangement will not affect the Young agreement to direct two more pictures for Richard Walton Tully in the future.

Among James Young's recent productions are George Arliss' in "The Devil" and "Without Benefit of Clergy," the Kipling classic. Sam Rork has departed for New York to complete business arrangements.

Edward Belasco, president of the Belasco Productions, Inc., San Francisco, is in Los Angeles to confer with Dallas M. Fitzgerald, who will head and direct all productions for this organization.

The first story will go into production next week and is an original by Lois Zellner. "Her Price" will be the working title. Production will be made in Los Angeles and San Francisco, and an all-star cast will be featured.

The Maurice Tourneur production, Lorna Doone, will be an early fall release of the Associated First National organization. This is one of the most important costume pictures made during the past season.

"Blood and Sand," starring Rodolph Valentino, is tearing up old records and making some of its own at Grauman's Rialto. Los Angeles, where it enters its fifth week. In the first six days of the week, 51,410 people saw the picture, while the record for "Humoresque," was 30,150 for the same period. The "Blood and Sand" records are Sunday, 5,797; Monday, 4,582; Tuesday, 4,916; Wednesday, 5,215; Thursday, 5,250 and Friday, 5,650.

What is expected to be one of the finest of the current film productions has just been completed at the United Studios. "Omar, the Tentmaker," it will be remembered, is an adaptation from the Richard Walton Tully stage play of the same name that severed Post on the speaking stage for over four years. "Omar, the Tentmaker" will follow "The Masquerader," and like its predecessor, was directed by James Young. It is a colorful story of Persia in the golden days of that Oriental state—back in the 11th century—when the city of Naishapur was the intellectual center of the world and Omar, its most representative citizen, excelled in the sciences, philosophy and poetry.

Undoubtedly one of the strongest supporting casts ever assembled with Mr. Post in the leading role and Virginia Brown Faire, Nigel de Bruliere, Noah Berry, Patsy Ruth Miller, Douglas Gerrard, Walter Long and others in this notable cast.

Settings for this film were personally designed and executed under the direction of Wilfred Buckland, the first in his field in the films and still recognized as its finest cratsman.

One thing alone was sought for in the picturization of this well-known stage success and that was a real photodrama with tremendous love interest, poesy and stirring action throughout the course of the story.

With arrangements just completed for a series of Leah Baird special productions to be made for the Associated Exhibitors under the agreement between Arthur S. Kane and Arthur F. Beck, her manager, the first special is already under way at the Thomas H. Ince studios.

Miss Baird, who wrote her own scenario for this picture from a four act play, "All Mine," is being supported by the trio of favorite leading men: Richard Tucker, Walter McGrail and Tom Santschi. The story is woven around some interesting situations that arise following a shipwreck in the South Sea Isles.

Wallace Worsley is directing the picture with Arthur Todd as camera man.

Considerable discussion has been held regarding the effect the stereoscopic method of exhibition will have upon the film business in general and the public, since the Perfect Pictures have announced the completion of their special feature production, "The Power of Love," which will be road-showed throughout the country. The idea of the steroscopic has been tried many times without success but this company announces it can project and show its picture in any theatre in the United States regardless of the distance of projection or size.

Outside of the novelty and effects the screen will show with the steroscopic method, the picture "The Power of Love," will, it is declared, stand on its own merits. It is an expensive production, a story of the early days of romantic California with the all-star cast including Barbara Bedford, Noah Berry, Elliott Sparling, Albert Prisco and Aileen Manning.

Judging from the number of inquiries received from the exhibitors, distributors, state rights men, showmen, heads of universities throughout the country, the interest already created speaks well for the future of this proposition.

Charlie Chaplin is putting the finishing touches on his latest comedy for First National release. The production will be released as a special. The release title has not been made known as yet.

B. P. Schulberg expects to complete the filming of "The Lonely Road," Katherine MacDonald's latest starring vehicle for First National release, next week. Victor Schertzinger is directing.

Finishing the feminine lead with Buster Keaton in his latest comedy, Phyllis Haver will return to the Sennett Studio, where Director F. Richard Jones is making preparations for her first starring vehicle under the Sennett banner.

Myron Selznick has assigned Howard P. Bertherton to the task of cutting "One Week of Love" the first of the Selznick all-star productions, which is being directed by George Archainbaud with Conway Tearle, and Elaine Hammerstein in the leading roles.

Preparations for the filming of "Brass" have been completed at the Warner Brothers' West Coast studios and the story will go before the camera this week. Monte M. Katterjohn has prepared the scenario.

Frances Marion, well-known scenarist, is writing the script for "The Life of Abraham Lincoln," soon to be pictured by the Rockett-Lincoln Film Company.

Miss Marion will find ready to hand the fruits of nearly a year's research by Dr. Gilbert Ellis Baily of the University of Southern California and Ray R. Rockett, in preparation of which more than 14,000 books and documents were examined.

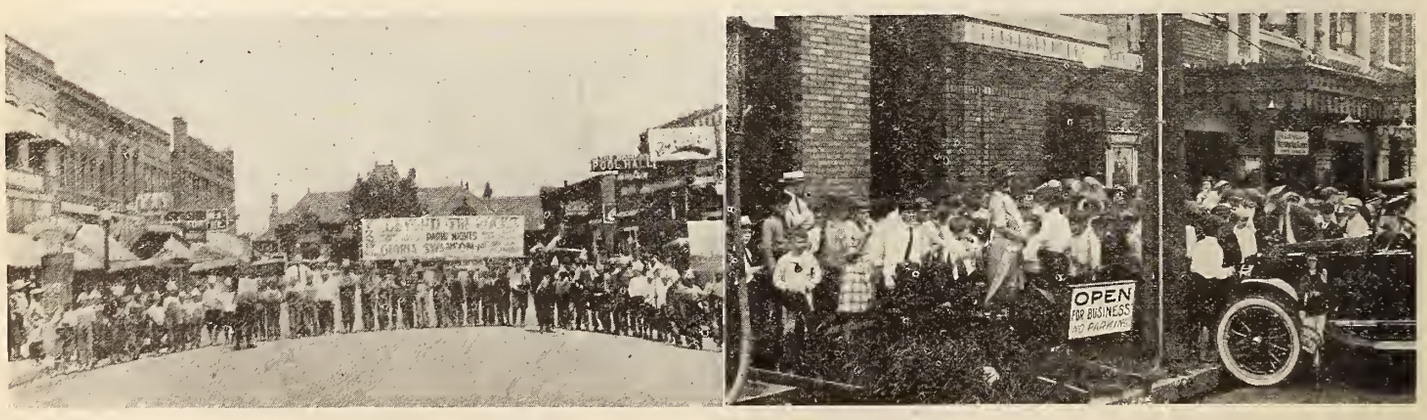
Raymond Hatton, Lila Lee and George Fawcett, patronizing the coffee pot between scenes—very warm on the island off the California shore where they were on location for "Ebb Tide," the new George Melford Paramount picture from the story by Robert Louis Stevenson and Lloyd Osbourne, featuring Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery and Jacqueline Logan.

Organizing an Army of Press Agents

When a crowd is desired there seems no surer way than to stage something of interest to the kids. As illustrated above there is hearty response to children's matinees, bundle parties and the like. The photo of the Kinema, Los Angeles, was taken before the performance of First National's "Trouble." The Walnut Street Theatre, Cincinnati, gave a matinee at which bundles of old clothes were good for admission to see "Trouble;" and the Coliseum, Seattle, had a youngster do its ballyhoo with great success.

A guest of the Walnut Street Theatre, Cincinnati, at an orphan's free matinee for the showing of First National's "Trouble." He was photographed and written up in the newspapers.

George B. Hendrickson stirred things up for his Liberty Theatre, Darlington, S. C., with a "little booster week" during which he gave free tickets to children coming to performances of United Artists' "Orphans of the Storm" in costume.



The Strand, Nampa, Iowa, announced that youngsters who would join a parade to march about town with banners announcing Paramount's "Beyond the Rocks" would be admitted free. The photo shows the response. At the left is a view outside the Empire, Montgomery, Ala., before a performance of "The Bachelor Daddy" for children from two orphan homes. The children were the guests of the Montgomery Civitan Club. A local ice cream dealer distributed cones free.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

Manager Verne E. Johnson put himself in the prize winning class in the Universal "Robinson Crusoe" contest with the lobby he arranged for the Jefferson Theatre, St. Augustine, Fla. Johnson produced a remarkably attractive setting for the front and the lobby of his theatre using Spanish moss, stuffed animals, Spanish bayonet and Palmetto leaves in the display. The curbing was concealed with Palmetto leaves and on the walk and inside the lobby sand was spread. The boxoffice was covered with leaves and served as a hut before which a boy representing Crusoe was seated on the famed treasure chest.

Exploitorials

IN Idana, Kas., there is a motion picture house owned and operated by the farmers. It was started as a community movement with the issue of fifty shares of stock at $10 and the first year a $5 dividend was declared. Admissions are 10 and 20 cents for the two evening performances each week, and a reserve fund permits performances throughout the winter, when receipts do not always cover expenses. Which illustrates two well established facts: The substantial quality of the popular appeal of pictures and the ability of people to get what they really want. The town is not large enough to warrant a commercial theatre, but Idana wanted pictures and it got them.

HE started out with the initials H. S. but at some stage of his career somebody suggested an improvement and his monicker became "Jack." And now Mr. Fuld, who specializes in boosting pictures, makes advertising capital out of his name gift by using a business card which reads "Get Jack For Your Boxoffice," the "Jack" being spelled out in tricky fashion with horns of plenty.

DISTANCE is the merest of circumstances to fame, so the jump from Los Angeles to New York was nothing at all for the reputation of "Grandma's Boy." Harold Lloyd arrived at the Strand in his new comedy to find Broadway all set for him, and audiences were ready to laugh the moment the leader of the film flashed on the screen.

IT was an immensely successful stunt but apparently that doesn't give it immunity from criticism. So improvements have been suggested. The theory has been advanced that the Count of Monte Cristo might have been eminently more up to date had he concealed coal instead of currency in 44th Street. Perhaps this idea will be concurred in by a certain aspirant to the elect circle comprising the Upper House—he who in all the fervor and earnest of a pre-primary speech thrilled his audience with the startling information that "the coal matter is a burning question."

HOW old is an old-timer, anyway. In the exhibition field, so far as we know, the chief of the tribe is Bert Martin of Castle Gate, Utah. Martin has been an exhibitor since October, 1899, and is still at it, with four shows in as many coal camps. During that stretch of time he has been inactive only one year, from May, 1921, to May, 1922. He has been in the show business since 1875 and during that time at his Eden Musee, St. Joe, Mo., launched on their careers many people who were destined to win fame later. Among these was Arthur Pryor, who made his appearance under the management of Martin in 1890. Bert celebrated his 63rd birthday a month or so ago and says he is good for as many more. Here's hoping he's right. But meantime who's going to challenge Bert for the Old Timer deanship?

UNIVERSAL'S "Robinson Crusoe" exploitation contest has been completed, and if everything is as it should be, has been completely satisfactory. "Robinson Crusoe" certainly profited and so too did many exhibitors who were induced by the competition to try their previously untried resources as exploiteers.

NOBLESVILLE, Ind., responds nicely to the exploitation stunts of Manager C. E. McConaughy, of the Opera House and Olympic Theatres, which are now included in the F. J. Rembusch Circuit. McConaughy went to Noblesville recently and after four weeks in the town found that patrons were very appreciative of good entertainment, which they are now getting. A short time back, when the weather was so hot that everybody had concluded to pass up shows or anything else with an indoor environment, McConaughy rushed out several bundles of the Noblesville Daily Ledger with a red print across announcing "Rent Free!" at the Opera House tonight only. "It was one of the hottest days in months or even years but just the same there was a line-up from 6:45 until 10 P. M.," says C. E.

TOM KENNEDY.

Raffles Stunt Used In Indianapolis

Circle Theatre Ties Up With Newspaper for Big Exploitation on "The Masquerader"

Ever since "The Masquerader" has been released by First National, theatre managers have waited for some daring exhibitor who would be able to put across the old Raffles stunt so commonly suggested in connection with the picture.

The N. Y. *World* used to run it years ago as a regular feature but conditions have changed since then. Even the *World* has been obliged to discontinue it tor the past decade. Traffic has become more congested and police departments have taken umbrage at any scheme which tends to increase their trouble.

In several places it has been started since "The Masquerader" was run but because of difficulties that arose it has never been consummated. The exhibitor who finally managed to straighten out all the kinks and who deserves the post at St. James' Court for his diplomacy in dealing with the various civic departments who might have a word to say in regard to his plan, is Ralph Lieber, manager of the Circle Theatre, Indianapolis, Ind.

In conjunction with the *Indianapolis Times* the Circle Theatre engaged a man to roam around the streets as "The Masquerader from the Times." The individual addressing him by this title was entitled to the reward. The masquerader was at liberty for eight days before he was finally captured by a woman. In the meantime the reward has been raised from $50 to $100 as day after day passed during which the masquerader walked through holiday, baseball and fair crowds without being recognized.

Every day the *Times* carried a front page article, with a photograph of the masquerader that showed his clothing and stature but not the features of his face.

The articles were written ostensibly by the Masquerader himself and contained stories as to how he overheard girls describing him and what they would do with the reward if they caught him. Another article described how he escaped from two boys who were on the lookout for him with pink editions of the *Times* in their hands.

The crowning story of the chase was that of the man's capture. In a crowd of 500 people who thronged around a broken down truck, he was identified by an observing woman who really needed the money. She was a mother and the wife of an ex-service man who had just returned home after a long siege in the hospital. Alone the woman had supported the household and the windfall of one hundred simoleons was like manna from the ground.

The story, with a photograph of the check and its winner rounded up an exploitation campaign that was perfect in conception and execution.

Koehler Exploits "Nanook"

Joe Koehler, Manager of the America Theatre, Colorado Springs, and official of the Thompkins Theatre Company, has joined the ranks of showmen who have realized big results on extra exploitation efforts for "Nanook of the North." Mr. Koehler in a letter to Pathe, writes that the picture received the most favorable comment and described his campaign.

The America's lobby was decorated with cotton and the box-office was decorated as an Eskimo igloo. In addition to this, Manager Koehler obtained curios and properties to attract attention.

"First we had different paintings made by our own artist and placed them in frames in front of the theatre. The box-office was covered with rabbit wire and cotton, tied with fine white iron wire. A sled was built of white pine on which we placed a large Polar bear. We were also fortunate in being able to get a little baby Polar bear. A real arctic bird was also secured. Local furriers furnished us choice furs for further decoration. This lobby cost us about $25.00 and more than paid for itself at the first matinee.

"The picture proved a wonderful one to work on and the beauty of the whole thing was that it lived up to all expectations. In our humble opinion, no exhibitor should try to put this picture over in the usual manner."

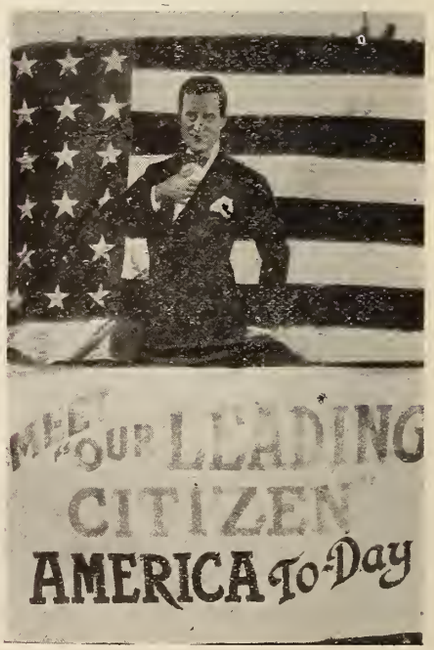
New "Grandma's Boy" Song Tied Up With Lloyd Film

The publication of a song inspired by the new Harold Lloyd comedy "Grandma's Boy" and issued under that title is being hailed as a welcome addition to the exploitation aids of the picture.

The song, which is set to fox trot time. is by Herb Crooker, Jean Havez and Pete Wendling. It was the musical number which served Joseph Plunkett, Managing

Director of the Strand, as the basis of his prologue to the presentation of "Grandma's Boy" on Broadway.

Exploitation campaigns used in connection with previous productions give evidence of the effectiveness often resulting from tieups made possible by songs written around a feature play. For that reason plans are already under way for co-operative campaigns in many parts of the country. The publishers, Stark & Cowan, New York, announce that "Grandma's Boy" is soon to be issued on phonograph and player-piano rolls.



Cutout against a background of the flag used on the rear of a touring car as the ballyhoo for Paramount's "Our Leading Citizen" by the America Theatre, Sterling, Colo.

"The Storm" As Campaign Inspiration

Adaptability of Universal Production to Exploitation Stunts Resulting in Many Extraordinary Advertising Campaigns

The upper photos show the lobby used by the Branford Theatre for Universal's "The Storm." A cabin was constructed around the ticket office and the rear of the lobby draped with a backdrop to reproduce the setting of the main action of the play. At the lower left is the telephone cutout used at Keith's Hamilton Theatre, New York, with the caption "call off your appointments. The Storm is coming." Right, the frontal display for "The Storm" at the B. S. Moss Broadway, New York.

Speaking of the notably successful campaign staged by the Branford Theatre, Newark, N. J., for the run of "The Storm," Manager D. J. Shepherd voiced the conviction long and firmly established among the progressive showmen of the country when he said: "There is only one way to sell your entertainment and that is to let the public know you have it, and it is a proven fact, at least to me, that the bigger you go after things, the better the returns."

Since that is the general attitude there is little doubt of the willingness of showmen to exploit. But it is not always so simple to go after things in a big way because exploitation campaigns require imagination and imagination does not always respond to the will of the showman—a fact that would seem to be conclusively illustrated by the number of really fine pictures that are permitted to go along with campaigns of merely passing notice while others are consistently boosted in a big way. The Will to Exploit plus material that lends itself readily to exploitation, therefore, seems to be the answer to the question which naturally suggests itself when one observes a certain theatre recording a sensational campaign for one picture and letting another string along with nothing more than the routine advertising efforts.

It is the actual accomplishments of showmen themselves in exploiting "The Storm" which point out the adaptability to exploitation of the Universal production. In short, the three salient advertising features of "The Storm" are rich in exploitable material, these three are title, story and story locale.

The picture has had many unusual campaigns to date and new ideas are constantly developing. The "which man" essay contest used in New York in a tie-up with the *Evening Mail* has been repeated in several parts of the country with great success. Edward Hyman's stunt in having the prediction of the arrival of "The Storm" broadcasted from a Brooklyn station, is another angle that has been used in various ways by other theatres.

The exploitation employed for the run of the picture at the Branford in Newark included an elaborate lobby display reproducing the cabin in the North. Also for the first time in its career the Branford used a full-page newspaper ad. For the matter of that this ad was the first full-page ever used in Newark by a motion picture theatre.

At Keith's Hamilton Theatre a rather novel use was made of "The Storm Is Coming" line. A large telephone cutout was displayed in the lobby with the caption "Call Off Your Appointments The Storm Is Coming." In Seattle the play was widely exploited with teaser ads, lobby decoration, wholesale billboarding and there was included a stunt that worked out most successfully in which a department store co-operated with a window display in which living models showed a complete line of sports costumes suitable for Nannette or any other woman seeking the proper dress for out-of-door wear.

New Appointments

Claud Saunders, Director of Exploitation for Famous Players-Lasky Corp., announces the appointment of Russell B. Moon, D. H. Finke, and Harry C. Eagles to the Paramount exploitation staff.

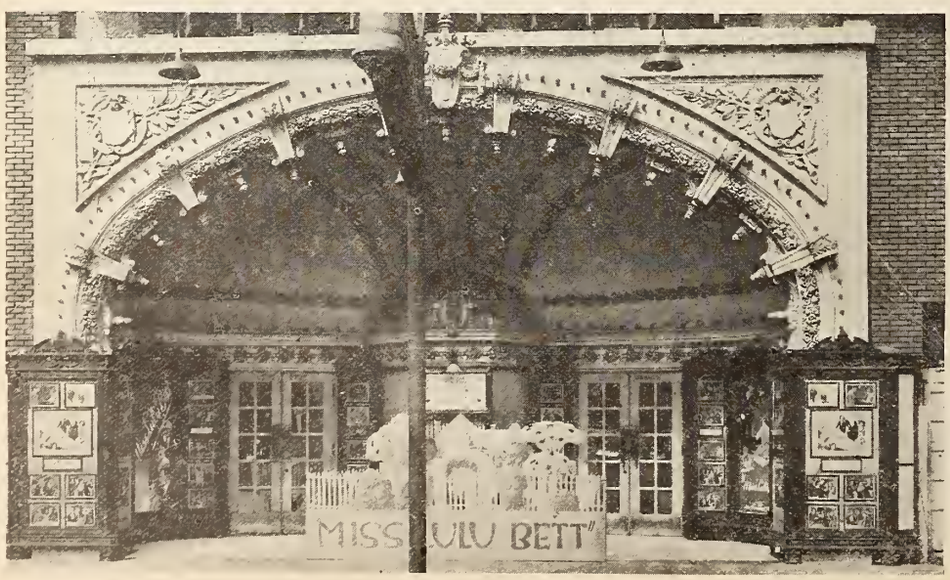
Moon was former publicity director for the Navy Recruiting Office, and has been assigned to the New Haven territory, succeeding Fred E. Walters, who has been transfered to Indianapolis.

Finke, a former up-state New York exhibitor, has been sent to Albany, Eagles was formerly accessories manager of the Paramount exchange at Seattle, and has been given charge of the exploitation in both the Portland, Ore., and Seattle exchange districts.

For a display on First National's "A Small Town Idol" Manager Harry O'Donnell of the Maple Leaf Theatre, Toronto, used a 3-sheet, a 24-sheet and one set of photographs. The 24-sheet was split and showed the grand stand on one side and on the other Turpin and the other turf heroes coming down the stretch. The box office was fixed up to represent a track ticket booth and a board prominently displayed showed the entries and odds. To complete the picture a cutout of Phylis Haver in tights was captioned "The Favorite."

The idea which got Manager Cowles of the Rex Theatre, Spartanburg, S. C., this display was an offer of photographs of their favorite star to all those who sent in an article on "Why I like Paramount pictures best." The drug store which gave its window over to the stunt was more than pleased with the results produced from the display and are ready to co-operate again.

Manager Harry Gould of the Hippodrome, Fort Worth, Texas, took his idea for this display for Paramount's "Miss Lulu Betts" from the press book and was perfectly satisfied with it because it proved effective and inexpensive. His campaign for the picture was based on the success of the novel, which he stressed in all advertising.



Family Night a Hit

F. L. Koppelberger, general manager of the La Crosse Theatre, La Crosse, Wis., and his general press agent, Bill Freiss evolved a plan that boosted bus ness during the dull season with the result that the La Crosse is showing splendid returns. It started with the run of "My Boy" and has continued with increasing gains.

The idea was nothing more or less than Family night. Special admission of 55 cents at the Rivoli and 28 cents at the Majestic, including war tax, were in order for the entire family, including father, mother and the children. The idea was extensively advertised.

On the second week of the plan a gentleman and lady presented themselves at the box office having in tow what Manager Koppelberger declared looked like a Sunday School picnic. It was father, mother and eleven children and they all got in for 55 cents. The theatre lost money on this demonstration of the Rooseveltian anti-"race suicide idea," but the family consented to be photographed for advertising and exploitation purposes.

The whole idea built up bus'ness at the Majestic and Rivoli so solidly that it was one of the best paying stunts ever put on in La Crosse.

New Life in Old Line

Exploitation which emphasized the moral appeal of "Turn to the Right," was accomplished with a street parade in connection with the showing at the Strand Theatre in Schenectady, New York.

The stunt consisted in a parade through the streets of two masked men, one dressed in rags and the other in a well-fitting dress suit and silk hat. Across the chest of the ragged man was a sign reading "Before I dec ded to *Turn to the Right*," Strand, now playing. The other man displayed a similar sign with the "before" changed to "after."

Neat Advance Work

Calgary, Alta.—John Hazza, Manager of the Capitol, has already begun an advance campaign on "The Old Homestead," which promises a great deal of publicity and a lobby display of unusual local interest.

He has bid for the activities of both local amateur artists and photographers. A cash prize is offered for the best drawing in water colors, oils, or chiaroscure of an old homestead. Another prize is offered for the best photographic study. Other contestants presenting acceptable work will receive tickets.

Reward Offered

Scare teasers offered a novel angle for the showing of "Hurricane's Gal" at the Des Moines Theatre, Des Moines, Ia. Manager A. G. Stolte has a high class patronage and the idea of such a campaign was debated pro and con before it was finally accepted.

Hand bills were given out reading:

"$1000 *REWARD*

For Information Leading to the Arrest and Conviction of Pearl Smugglers Sailing with HURRICANE'S GAL on the Steamship Tahiti Bell. For further Details apply THE DES MOINES THEATRE."

It was the first time this kind of exploitation had been put out by the Des Moines Theatre and was favorably received by the public.

When the Count of "Monte Cristo" gave away his "gold" to the treasure-seeking mobs on Broadway, N. Y., during the indefinite run of "Monte Cristo," the Fox super-special, at the Forty-Fourth Street Theatre, police reserves were necessary to prevent the congestion.

Niagara Falls Cheers Hope Hampton

Personal Appearance of Star at Opening of Strand Theatre Widely Exploited

Hope Hampton received the biggest ovation of her career when she went to Niagara Falls for the opening of the new 2,200 seat Strand Theatre. The occasion marked the first public showing of her new First National attraction "The Light in the Dark" and was accompanied by an intensive exploitation campaign that inundated the city by Whirlpool Rapids with a flood of motion picture information and publicity for First National, the new theatre and "The Light in the Dark."

When the star descended from her Pullman she was greeted by the entire town, headed by a delegation of 40 newsboys who carried placards tacked on sticks "Welcome Hope Hampton." A similar message was contained on the 60 foot banner, which, with the special endorsement of the city manager, was strung across the main street. The words of welcome were also stenciled on all prominent intersections.

When Miss Hampton arrived she was escorted around the city in an automobile with trade paper representatives and went on a shopping tour. Due to the fact that it was a Saturday afternoon only one dry goods store was open but the aisles of the store were jammed with voluntary escorts who accompanied the star on her trip. Motion pictures were made of her progress through the city and at one point the congestion became so great that the cars had to be stopped while Miss Hampton was presented with a bottle of perfume by the newsboys in appreciation of her appearance and the kiss she bestowed on the urchins.

The exploitation campaign covered tie ups with confectionery stores, which specialized in a "Light in the Dark" sundae. A public ceremony was made of photographing Miss Hampton along side the organ that was installed by Marr and Colton at the new theatre.

The Nash agency co-operated in supplying the cars as part of the exploitation and received ample advertising in return.

As the result of an arrangement with the Niagara Falls Gazette the special section devoted to the Strand Theatre, Hope Hampton and "The Light in the Dark" carried a coupon to be clipped. Upon being sent in to the Gazette the writer received a colored photograph of Hope Hampton and "The Light in the Dark" building business for the paper and gave the theatre a valuable mailing list to start off with.

The donation of a cup to the Los Angeles Trap Shooters Association by Dorothy Phillips was the signal for the management of the Kinema to arrange this dispay in the window of a sporting goods store to exploit the theatre's showing of First National's "Hurricane's Gal." Full advantage was taken of the publicity possibilities offered when the star presented the cup to the officials of the association.

Chaplin Imitators Stars Of Big "Pay Day" Campaign

For a ballyhoo for Chaplin's "Pay Day," Ernest G. Stellings, Manager of the Grand Theatre, Wilmington, N. C., placed a want ad in the paper for twenty-five boys to appear at the Grand dressed as imitators of Chaplin.

Stellings placed these boys in line with each boy carrying a card with a letter spelling "Charlie Chaplin in Pay Day" at the Grand Monday, Tuesday and Wednesday." These boys covered the city with their parade.

In addition to this Stellings also had five thousand large hand-bills distributed by twenty boys in Chaplin costume on every porch in town and also distributed three thousand pay envelopes, twelve hundred of these going into the offices of the Coastline Railroad the day that the employes were paid.

Stellings also had two cutouts of Chaplin in his lobby in advance of the showing and used the cards carried by the boys in the parade as a banner for his lobby. The cards having been painted by Stellings himself the exploitation for this picture was very little, the handbills costing about ten dollars was practically the only expense as the boys worked for passes to the theatre.

"Pharoah" in Florida

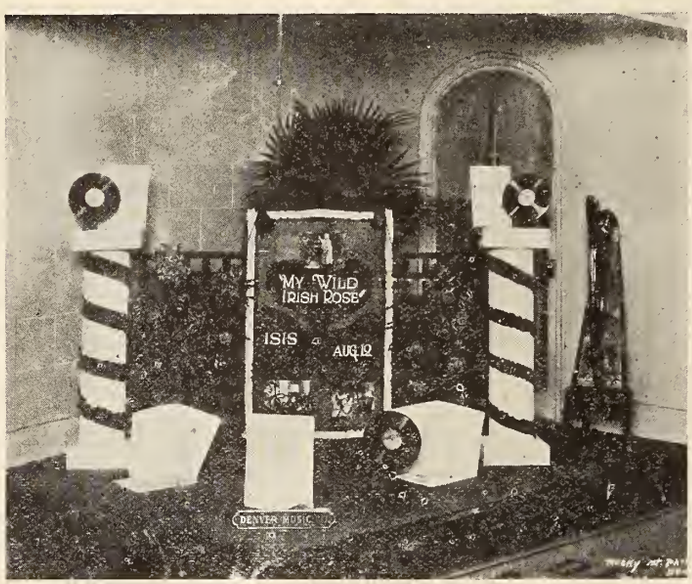
Jacksonville, . Fla.—Manager Guy Kenimer, of the Arcade, contrived an Egyptian lobby for Paramount's "The Loves of Pharoah."

The front was dressed to represent a big archway with Egyptian figures covering the front. Under it, looking into the theatre, was a large reproduction of the treasure house.

Mr. Kenimer worked a newspaper essay contest which forced the participants to see the picture first. "What Were The Loves of Pharoah?" was the topic. This is not an easy subject as superficially it seems that Pharoah had only one love—the slave girl. But, giving it a little thought, one perceived a second one: Pharoah's undying love for himself. The volume of interest cost only $15 in passes.

Mr. Kenimer placed an extra quantity of ones, threes, sixes, and twenty-four sheets all over the city. The rotogravure sections furnished by Paramount were given a direct-by-mail distribution.

Manager J. Goldhar of the Duchess Theatre, Toronto, is a newcomer to the ranks of theatre management but as his display for First National's "Smilin' Through" here reproduced shows, he is keenly alive to the methods of directing attention to his show. The beaverboard arches over the entrance had a border of foliage. A painted drop served as a background for the cutout of Norma Talmadge which was dressed in white cotton, with a bridal veil and small pink artificial roses.



In the campaign for Vitagraph's "My Wild Irish Rose" the Isis Theatre, Denver, featured tieups based on the song of that title and in addition to radio broadcasting of the number succeeded in obtaining many window displays. The photo shows the window of the Denver Music Co., showed copies of the song, phonograph records and a one sheet announcing the showing of the picture at the Isis.

The Princess-Rialto decorated automobiles, which stayed on the streets of Denver for two full weeks, making a house-to-house delivery of booklets advertising the coming season's Paramount attractions. The fleet was made up of touring cars dolled-up in bunting and pennants which carried the names of the various screen stars booked for future appearances at the theatre.

"Crossroads" Campaign

Several interesting exploitation angles on First National's "The Crossroads of New York" were revealed during the picture's run at the Cozy Theatre, Topeka, Kan. For a street ballyhoo a suggestion from the picture was used; the sidewalk artist who wanted a job "At the Crossroads of New York with a Uniform." He paraded the thoroughfares for several days with his odd make up and telescope; and on the day the picture opened appeared before the theatre in white wings, with a broom as a street cleaner and the sign: "I got my job at the Crossroads of New York. See How I Did It at the Cozy Theatre."

The crossroads sign was made up in large quantities at a comparatively small expense and still strong enough for outdoor use to withstand the wind. This was done by using twelve inch standards made of one-inch square moulding and a bracket made of 10-ply mat boards. Several dozen of these were placed around the residential and business sections.

Another interesting angle was the window display arranged by Peletier Dry Goods Co. This featured a display of ladies' apparel at "The Crossroads of New York," the models being arranged as if they were crossing the street intersection, everything being as near to life size as the limited 18-foot front window would allow. The models and styles were labelled as coming directly from "The Crossroads of New York" offering a further tie up. The campaign was one of the most successful every staged in Topeka.

Appeals to Radio Fans

A specially-made film dealing entirely with radio and radio receiving sets was booked by J. M. Edgar Hart for the Palace Theatre in El Paso and played in conjunction with "The Law and the Woman."

He got the El Paso Radio Club back of him and had the local authorities designate the week as Radio Week. The Club supplied a radio outfit where concerts could be received. The display was tied up with the Betty Compson picture by using cutouts of the star about the lobby and having one cutout so placed that she seemed to be seated at the receiving board.

Radio dances, radio luncheons and in fact all manner of radio affairs gave the week a wonderful momentum. Manager Hart didn't overlook a bet in tying up the theatre with each of these events with the result that the Palace had an exceptionally fine business for the run of the picture.

Tin Can Tickets

Old tin cans were legal tender at the Liberty Theatre at Electra, Texas, August 20, and they came at a rate that was surprising.

It was a part of the plan of Manager H. D. Morgan of the Liberty to aid Mayor William Calvert. A receptacle was made of twelve-inch boards about ten feet long, and placed just in front of the curbing at the Liberty. There was a big placard bearing the sign, "Boys—Bring 20 cans and get a free ticket to 'Molly O.'"

The cans started coming in early, and they continued all day long. It seemed surprising that so many old cans could be found in one community. At any rate, it is reasonably sure there is a considerable depletion of cans in back yards and alleys.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"A LITTLE CHILD SHALL LEAD THEM"
(Fox)

Tremont Temple, Boston, Mass.—Admission, matinee, 35 and 55 cents; evening, 35, 55, 85 cents and $1.10. Bids fair to equal the record of "Over the Hill" in this city.

Exploitation.—Excellent publicity; special feature advertisements in all papers; billboards, subway and elevated posters, window cards, and lobby display.

Daily Press Comment.—"Do not think you are going to sigh and sob all through the picture. You will get many laughs and see some of the finest child acting you have ever seen."—"Traveler."

"THE ANGEL OF CROOKED STREET"
(Vitagraph)

Majestic, Dallas, Texas.—Admission, matinee, 35 cents; night, 55 cents. Full houses through week.

Short Subjects.—Texas Guinan and five other vaudeville acts.

Daily Press Comment.—"The feature picture introduces Alice Calhoun, the prize beauty of the Vitagraph organization, in an unusual crook play with an element of wholesome humor injected in the right proportion."—"Dallas Journal."

"A FOOL THERE WAS"
(Fox)

Capital, Philadelphia, Pa.—Admission 22 cents. Satisfactory business all week.

Exploitation.—Newspaper space, and lobby cutouts.

Short Subjects.—"Torchy's Feud" (comedy), and Kinograms.

"THE BONDED WOMAN"
(Paramount)

Missouri, St. Louis, Mo.—Admission, 30 and 50 cents. Splendid business all week.

Exploitation.—Billboard, window cards and usual newspaper advertisements.

Short Subjects.—Missouri News, Organ solo, "Georgette" Musical Revue, Browns-Yankee ball game and "The Reporter," a comedy.

Daily Press Comments.—"The story contains every element of romance, suspense, heart interest and adventure that is required for the making of a successful screen play."—"Star." "'The Bonded Woman' is pre-eminently a motion picture attraction of the finest grade."—"Globe Democrat."

State, Cleveland, Ohio.—Admissions, 35-60 cents. Just fair business.

Exploitation.—Usual amount of space in the newspapers.

Short Subjects.—"A Penny Reward," International News Events and "Topics of the Day."

Press Comment.—"The story in parts lacks logic."—"News." "To this reviewer the picture seems better than the average 'sea tale.'"—"Press." "The action of the story is slow at the outset but in the middle it draws considerable interest only to do an improbable ending."—"Plain Dealer."

Garden, Milwaukee, Wis.—Admission, 35-50 cents. Capacity business at matinee and evening performances.

Short Subjects.—Educational news reels and Fox news reels.

Daily Press Comment.—"It's a real sea picture, with storms, shipwrecks, parrots and cursing sailors."—"Journal."

"BACK PAY"
(Paramount)

Savoy, Wilkes Barre, Pa.—Good business.

Exploitation.—Special readers in newspapers, showing of stills all across front and in lobby, big newspaper space.

Short Subjects.—Comedy, "A Small Town Hero," Movie Chats and News Reels.

"THE BEAUTIFUL LIAR"
(First National)

Karlton, Philadelphia, Pa.—Admission, 50 cents. Good business.

Exploitation.—Big newspaper display, and extensive window card campaign.

Short Subjects.—Famous Paintings series, "Hope"; Pathe News and "Mooseback in the Mirmache" (scenic).

Daily Press Comment.—"The attempt to amuse becomes too obvious in the titles."—"Inquirer."

"BLOOD AND SAND"
(Paramount)

Grauman's Rialto, Los Angeles.—Admission, 35-55 cents. The picture is in the third week and pulling very good business.

Short Subjects.—Pathe News and Weekly, Film Novelty, Urban Movie Chats.

Liberty Theatre, Portland, Ore.—Admission, 25-35 cents. Crowded houses all week.

Exploitation.—Big advance notices in the papers, cards in the store windows, usual billboards, additional newspaper space, fine lobby display, big electric sign over marquee with star's name.

Daily Press Comment.—"Stagey but interesting."—"Daily Journal. "Movie fans who admire this actor will not be disappointed in this production."—"Portland Telegram."

Short Subjects. — News (Universal), "Felix Saves the Day," comedy; general features.

Stillman, Cleveland.—Admissions 40-60 cents. Drew to excellent business despite hot weather. Matinee and nights business showed 'a line at the box office.'

No advance exploitation.—Street car cards, lobby decorations in red and yellow.

Press Comment.—" 'Blood and Sand' is an excellent love story—one that builds well and is pictured finely."—"News." "It is not the greatest picture that was ever made but it's great—line forms at the right."—"Plain Dealer." "Valentino as bull fighter gives realism to role."—"Press."

Loew's State, Boston, Mass.—Admissions 25c bottom afternoon to 60c top evening. Sold out most of the week with hundreds turned away at all performances on Labor Day.

Exploitation.—Special display ads., billboards ,window cards and posters covering the entire city. Special lobby display advance week and during run, and advance flashes on screen. Excellent publicity.

Short Subjects.—New comedy, Loew's Local News Reel and Pathe Weekly News.

Daily Press Comment.—"Paramount, with admirable daring, has kept the screen version of Ibanez's novel a tragedy."—"Advertiser." "When the 'Walter Camps' of filmdom publish their all American lists of photoplays for the year 1922 it is a safe bet that 'Blood and Sand' will top the majority of them."—"Traveler."

Loew's Orpheum, Boston, Mass.—Admissions, 25 cents morning bottom to 60c top evenings. The greatest box office picture that we have had in a long time. Great houses all week. Audiences crazy over the star.

Short Subjects.—Buster Keaton Comedy, "The Blacksmith." Loew's Local News Reel, Pathe News Weekly.

Daily Press Comment.—See the State Theatre report.

"BORDERLAND"
(Paramount)

Wells, Norfolk, Va.—Admission, 25-35 cents. Three days to very good business.

Short Subjects.—Fox News, Starland Screen Review.

Old Mill, Dallas, Texas.—Admission 10-15-25 matinee, 15-25-40 cents evening. Attendance a little better than average, four days.

Short Subjects.—"Striking Models" (Educational Comedy), Fox News.

What They Give the Public

STRAND THEATRE
Brooklyn, N. Y.
Week September 10

1. Symphony Pathetique (Tschaikowsky)
2. Novelty—Scene Orientale (a) Song of India (Rimsky-Korsakow) tenor, baritone, soprano; (b) Chant Hindou (Bemberg) soprano; (c) Dance Orientale (ballet); (d)Song of India (Rimsky-Korsakow)
3. Novelty Film—*Our Third Anniversary*
4. Review
5. Vocal—Tenor, Ponchelli's Aria from Gioconda
6. Dance
7. Feature—*Grandma's Boy* (Pathe)
8. Instrumental—Cellist, Second Movement from Concert in A Minor (Gloterman)
9. Short Subject—Western stuff, Sport Pictorial by Grantland Rice
10. Solo—Dethier's Albumleaf
11. Next Week—*Slim Shoulders* (Hodkinson)

STANLEY THEATRE
Philadelphia, Pa.
Week August 28

1. Organ Number—Selections from Debutante (Herbert) (b) Canzonetta (D'Ambrosi)
2. Topical Review (World Weeklies)
3. Vocal Number—Soprano—(a) Oh Dry those Tears (Del Riego (b) Kiss Me Again (Herbert)
4. Scenic
5. Overture—The Bat (Strauss)
6. Feature—*Nice People* (Paramount)
7. Comedy
8. Organ Number—Selections from Debutante (Herbert)

LYRIC SKYDROME
St. Louis, Mo.
Week August 26
FIRST HALF

1. Overture
2. News and Views
3. The Cardinals
4. Feature—*Nice People* (Paramount)
5. Comedy—*Funfest* (Educational)

SECOND HALF

1. Overture
2. News and Views
3. Scenic
4. Feature—*The Infidel* (First National)
5. Comedy—*Funfest* (Educational)

MISSOURI THEATRE
St. Louis, Mo.
Week August 26

1. The Missouri News
2. Organ Solo—Georgette
3. Presentation Unique
4. Musical Revue—Divertissement—(a) Will o' the Wisp from Naughty Mariette; (b) Old Fashioned Girl from Bombo
5. Feature—Betty Compson in *The Bonded Woman* (Paramount)

CALIFORNIA THEATRE
Los Angeles, Calif.
Week August 20

1. Musical Numbers—(a) Americana (Thurban) (b) Prince of Pilsen (Luders) (c) In the Clock Store (Orth)
2. Feature—*The Kingdom Within*
3. Comedy—*Please Remit*
4. Topical Review (News Weeklies)
5. Topics of the Day (Literary Digest)

Daily Press Comment.—"The supernatural has been cleverly used to enhance the dramatic effect."—"Dallas News."

"CAUGHT BLUFFING"

(Universal)

Loew's State, Boston, Mass.—Admission, 25 cents bottom afternoon to 60 cents top evenings. Coupled with "Her Gilded Cage," it completed the best audience program in weeks.

Exploitation.—Special display ads for Sunday, window cards in full colors, billboard, subway and elevated station posters, advance lobby. Advance flashes on screen.

Short Subjects.—Late comedy, Loew's Local News Reel, Pathe News Weekly.

Daily Press Comment.—"Another masterpiece. Unusually interesting."—"American."

"A CONNECTICUT YANKEE"

(Fox)

Rialto, Des Moines, Ia.—Picture proved an exceptionally strong puller and advertised itself well by word of mouth travel.

Exploitation.—Newspapers and lobby.

"COME ON OVER"

(Goldwyn)

Imperial, Charlotte, N. C.—Admission, 10-30 cents. Very good business without any special exploitation; three days.

Short Subjects.—"Topics of the Day" (Pathe), International News (Universal).

"THE CRADLE BUSTER"

(Tuttle-Waller)

Majestic, Dallas, Texas.—Admission, 10, 35 and 55 cents, matinee, 25, 55 and 75 cents evening. Large patronage all week.

Short Subjects.—Majestic News and five acts of vaudeville.

Exploitation.—Confined to newspaper and poster lines.

Daily Press Comments.—"The story is a clever one and is well acted, even down to the minor characters."—"Dallas News." "The picture is intensely interesting."—"Dallas Journal."

"THE CROSSROADS OF NEW YORK"

(Universal)

Liberty, New Orleans, La.—Admission, 55 cents. Business good.

Short Subjects.—"A Case of Identity" (detective film), Liberty Kinema News.

Exploitation. — Newspaper advertising, billboards and lobby display.

Butterfly, Milwaukee, Wis.—Admission 25-40 cents. Fine business at all performances.

Exploitation.—Lobby display, extensive daily and Sunday advertising, street car signs, billboard advertising.

Short Subjects.—Selznick news reels, Hy Mayer's Drawings.

Daily Press Comment. — "Some fine specimens of pure, unadulterated fun have resulted from the recent fad for burlesquing melodrama."—"Sentinel."

"DON'T SHOOT"

(Universal)

Superba Theatre, Los Angeles.—Admission 25-35, 35-45 cents. The feature went over very good.

Short Subjects—International News, Solo Century Comedy.

Press Comments.—"Herbert Rawilson wins new honors for himself."—"Herald." "The Star begins to show signs of hitherto unsuspected ability to act."—"Times." "The happy spontaneousness that made "Come Through," a joyful bit of crook hokum was not called up in 'Don't Shoot.'—"Record."

"FORGET-ME-NOT"

(Metro)

Merrill, Milwaukee, Wis.—Admission 25 cents. Capacity business entire week at both matinee and evening performances.

Exploitation.—Extensive newspaper advertising, lobby display, street car, billboard.

Short Subjects.—Universal news reel and Goldwyn Sport news.

Daily Press Comments.—"If you want to see a picture that's genuine, see 'Forget-Me-Not.'"—"Wisconsin News." "The director passes up no chances to vibrate a heart string or draw a tear."—"Journal."

What They Give the Public

BRANFORD THEATRE
Newark, N. J.
Week September 2

1. Branford Review of Events
2. Topics of the Day (Pathe)
3. Organ Solo—Airs of the Allies
4. Vocal Selection, Tenor
5. Comedy—*The Pale Face* (First National)
6. Contralto—The Rosary (Nevin)
7. Feature—*The Valley of Silent Men* (Paramount)
8. Overture—Echoes of the Metropolitan Opera House

MISSION THEATRE
Los Angeles, Calif.
Week August 12

1. Topical Review (Fox News
2. Organ Solo—My Wild Irish Rose (Chauncey Olcott)
3. Comedy—*Homemade Movies* (Mack Sennett)
4. Violin Solo—Selections from (a) Il Trovatore (Verdi) (b) Rosy Posy (Romberg)
5. Feature—*Human Hearts* (Universal Jewel)

KINEMA THEATRE
Los Angeles, Calif.
Week August 27

1. Grand Overture—Novelty Musical and Vocal Numbers
2. Kinema Pictorial News
3. Banjo Duet
4. Scenic Beautiful
5. Topics of the Day
6. Sherwood's Trio
7. Felix Comedy Cartoon
8. Vocal—Review of Old and Popular Melodies
9. Gale Sherwood's Blues
10. Feature—*Kindred of the Dust* (First National)

GRAUMAN'S THEATRE
Los Angeles, Calif.
Week August 20

1. Overture—From Dark until Dawn
2. Movie Chats (Urban)
3. Topical Review (Pathe)
4. Organ Selection—Mary Dear (M. K. Jerome)
5. Music of Song
6. World Visions
7. Prologue to the Feature Photoplay
8. Feature—*The Siren Call* (Paramount)

RIVIERA THEATRE
Chicago, Ill.
Week September 4

1. Overture—Egmont
2. Scenic
3. Vocal Number—Old Fashioned Girl
4. Weekly
5. Digest
6. Specialty—Charles Olcott in a pianologue
7. Feature—*While Satan Sleeps* (Paramount)
8. Comedy—*My Wife's Relations* (First National)

TIVOLI THEATRE
Chicago, Ill.
Week September 4

1. Overture—March of the Toys
2. Organ Solo—Old Fashioned Girl
3. Weekly
4. Vocal Number—Charles Donald singing Three for Jack
5. Specialty—Syncopators
6. Feature—*While Satan Sleeps* (Paramount)
7. Comedy—Buster Keaton *My Wife's Relations* (First National)

CHICAGO THEATRE
Chicago, Ill.
Week September 4

1. Overture—Southern Overture
2. Digest
3. Operatic Number—Fair Scene Martha (Flotow)
4. Weekly
5. Organ Solo—Long, Long Trail
6. Scenic
7. Vocal Number—Childhood Dreams
8. Feature—*Her Gilded Cage* (Paramount)
9. Comedy—*Golf*

THE LINCOLN THEATRE
Troy, N. Y.
Week September 3

1. Overture—Poet and Peasant (Suppe)
2. International Review
3. Sport Pictorial—*Young Amazons*
4. Comedy—*The Blacksmith* (First National)
5. Musical Novelty
6. Feature—*The Masquerader* (First National)
7. Organ Solo—Selections

"GRANDMA'S BOY"

(Associated Exhibitor)

Shea's Hippodrome, Buffalo.—Admission 20-60 cents. Double bill with "Her Gilded Cage." (Paramount). All records went by the board. Doors opened hour earlier each day and even then not everybody who wanted to get in succeeded.

Exploitation.—"Double Bill Extraordinary" flashed in big newspaper displays, electrics in front of the theatre, billboards, window cards and lobby.

Daily Press Comment.—"There will be some who will say that 'Grandma's Boy' is the best comedy film they have ever seen."—"News." "Gloria Swanson is seen at her best in 'Her Gilded Cage.'"—"News."

Park, Boston, Mass.—Admission 20c bottom afternoon to 50c top evening. Good houses all week.

Exploitation.—Posters in all subway and elevated stations, window cards, feature ads in all papers, special lobby display with large stretchers in advance. Framed stills in advance.

Short Subjects. — Fable, International News Reel, comedy.

Daily Press Comments.—"Those who argue that a picture cannot be funny and be clean should see this."—"Telegram." "Lloyd at his best and funniest, which is some."—"Traveler." "If it lasted any longer you would die laughing."—"Telegram."

Alhambra, Milwaukee, Wis.—35-50 cents. Drew excellent business despite three of the hottest days this summer.

Exploitation.—Lobby display, street car signs, window cards and newspaper advertising.

Short subjects.—Educational news reels, Pathe new reels.

Daily Press Comments.—"Proves conclusively that Lloyd is fast getting the range of Chaplin's halo."—"Journal." "For a long, hard, satisfying laugh, 'Grandma's Boy' is recommended."—"Sentinel."

Symphony Theatre, Los Angeles.—Admission, 39-55 cents. Children 10c between 11 and one, under 12 years. In the 15th week and pulling excellent business.

Short Subjects.—Fox News, Yosemite Valley, "Good Things of Life."

Trianon Theatre, Birmingham, Ala.—Admission, 15-35-50 cents. Box office returns only exceeded by the enthusiasm of the audiences.

Exploitation.—Newspaper publicity assisted by posters and lobby.

Press Comment.—"What does heat matter when one can laugh? And one cannot avoid laughing at the Trianon this week."—"Birmingham News."

"HER GILDED CAGE"

(Paramount)

Allen, Cleveland, O.—Admissions, 35-50 cents. Fair business. No exploitation.

Press Comment.—"The picture is full of inconsistencies."—"Press." "The picture is not as good as some of Miss Swanson's vehicles that have been directed by Sam Wood."—"News." "After watching the picture I conclude Gloria Swanson was miscast. She should have the role of the cripple sister and not that of the dancer."—"Plain Dealer."

Walnut, Cincinnati, Ohio.—Light business, extremely hot weather.

Short Subjects.—Pathe News and Topics of the Day.

Daily Press Comment.—"The story is as trite as the title."—"Times-Star."

Strand, Birmingham, Ala.—Admission, 10-25 cents. Crowds every day.

Exploitation.—Lobby decorations.

Short Subjects.—Special local feature, "Who's Who in Birmingham," was an added attraction which drew much of the patronage.

Press Comment.—"Sometimes a picture may be praised for its story, other times it may be praised for the star, still other times it may be praised for the sheer beauty of

the production. This time the picture at the Strand may be lauded for all three.''—''Birmingham News.''

Imperial, Charlotte, N. C.—Admission, 10-30 cents. Three days to big business.

Exploitation.—Large newspaper space, billboards, window cards and lobby display.

Circle, Indianapolis.—Prices, 30-40 cents. Business big despite unusually hot September weather.

Exploitation.—Average newspaper advertising and posters.

Short Subjects.—Christy comedy, ''The Son of a Sheik,'' which ''The News'' gave the opening paragraph in its review of the program, as follows: ''There is a Christie comedy at the Circle that nearly every man in Indianapolis, no doubt, would enjoy seeing.''

Daily Press Comments.—''It is a story that is as common as paste diamonds, but it lends to the eager Gloria several opportunities to swagger about in bizaare gowns.''—''The News.'' ''Miss Swanson and a fine cast in a cleverly handled story.''—''The Star.''

Saxe's Strand, Milwaukee, Wis.—Admission 25-40 cents. Exceptionally good business in view of hot weather.

Exploitation. — Newspaper advertising, lobby display, etc.

Short Subjects.—''Look Out Below,'' Mermaid comedy; Kinograms.

Daily Press Comments.—''Gloria Swanson gives us in this picture the best performance that we have ever had from her.''—''Journal.'' ''Highly entertaining.''—''Wisconsin News.''

Coliseum, Seattle, Wash.—Admission, 25-50 cents. Drew well, held over one extra day to accommodate crowds.

Exploitation.—Billboards, newspaper advertising, window cards and lobby.

Short Subjects. — ''Treasure Bound'' (comedy), Topics of the Day, Pathe News, Kinograms.

Daily Press Comments.—''The plot has a tremendous heart interest.''—''Times.'' ''Treasure Bound'' a decidedly novel short offering is one of the funniest comedies.''—''Times.'' ''The picture has the appeal of an unusual romance.''—''Post-Intelligencer.'' ''Never before has the star worn such an outlay of daring costumes.''—''Star.''

"THE HALF-BREED"

(First National)

Kinema Theatre, Los Angeles.—Admission, 25, 35 and 55 cents; 25, 35, 55 and 80 cents. Feature went over very good. The heat has been intense and this has cut down the matinees, but the evenings were very good.

Short Subjects.—Kinema Pictorial News, Horton at the Morton, Sennet Comedy.

Daily Press Comment.—''Don't miss it if you like vivid drama.''—''Times.''

"HUMAN HEARTS"

(Universal)

Mission Theatre, Los Angeles.—Admission, 35, 50 and 80 cents; 50 and 80 cents and $1.00. Playing to the second week and in spite of the heat wave, is pulling fairly good business.

"IF YOU BELIEVE IT, IT'S SO"

(Paramount)

Colonial, Richmond, Va.—Admission, 30-40 cents. Very good business.

Daily Press Comment.—''It has a series of human interest events that tend to keep the audience either in laughs or tears all the time.''—''Times Dispatch.''

Alhambra, Milwaukee, Wis.—Admission, 35-50 cents. Excellent business at matinee and evening performances.

Exploitation.—Newspaper ads, street car signs, window cards and billboard advertising.

Short Subjects.—Pathe news reels, Literary Digest and two reel Century comedy.

Daily Press Comment.—''A living, human thing.''—''Journal.''

"I AM THE LAW"

(Enterprise Distributing)

Broadway, Richmond, Va.—Admission, 25-30 cents. Good business without extra exploitation.

Daily Press Comment.—''Sustains interest throughout.''—''Times Dispatch.''

"IN THE NAME OF THE LAW"

(F. B. O.)

Mark-Strand, Buffalo.—Admission, 15-25 cents. Business close to capacity afternoons and evenings.

Exploitation.—Screening party for city officials, painted pavements in downtown section, tacked three sheet boards on telegraph poles, staged fake arrests, dedicated pictures to local police chief, took pictures for ''In the Name of the Law.'' Put over window displays downtown. Swung large banner across Main street. Dropped heralds from airplane.

Short Subjects.—''Pop Tuttle's Clever Catch (Plum Center comedy), Kinograms.

Daily Press Comment.—''The life of a policeman is vividly pictured. It is a film rich in action, romance and excitment.''—''Courier.'' ''It unfolds a stirring tale.''—''News.''

"THE KINGDOM WITHIN"

(Schertzinger Ind. prerelease)

California Theatre, Los Angeles.—Admission, 25, 35 and 55 cents; 35, 55 and 75 cents. The picture drew fairly good business.

Short Subjects.—Monty Banks in ''Please Remit,'' California Topical Review and Magazine, Topics of the Day.

Press Comments.—''The feature shows an effort to break through the cheap obvious traditions of the melodrama, and it does.''—''Times.'' ''The feature has lots of human stuff, some smiles and a suggestion of a tear.''—''Times.'' ''It touches human hearts and at the same time entertains.''—''Herald.' ''There is enough of the unique in this picture to make it well worth while.''—''Record.'' ''The theme is vivid although not now unique presentation of the power of faith which transforms a weakling into a strong man.''—''Examiner.''

"THE LOVES OF PHARAOH"

(Paramount)

Garden, Milwaukee, Wis.—Admission, 35-50 cents. Big crowds, particularly nights.

Exploitation. — Newspaper advertising, lobby display, etc.

Short Subjects.—Two reel comedy, Fox news reels and Educational reels.

Daily Press Comments.—''It's something more than worth while.''—''Journal.'' ''The cast is a thoroughly convincing one.''—''Wisconsin News.''

"THE MASQUERADER"

(First National)

Lincoln, Troy, N. Y.—Admission, 25-35 cents. Opening of Troy's newest motion picture house, attracted record breaking crowds throughout week.

Exploitation.—Newspaper space.

Short Subjects.—International Review, Sport Pictorial (Wellesley's Young Amazons), ''The Blacksmith'' (comedy).

"MONTE CHRISTO"

(Fox)

Lester's Rivoli, Columbia, S. C.—Very good business.

Broadway, Charlotte, N. C.—Admission, 25-50 cents. Big business for the three day run at increased prices.

Exploitation.—Big newspaper space, billboards, lithographs, window cards, heralds and loud lobby ballyhoo.

Strand, Cleveland, Ohio.—Admission, 25-40 cents. Capacity business matinee and night, will show perhaps a third week.

Exploitation.—Hidden Money Stunt, big newspaper ads and billboard campaign.

Daily Press Comment.—''Interest in the action is unbroken.''—''News.''

Apollo, Indianapolis.—Prices, 25-35 cents. Opened with long standing line and one of the hottest days of the year; business held up unusually well.

Exploitation.—Additional newspaper space and special feature articles in the newspapers.

Short Subjects.—Century comedy, Mutt

RALPH CONNOR never wrote a more stirring story of the Northwest than "CAMERON OF THE ROYAL MOUNTED." He never wrote a better description of the spirit of pioneering that carries the peoples of the Old World into the wilds of the New than "GOD'S CRUCIBLE."

Both of these masterpieces have been picturized with a fidelity to detail that breathes the very atmosphere of Canada's Western Empire.

An entire squadron of the Northwest Mounted Police take part in "CAMERON," an accomplishment due solely to the influence of Sir Charles Gordon, who is "Ralph Connor" in private life. This is the first time these indomitable soldiers of the Northwest have ever appeared as an organization in motion pictures, and their participation lends a measure of action to the picture that at times moves at breath-taking speed.

Book both of these RALPH CONNOR features. Millions of readers know his books; many more millions will be attracted to the theatres that show his pictures. They are BIG in every test that you can apply to motion pictures.

HODKINSON
PICTURES

and Jeff cartoon, and Fox weekly.

Daily Press Comment.—"Satisfying from every viewpoint."—"The News" "It is all it should be as a motion picture drama, with its ingredients of suspense and action."—"The Star."

Garden, Milwaukee, Wis.—Admission, 35-50 cents. Business so good picture will be kept over for second week.

Exploitation.—Extensive newspaper advertising, lobby display and street car signs.

Short Subjects.—Fox News.

Daily Press Comment.—"Monte Cristo is one of the pictures you should see."—"Journal."

"NICE PEOPLE"

(*Paramount*)

Ohio, Indianapolis.—Prices, 30-40 cents. Second week. Business opened Sunday most satisfactorily.

Exploitation.—Three stars—Wallace Reid, Beebe Daniels and Conrad Nagle—featured in newspaper and card advertising.

Stanley, Philadelphia.—Admission, 50 and 75 cents. Very good business throughout the week. Longest waiting lines in August.

Short Subjects.—Mack Sennett comedy, "Home Made Movies," "The Drifters" (scenic), Fox and Pathe News reels, and Topics of the Day.

Daily Press Comments.—"A moderately interesting story of a phase of modern life, with a number of men and women who act quite normally, thanks to author and director."—"Ledger." "The picture story is mildly entertaining, but never exciting."—"Inquirer."

Granby, Norfolk, Va.—Admission, 35-50 cents. Very good business.

Short Subjects.—"Bucking Broadway," also Kinograms News.

Daily Press Comment.—"A diverting sermon on real life."—"Norfolk Landmark."

Mark Strand, Albany, N. Y.—Admission, 30-50 cents. Proved one of biggest drawing attractions booked here in many weeks.

Exploitation.—Slight additional newspaper space with lobby displays.

Short Subjects.—Strand Topical Review, "The Village Sheik" (comedy).

Bijou, Richmond, Va.—Admission, 40-50 cents. Very good business.

Daily Press Comment.—"A clearly produced and most entertaining offering."—"Times Dispatch."

Capitol, Cincinnati, Ohio.—Fair business.

Short Subjects.—"The Ballad of Fisher's Boarding House," and Capitol News.

Daily Press Comment.—"So much humor in it one almost forgets it is a pleasant lecture on the follies of flapperism."—"Times-Star."

"THE PRISONER OF ZENDA"

(*Metro*)

Strand, Seattle, Wash.—Admission, 35-50 cents. Played to capacity during second week.

Short Subject—"Reckless Youth" (Select).

Hillstreet, Los Angeles.—Admission, 28-40 cents; 40-55 cents. Children 15 cents at all times. Business good. The usual advertising and no exploitation.

Short Subjects. — Kinograms, Scenic, Great Authors, and 6 acts of vaudeville.

Press Comments.—"Splendid example of the lengths to which motion picture producers will go to provide realism and entertainment for photoplay fans."—"Hollywood News." "Though highly improbable, is generally entertaining."—"Times."

"THE STORM"

(*Universal*)

Modern and Beacon, Boston, Mass.—Admission, 20 to 60 cents. Business better, picking up.

Exploitation. — Lobby, window cards, posters in all subway and elevated stations. Feature ads in papers. Automatic still projector at the Modern.

Short Subjects.—Buster Keaton comedy, "The Blacksmith," fine; International News Reel, Topics of the Day.

Daily Press Comment.—"Not up to the original. It is the sort of thing which takes better in the more leisurely atmosphere of the stage."—"Traveler." "There are many promising things from a dramatic point, while from a melodramatic point of view it is nearly 100 per cent."—"Advertiser."

Columbia, Seattle, Wash.—Admission, 25-35 cents. Held up to capacity throughout second week.

Leland, Albany, N. Y.—Admission, 28 cents including tax. This picture running the entire week played to the biggest crowds of any screen production shown at this theatre, barring none, for the past year. Waiting lines characterized practically every showing regardless of weather.

Exploitation.—Nothing unusual, same newspaper space and lobby display, although business windows were used for cards.

Short Subjects.—News reel and comedy.

Olympic, Buffalo.—Admission, 15-35 cents. Capacity business in the evenings all week.

Exploitation.—Ads setting forth the fact that "The Storm is Coming," the town was well papered, window cards, special stories in newspapers.

Daily Press Comment.—"There are two thrilling scenes in the play. The first is the driving snow storm; the second is the forest fire."—"News." "'The Storm' is spectacular."—"Courier."

"THE SIREN CALL"

(*Paramount*)

Grauman's Theatre, Los Angeles.—Admission, 20-35 cents; 40-55 cents. The feature drew very well.

Short Subjects.—Urban Movie Chats, Pathe Weekly, music and song, Grauman's World Visions, Atmospheric Prologue.

Press Comments.—"Miss Dalton is deserving of extravagant praise for making such a complex character as Charlotte at all times deserving of sympathy."—"Express. "Beautiful photography and logical development are outstanding features."—"Herald." "The feature really gets over the throb of action and life."—"Times."

"TROUBLE"

(*First National*)

Grand, Wilmington, N. C.—Admission, 22-35 cents. Big business for a three day run.

Exploitation—Large newspaper space, billboards, lithographs, window cards and lobby.

Daily Press Comment.—"Jackie's best yet."—"Morning Star." "Don't kid yourself that this kid isn't good."—"Dispatch."

"TAILOR MADE MAN"

(*United Artists*)

Aldine, Philadelphia, Pa.—Admission, 50 and 75 cents. First Charles Ray picture to come into this house, and played to fair business.

Exploitation.—Stress was laid on its being an adaptation of the play.

Short Subjects.—"The Challenge" (comedy), International News 68, and Pathe Review.

Daily Press Comments.—"As a whole, it may be compared to that most delightful comedy, "The Ruling Passion."—"Ledger." "Those who missed the play should certainly view this picture."—"Inquirer.

"THE TOP OF NEW YORK"

(*Paramount*)

New, Baltimore, Md.—Feature picture proved decidedly attractive and brought a great deal of favorable comment.

Exploitation.—Newspaper display advertising and large displays in theatre lobby.

Short Subjects. — Comedy, "False Alarm"; Pathe News; Cartoon.

"TOP OF THE MORNING"

(*Universal*)

Loew's Orpheum, Boston, Mass.—Took well from the start.

Exploitation.—Regular run of newspaper ads, billboard posters, window cards, and lobby display.

Short Subjects.—Comedy, Pathe News Weekly, Loew's Local News.

Daily Press Comment.—"A happy vehicle for that irrepressible flapper, Gladys Walton."—"Traveler."

"THE UNCONQUERED WOMAN"

Picture Garden.—Baltimore, Md.—Admission, afternoon, 25 cents; night, 30 cents. Formed part of double bill with Earle Williams in "Restless Souls," (Vitagraph). Good business was done during entire week.

Exploitation. — Newspaper advertising and lobby displays.

Short Subjects.—Sport Review.

"UNDER OATH"

(*Select*)

Lafayette Square, N. Y.—Admission 20 to 60 cents. Capacity every night for the week run. Matinees fair also.

Exploitation.—Big newspaper advertising space, billboards, window cards, electric display atop marque.

Short Subjects.—"Snub" Pollard comedy, Burlingham scenic, Fox News and Courier Camera, local events.

Daily Press Comment.—"An intense, finely produced drama of modern business life."—"Commercial." "The scores of admirers of Elaine Hammerstein who raved over her in "Reckless Youth," should not fail to see her in "Under Oath."—"Courier."

Criterion, Oklahoma City, Okla.—Two day run to good business.

Short Subjects.—International News, Mutt and Jeff.

"UP AND AT 'EM"

(*F. B O.*)

Empress, Oklahoma City, Okla.—Two day run to good business.

Short Subjects.—Pathe News, Sunshine Comedy.

"WHILE SATAN SLEEPS"

(*Paramount*)

Newman, Kansas City, Mo.—Admission, 15, 25, 35, 50 and 75 cents. This one drew the best attendance of any picture since June.

Exploitation.—Jack Holt was widely advertised in newspapers as a "he-man love romance" star. Also billboard and lobby display.

Short Subjects.—"Danger" (comedy), Newman News and Views (Current Events) and "Ballad of Fisher's Boarding House" (Visualized dramatic reading).

Daily Press Comments.—"A film dad is sure to like, as well as other grown up members of the family."—"Star-Times." "The picture has a strong popular appeal."—"Journal-Post."

Mary Anderson, Louisville, Ky.—This picture drew big business with no particular exploitation.

Daily Press Comments.—"The kind of picture that raises the standard of the screen."—"Courier Journal." "One of the best contribntions Jack Holt has made to the silent drama."—"Herald."

Short Subjects.—Aesop's Fables Modernized; Kinograms; and Topics in Brief.

"WESTERN SPEED"

(*Fox*)

Lehigh Orpheum, Bethlehem, Pa., (First Half).—Went through bookings for fair bulk of trade.

Exploitation.—Street signs, posters, newspaper space, readers, lobby pictures and stills.

"A WIDE OPEN TOWN"

(*Select*)

Hillstreet Theatre, Los Angeles.—Admission, matinee, 28 and 40; evening, 40 and 55; Saturday and Sunday, 55, with children 15 at all times. The management believed it to be a 100% good picture. The usual amount of advertising used and no exploitation.

Short Subjects.—Eddie Barry in "Rented Trouble"; Kinograms; Great Authors and five acts of vaudeville.

Press Comments.—"Far and away the best Tearle has ever done, being especially suited to that star's forceful type."—"Herald."

"WILD OATS"
(State Rights)

Dalton Theatre, Los Angeles.—Admission, 55 cents all day. Very good business first week and will be held over for second.

Exploitation.—A float with circular three sheets on either side paraded the downtown district. 25-24 sheets were used; with 12 inches in the dailies and 18 inches in the Saturday and Sunday papers.

Press Comment.—"One great blow dealt by the picture is against quack doctors and the so-called medical institutes which prey upon those unfortunates who have reaped a whirlwind from the sowing of wild oats."—"Herald."

"THE WORLDLY MADONNA"
(Equity)

Colonial, Richmond, Va.—Admission, 30 and 40 cents. Drew exceptionally good business considering strong opposition.

Exploitation.—Nothing extra was done on this one.

Short Subjects.—Kinograms News, Movie Chats (Hodkinson).

Strand, Scranton, Pa.—Played to good attendance for three days.

Short Subjects.—Fox Comedy, "Bucking Broadway," Strand News, Topics of the Day, local news reel.

Exploitation.—Question box method of advertising, asking what the reader would do to save a sister.

"THE YOUNG DIANA"
(Paramount)

Strand, Seattle, Wash.—Admission, 35 and 50. Played to large audiences all week. Shared equal honors with "A Trip to Paramount Town."

Exploitation. — Newspaper advertising, billboards, window cards and lobby, both headliners sharing honors in decorative scheme.

Short Subjects.—"Mile a Minute Mary" (comedy), Kinograms.

Press Comments.—"A production of rare charm."—"Times." "Scenically lavish, the picture is at the same time closely knit, with no pauses in the swift-moving action."—"Post-Intelligencer." "Boasts a wonderful assortment of pretentious settings."—"Star."

Liberty, Kansas City, Mo., Week of August 27.—Admission, 15-35 cents. With cooler weather this one did a good week's business.

Exploitation.—Usual billboard, newspaper and lobby display.

Short Subjects. — "Making Movies" (comedy), Pathe News (Current Events).

Daily Press Comments.—"One really gets worked up about the outcome of the thing."—"Star-Times." "Miss Davies makes obvious her versatility as an actress."—"Journal-Post."

Queen, Dallas, Texas.—Admission, matinee, 10-25 cents; evening, 25-40 cents. Fair attendance for four day run.

Exploitation.—Regular newspaper advertising and framed stills.

Short Subject.—Fox News.

Daily Press Comments.—"The story is intensely interesting throughout and the artist rises to the height of perfection in her charming role as the incomparable beauty."—"Dallas News" "The story as a whole is both interesting and artistic."—"Dallas Journal." "Only the real beauty of Miss Davies keeps the picture from being uninteresting."—"Times Herald."

Colonial, Indianapalis.—Admission, 25-35 cents. Splendid business.

Exploitation.—The usual newspaper advertising.

Short Subjects.—Larry Semon in "A Pair of Kings," Fox News.

Daily Press Comments.—"All the unique and strange imagery which characterizes the fiction of Marie Corelli is faithfullly preserved in the picturization of her novel."—"The News." "'The Young Diana' is chock-full of good theatricalism—not hokum, mind you."—"The Star."

Lafayette Square, Buffalo.—Admission, 20-60 cents. Business was capacity all week.

Exploitation.—Increased size advertising. Billboards, window cards, lobby display and electric display on front of house.

Short Subjects.—Snub Pollard comedy, Courier Camera (local events), burlingham scenic and Fox News.

Daily Press Comment.—"Scored a hit."—"News." "In spite of the weakness of the plot it makes a rather interesting way to pass away an hour, and the acting of Marion Davies as the young Diana is superb."—"Courier."

"THE VALLEY OF SILENT MEN"
(Paramount)

State, Cleveland.—Admission, 35-60 cents. Business good evenings, matinees off due to hot spell and partially to opposition. Usual amount of newspaper ads, no exploitation.

Daily Press Comment.—"Good entertainment built along the lines of other photoplays whose chief characters are the R. N. W. P. and their activities."—"News." "It has the Curwood sameness and is only moderately entertaining."—"Plain Dealer."

Strand, Cincinnati, Ohio.—Attendance fair.

Short Subject.—Lloyd Hamilton in "Skeeters."

Daily Press Comment.—"All the familiar ingredients of the well-known Northwest Mounted stories are to be found."—"Times-star."

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

STRAND

1. Finale from E Minor Concerte (Mendelssohn)
2. *Tree-land* (Prizma Color)
3. PIANO—Rigoletto Paraphrase (Verdi-Liszt)
4. Mark Strand Topical Review
5. PROLOGUE to *Grandma's Boy*—National Male Quartet
6. FEATURE—Harold Lloyd in *Grandma's Boy* (Assoc. Exhib.)
7. *Odds and Ends* (Pathe)
8. SPORT REVIEW—*Red Man Sport* (Goldwyn)
9. ORGAN SOLO

Press Comments

Second Week. Press comments printed in Issue of September 16.

RIVOLI

1. OVERTURE—Pique Dame (Franz von Suppe)
2. RIVOLI PICTORIAL
3. DUETT—Dreams (Anton Strelezki)
4. FEATURE—Wallace Reid in *The Ghost Breaker* (Paramount)
5. DANCE—La Cinquantaine (Gabriel Marie)
6. COMEDY—*One Terrible Day* (Pathe)

Press Comments

Times.—When the picture finally does get to business of the ghosts and the treasure it picks up a little, and, although it never has the pictorial vitality one is always expecting of it, it takes on a certain intensity of life that makes it fairly interesting and amusing. *World.*—This is a fairly interesting picture. *World.*—Is most worth while as an example of high grade photography. *Tribune.*—Is almost the world's worst picture. *American.*—It is a picture than can scarcely be described, and it reminds one of the stories one tells to children to keep them good. *Journal.*—Anyone who craves spooky adventure will find consolation in "The Ghost Breaker." *Sun.*—If you remember the show it was a fairly original mingling of laughter and thrills and the movie follows along the same lines with approximately the same degree of success. *Mail.*—Full of what has come to be considered good "movie stuff." *Evening World.*—Serves Wallace Reid right well as a starring venture. *Telegram.*—Is an ideal film vehicle for Mr. Reid.

RIALTO

1. OVERTURE—Ballet music from The Queen of Sheba (Karl Goldmark)
2. Reisenfeld's Classical Jazz
3. RIALTO MAGAZINE
4. DANCE—Orientale
5. FEATURE—*Burning Sands* (Paramount)
6. ORGAN SOLO
7. COMEDY—*Mile-a-Minute Mary* (Educational)

Press Comments

Feature played Rivoli week of September 3rd. Press comments printed in issue of September 16.

CAPITOL

Unit No. 1. OVERTURE—Fourth Symphony (Tchaikovsky)

Unit No. 2. SCENIC—*Teepe Town, Indian Dance* (Strickland)

Unit No. 3. CAPITOL MAGAZINE

Unit No.4. Impressions of Vienna—Capitol Ensemble. Assisted by Capitol Grand Orchestra
- (a) Blue Danube (Strauss) Capitol Quartette
- (b) Chanson Boheme (Poldini)
- (c) Schon Rosmarin (Kreisler) Mlle. Gambarelli and Frederic Fradkin
- (d) Sixth Hungarian Dance (Brahms) Alexander Oumansky, Thalia Zanou and Capitol Ballet Corps
- (e) Finale Capitol Ensemble

Unit No. 5. FEATURE — R-C Pictures present *The Hound of the Baskervilles*

Unit No. 6. Di Quelia Pria from Il Trovatore (Verdi)

Unit No. 7. Robertson-Cole presents a Carter De Haven Comedy *Their First Vacation*

Press Comments

Times.—Eile. Norwood, who plays the role, looks the part, all right, and, to a degree, acts it, but he is seldom the compelling figure that the Holmes of the Baskerville tale always is. *Herald.*—A good piece of work is done by that sterling English actor, Eile Norwood, who seems to have made the delineation of the famous sleuth on the screen his life work. *Tribune.*—Follows Conan Doyle's story pretty closely, but it is rather a sloppy production. *American.*—The sort of detective drama that it would take a detective to understand. *Journal.*—Appearance of Sherlock Holmes, effectively portrayed by Eile Norwood, does surely thrill. *Globe.*—As photoplayed is more of a melodrama than a mystery thriller. *Sun.*—The locations of the photoplay are thoroughly satisfactory; the acting, for the most part, is rather pleasing. *Mail.*—On the whole, the picture has merit and one is guaranteed to be kept awake so long as it is on the screen. *Evening World.*—It's a fair deteckatuff picture, provided, of course, one likes Sherlock Holmes. *Telegram.*—The play is well directed and put together and successfully holds the interest of the spectators throughout.

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

The Snowshoe Trail

F.B.O. Release. Author, Edison Marshall. Scenario, Marion Fairfax. Director, Chester Bennett. Cameraman, Jack MacKenzile. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Virginia Tremont, Jane Novak; Bill Bronson, Roy Stewart; Harold Lounsbury, Lloyd Whitlock; Kenly Lounsbury, Herbert Prior; Mrs. Bronson, Kate Toncray; Herbert Lounsbury, Spottiswoode Aitken; Hop Sing, Chai Hung.

Virginia Tremond and her guardian set out to find Harold Lounsbury, her fiance, who has not been heard from after his departure for the Northwest, whither he has gone to right a wrong committed by his father in cheating a partner out of his share of a gold mine. The son of the man swindled by Lounsbury's father is now a famous guide and is selected to take Virginia and the doctor into the mountains. In attempting to ford a swollen river Virginia is swept from the saddle and is rescued only after great heroism by Bill Bronson, the guide. Thus these two are separated from the doctor, who dies later while wandering about in the snow drifts. **Alone in a cabin a love romance** starts between the guide and Virginia. This is consumated when Lounsbury is found and proves himself a cad.

"The Snowshoe Trail" is a love romance unfolding in the picturesque hills of the Northwest. Three reels are necessary for the author to reach the beginning of the love story, which it soon develops is the only line of continuous action in this play by Edison Marshall. But for those who find their sole enjoyment in photoplays to be the scenery, the great, lustrous orbs of heroine; or the broad shoulders of a fearless hero; there is more than a sufficiency in the three reels thus devoted to getting things started. For Chester Bennett has selected many magnificent backgrounds for his action; Jane Novak's eyes are reason enough for a generous use of the closeup, and Roy Stewart is much at home in those swaggering heroic roles.

Points of Appeal.—Upon these things must "The Snowshoe Trail" depend for its appeal. The scenario skirts about the story proper much as do the Indians in the Wild West melodrama, now and then taking a shot at the object of all the activity, but for the most part merely circling about it.

The rescue from the river is a good piece of filming. There is plenty of "flash and cutback" from the struggling heroine to the raging waterfalls and then to the hero and so on until considerable suspense is wrung from the device. It is the one melodramatic moment in the play. The rest is narration and not every spectator may find it possible to work up as much enthusiasm over the events as did the writer of the titles.

Photography.—The photography is good, especially good in spots and the locations have been commented upon.

Youth Must Have Love

Released by Fox. Story and Scenario by Dorothy Yost. Cameraman, George Schneiderman. Directed by Joseph Franz. Length, 4368 Feet.

CAST AND SYNOPSIS

Della Marvin, Shirley Mason; Earl Stannard, Wallace McDonald; Frank Hibbard, Landis Stevens; Austin Hibbard, Wilson Humel.

Frank Hibbard and Mr. Marvin go to the home of Austin Hibbard and find Earl Stannard quarrelling with the latter about a shortage of cattle that has been sold to him. During the qquarrel Austin Hibbard is knocked down by Stannard and strikes his head against an iron safe. Stannard goes for water to revive him and Frank enters and attempts to steal some money that he sees lying on the table. Austin regains consciousness and sees his nephew attempting to get away with the money. They have a fight and Frank shoots the old man. Terrified at what he has done he threatens to bring Marvin into trouble unless he agrees to place the blame of the murder upon Stannard. When Stannard returns he finds Hibbard dead and Frank enters and makes the accusaton. Stannard is arrested but escapes from the jail. Della Marvin meets him and to her he tells his story. She promises to get her father to aid him and they keep him in hiding until Frank discovers his whereabouts. Stannard again escapes with the assistance that Della gives him but is apprehended by a posse that has been sent out. Marvin realizes that his daughter's happiness depends upon this man's freedom and decides to tell the truth about what he knows of the murder. After Stannard is cleared he and Della become engaged.

There is hardly anything new about the story "Youth Must Have Love," yet it is built up of material that has generally found a ready appeal. Rather mild enthusiasm is registered during the progress of the picture and there is occasionally some little suspense created but as a whole it contains just enough interest along all of the required lines to put the story over. Chiefly it may be counted on as a worthy attraction if the star's name means anything in your locality. Aside from Miss Mason's appearance there is practically nothing that would distinguish it from many other stories of similar construction.

Points of Appeal.—The story loses much of its forcefulness by the failure to explain why Marvin is kept in fear of Hibbard. If this were shown early in the story a great deal more interest would possibly be developed. But as the story stands now it seems to be just something that has been hashed over for the star's benefit. It will satisfy the patronage where Miss Mason is a favorite as far as she is concerned.

Cast.—Miss Mason's vivaciousness is well displayed in this picture. Her portrayal of Della Marvin is sympathetic and pleasing. Wallace McDonald who plays opposite her in the male lead as Earl Stannard gives capable assistance. The supporting cast is fairly good.

Photography, Lighting, Direction.—The photography throughout the picture is clear and well lighted. There are no shots of especial interest unless the swimming hole could be considered as such. Action fairly good and direction satisfactory.

Top O' The Morning

Released by Universal. Story by Anne Caldwell. Scenario by George Randolph Chester and Wallace Clifton. Cameraman, Charles Stumar. Directed by Edward Laemmle. Length, 4627 Feet.

CAST AND SYNOPSIS

Jerry O'Donnell, Gladys Walton; John Garland, Harry Myers; Dot Garland, Doreen Turner; Jerry's Aunt, Florence D. Lee; Dermott O'Donnell, William Welsh; Mulrooney, Don Bailey; Father Quinn, Dick Cummings; Mrs. O'Donnell, Margaret Campbell; Eugene O'Donnell, Ralph McCullough; Katherine Vincent, Ethel Shannon; Blakely Stone, Harry Carter; Thomas Wilson, William Moran; Katie McDougall, Sally Russell; Miss Murdock, Martha Mattox.

Jerry O'Donnell eagerly awaited the day when her father in America would send for her. One day she accidentally met John Garland, an American banker who was in Ireland on a trip. His little daughter Dot took an immediate liking to Jerry, who started telling her fairy stories. Later when Jerry reaches America she finds that life with her stepmother becomes unbearable and she runs away. Again she meets Garland, who takes her to his home and engages her to be a governess for Dot. At the bank a shortage of funds is discovered. He is notified that a sealed letter contains a confession from the casbier who has committed suicide. Stone, who in fact is the real guilty one tries to gain possession of it and tells Eugene O'Donnell, Jerry's brother, to steal it. Eugene enters the banker's home and is caught by Jerry. He tells her that if he does not get the letter he will be sent to prison for a crime be did not commit. Jerry allows him to take it and escape. They are discovered and Jerry is sent to prison but Garland learns the truth later declares his love for the little Irish girl.

This little Irish-American comedy drama is entertaining, simple in construction and possesses good appeal that should get over in any theatre where the patrons enjoy light, wholesome amusement. The story is an adaptation of the stage play under the same name and has enough action taking place to warrant the interest from beginning to end. There are some things that are familiar about the plot but it has all been handled in such a pleasant manner that all who view the picture will be delighted and satisfied to have the "Prince and Princess" wed.

Points of Appeal.—In the earlier scenes of the picture there are some humorous situations. Also a bit of pathos is registered when the little Irish girl is being ill-treated by her stepmother. The romantic element of the story is agreeable and a dash of excitement is provided by the complications arising from the robbery at the bank. The subtitles are catchy and will have a particular appeal to persons of Irish extraction.

Cast. — Gladys Walton has previously established herself in parts of this sort and the production should be a good drawing card in localities where the star is popular. Harry Myers who became best known through his work in the "Connecticut Yankee" plays opposite her. Other members of the cast are adequate in their roles.

Photography, Lighting, Direction.—There are some pleasing exteriors and good, clean indoor shots. All have been well lighted. The continuity is even and direction satisfactory.

The Light In The Dark

Hope Hampton Production Released by Associated First National. Story by William Dudley Pelley. Director, Clarence L. Brown.

CAST AND SYNOPSIS

Bessie MacGregor, Hope Hampton; J. Warburton Ashe, E. K. Lincoln; Tony Pantelli, Lon Chaney; Mrs. Templeton Orrin, Theresa Maxwell Conover; Mrs. Callerty, Dorothy Walters; Detective Braenders, Charles Mussett; Peters, Edgar Norton; Jerusalem Mike, Dore Davidson.

Bessie MacGregor, a hat check girl, is run down by the motor car of Mrs. Orrin, who attracted by the girl's beauty and charm takes her into her home as her protege. She meets there young Ashe, brother of Mrs. Orrin, and they fall in love. Later she sees Ashe kissing a debutante in his motor car and she leaves the Ashe domicile and returns to her former surroundings. Young Ashe's thoughts of Bessie haunt him. In the meantime Bessie, weak from starvaton, falls down stairs and si found unconscious by Panelli, a gangster, who takes an interest in her. She tells him of the injuries she received in the motor accident and in the belief that the Ashes should help her financially Panelli robs the Ashe home. Part of his plunder is the chalice, which he pawns. He turns over the money to Bessie. The chalice is found by detectives and returned to Young Ashe. Household servants are awed by a peculiar light which the chalice gives off and the thought that it might be the Holy Grail, about which Tennyson wrote, is suggested to Ashe. Bessie and Panelli read about the strange antics of the cup and its wonderful healing possibilities and after she repeats the story to Panelli he again steals the cup and brings it to Bessie. She is healed. Panelli is arrested for the theft but acquitted and the cup disappears as explanation is made that the strange light was due to breaking within its chalice of a vial of radium which was in possession of the pawnbroker when detectives raided his place. Bessie and Ashe marry.

By all odds the best picture in which Hope Hampton has appeared, "The Light in the Dark" has A-1 merits as a box-office attraction. Not only is the star's beauty shown to the best possible advantage, but the story is thoroughly interesting and the production high-class in every respect.

A striking feature of the picture is found in the new Eastman process of color photography which is used for the finest examples of close-up portraiture the screen has ever seen. It is no exaggeration to say that these "shots" of Miss Hampton are genuinely stereoscopic in effect and of such unusual beauty as to exact the most complimentary exclamations from audiences.

Points of Appeal.—The story itself reminds the screen public of the power of faith. The queer turns and twists of the story; the allegorical sequence of Sir Galahad's search for the Holy Grail; the theft of the cup for the last time from under the very eyes of the judge who is trying Panelli and its disappear- see the picture talk and river, will make people who general excellence of the will aid in creating word- of-mouth advertising.
ance in the currents of the

Cast.—In line with the production, a fine supporting cast is provided. Lon Chaney is, as always, the crook par excellence and adds another striking portrait to his gallery of characters. Dore Davidson, E. K. Lincoln and Theresa Maxwell Conover contribute greatly to the total effect.

Photography, Lighting, Direction.—Ben Carre, cameraman, deserves special honors for a fine bit of work. Sets and lighting are up to the standard in every respect and the direction is good.

"The Light in the Dark" is a genuine novelty because of the color reel. But it is more than that: it is a production of "class" which will please the most critical. And it marks a distinct triumph for Miss Hampton.

Little Wildcat

Released Through Vitagraph. Story by Gene Wright. Scenario by Bradley J. Smollen. Cameraman, Stephen Smith. Directed by David Divad. Length, 5800 Feet.

CAST AND SYNOPSIS

Mag, Alice Calhoun; Judge Arnold, Ramsey Wallace; Robert Ware, Herbert Fortier; "Bull" Mulligan, Oliver Hardy; Mrs. Wilding, Adele Farrington; Mr. Wilding, Arthur Hoyt; Jack Wilding, Frank Crane; Pete, James Farley; Capt. Herman, Henry Herbert; Babette, Maud Emery.

In order to try out on experiment Judge Arnold allows his friend Ware to come into court and choose from among the criminals a girl, whom he believes can be made into a fine woman if placed in the proper surroundings. Ware selects Mag, a wild, hoidenish girl of the slums who is charged with being a pickpocket. She is given the choice of either going to a reformatory or being on probation under Mr. Ware's care. She accepts are latter. Ware immediately gives her all of the advantages of his wealth and places her in his home. Four years later, at the time of the war,, she is over-seas as a Red Cross nurse in a little Belgian village that has been taken over by the Germans. Major Arnold, now a prisoner, makes his escape and reaches the village where she is. He is wounded in trying to escape and she takes him in. He does not recognize her but after his return to the States he is invited to dine at Ware's home one evening. He tells Ware of the memories he has of this nurse, and is surprised to find her later as a guest in the same house. Ware tells him that the young woman is none other than the girl whom he had taken from the prison and convinces Arnold that his experiment is successful. Mag, who is now known as Margaret, accepts Arnold's proposal of marriage.

"Little Wildcat" is purely a vehicle that has been brought about to display the versatility of Alice Calhoun. The story propounds the theory of environment and begins by showing the star as a girl in rags surrounded by crooks and criminals of every description. After she is safely taken away from this atmosphere she is plunged into the war in Edith Cavell style and then later back to her acquired position in society. Admirers of Miss Calhoun will probably wish she had been given better material than is afforded her in this picture.

Points of Appeal.—The story may get by in localities where patrons accept whatever is put before them and let it go at that. Miss Calhoun's personality and mannerisms are redeeming features of the production. Practically no deep interest is formed and little or no suspense is created throughout the entire length of the picture. The love element that is introduced is not particularly strong.

Cast. — Alice Calhoun's work in this picture shows her ability in handling widely different roles but she is at her best as the society girl in the last few feet of the picture. Ramsey Wallace is fairly good as Major Arnold but is not the hero type that appeals or attracts any special notice. The support given by other members of the cast is adequate.

Photography, Lighting, Direction.—All sets have good lighting and are appropriate for the story. Continuity slightly uneven and unexplained at times but generally satisfactory. Direction O. K.

The Galloping Kid

Released Through Universal. Story by Wm. H. Hamby. Scenario by A. P. Younger. Cameraman, Arthur E. Reeves. Directed by Nat Ross. Length, 4783 Feet.

CAST AND SYNOPSIS

Simplex Cox, Hoot Gibson; Helen Arnett, Edna Murphy; "Five-Notch" Arnett, Lionel Belmore; Fred Bolston, Leon Barry; Steve Larabee, Jack Walters; Zek Hawkins, Percy Challenger.

"Simplex" Cox, a happy-go-lucky drifted reaches the little western town of Esplanada. Fred Bolston, an easterner who is known as "the artist" sees "Simplex" and gives him ten dollars to meet Helen Arnett at the station when she arrives. While driving her home "Simplex" learns that her father has threatened to shoot Bolston on sight. At the ranch Mr. Arnett offers "Simplex" the job of chaperoning his daughter and warns him to keep all men away from her. Helen starts out one day to meet Bolston secretly. She is followed by "Simplex" and when he sees the purpose of her visit tries to prevent a meeting between them. While he has Bolston at his mercy, Helen forces him to put up his hands and she and Bolston make him leave the spot. "Simplex" learns that Bolston is mining platinum from some bills that are owned by Arnett which are supposed to be worthless. He captures Bolston's gang, one by one and locks them in the mine, and then leaves to tell Arnett what has been going on. At first Helen thinks that he is in on the deal with Bolston but she is soon made aware of his sincerity and after her unsuccessful love affair with the man who was trying to rob her father she transfers her affections to "Simplex."

Here is a speedy "western" of unusual character that does not rely upon bandits, drunken brawls and murders for excitement. It is almost certain to be a winner wherever shown. The story has subtle humor and is thoroughly entertaining all the way through. Good interest is developed in the unfolding of the plot and it might be said that not a single dull moment is in evidence during the entire length of the film. As far as the familiam roundups and dashing droves of wild cowboys are concerned the story depends upon what action has been provided for Hoot Gibson. This, however, suffices to hold the audience and affords first rate entertainment.

Points of Appeal.—The portrayal of "Simplex" by Hoot Gibson is a delightful addition to screen characters and will readily win an instant appeal. "The Galloping Kid" is unlike the ordinary run of "westerns" but possesses all of the qualities and thrills that are possible to secure by using the rugged desert country for location. Some shots of interest are taken about the cliff dwellings in Arizona.

Cast. — "Simplex" Cox is cleverly done by Hoot Gibson. His impersonation in this role is highly amusing and constitutes some of the best work that he has done recently. Edna Murphy, as Helen Arnett, is pleasing in appearance and attractive in her role. The supporting cast is adequate.

Photography, Lighting, Direction.—Regulation western atmosphere prevails with some occasional shots of especially good interest. Ample lighting is provided throughout and the continuity is unbroken. The ending of the picture is rather abrupt and leaves a great deal to be figured out unassisted but on the whole the direction is absolutely satisfactory.

"Timothy's Quest"

Produced by Dirigo Film Co., Inc. Released Through American Releasing Corp. Directed by Sidney Olcott. Story by Kate Douglas Wiggin. Scenario by Katherine Stuart. Cameramen, Al Liguori and Gene French. Length, 6377 Feet.

CAST AND SYNOPSIS

Timothy, Joseph Depew; Gay, Helen Rowland; Miss Avilda Cummins, Marie Day; Samantha Ann Ripley, Margaret Seddon; Jabe Slocum, Bertram Marburgh; Hitty Tarbox, Vivia Ogden; Miss Dora, Gladys Leslie; Dave Milliken, Wm. F. Haddock.

Timothy, an orphan of the slumps, learns that he is to be sent to an asylum and separated from the little girl he protects, called by him "Lady Gay." Always he has longed for a real home and an adopted mother, so with Gay he steals out in quest of both. From their freight car the beautiful countryside stretches before them, and finally they stand before the house of the boy's dreams. But the spinster who lives there is not inclined to adopt children or to be adopted by anyone. For Gay's sake he begs shelter and the spinster yields. Samantha, her "help," intercedes for the children and threatens to desert if she is opposed. Day by day, as the children stay on, the spinster's heart softens a little, and Timothy's eyes recall the dark sorrow of her life—her harshness toward her deceased sister Timothy explores the neighborhood and comes upon a lonely house in which a man deliriously calls, "Samanthy." Returning to tell Samanthy, he overhears the spinster announce that she will keep Gay, but that Timothy must go to an asylum. He knows that he has not found a home after all, but his quest must continue. What the boy decides to do and what effect his message has on Samantha comes with the unfolding of the most appealing story the screen has told in many a day.

It is unfortunate that more stories like "Timothy's Quest" have not been forthcoming. Possibly the author's most widely read book has been "Mrs. Wiggs of the Cabbage Patch" and by making known the fact that this one is by the same author, it may serve to enlighten the audience as to the type of picture this is. If you have a half way human audience to play to, "Timothy's Quest" should prove to be one of the most pleasing attractions you could put before them. The story is delightful, possibly a little long in its present form but nevertheless thoroughly absorbing all the way through.

Points of Appeal.—The two children in the story are appealing and will experience little or no difficulty in reaching a warm spot in the hearts of all. The New England settings are charming and the blacksmith's shop where the farmers bring their oxen to be shod is instructive and picturesque. The story itself is so entirely different and refreshing that it no doubt will be a welcome offering, if only because of the fact that it is so far removed from the beaten track.

Cast.—Little Joseph Depey shows excellent quality in his work. He is a likeable chap and does his role with remarkable ease and aptitude. Baby Helen Rowland, as "Lady Gay," is a sympathetic little figure in the picture. Vivia Ogden has a role similar to the one that was given her as the old gossip in "Way Down East" and her performance in this is even superior. Marie Day is perfectly cast and all other members are splendidly suited to the types they portray.

Photography, Lighting, Direction.—The atmosphere throughout the story without fault and the simple New England scenes are a series of most enjoyable pictures. The story needs cutting a bit to speed up the progress and shorten the running time. Lighting good, with occasional extra good shots. Direction excellent.

The Mohican's Daughter

Distributed by American Releasing Corp. Story by Jack London. Scenario Not Credited. Cameramen, Olive Marsh and Lester Lang. Directed by S. E. V. Taylor. Length, 4297 Feet.

CAST AND SYNOPSIS

Jees Uck, Nancy Deaver; Neil Bonner, Saxon Kling; Kitty Shannon, Hazel Washburn; Amos Pentley, William Thompson; Jack Hollis, Jack Newton; Father La Claire, Paul Panzer; Chatanna, Nick Thompson; Nashinta, Mortimer Snow; Half Breek, John Webb Dillion; Inigo, Myrtle Mofse; Child, Rita Abrams.

Jees Uck defies the law of her tribe by visiting a trading post alone to get medicine for a sick child. Her visit is betrayed by a disgruntled employee of the post and the Indian medicine man saves her from the wrath of the chief of the tribe; for this he is killed by the chief who fastens the crime on Jess Uck. She flees to the trading post and is protected by Neil Bonner, its manager, who loves her. A scheming woman and her confederate seeking to intrigue Bonner are foiled as the Indians attack the post after failing to obtain Jees Uck's surrender. Jees Uck escapes and surrenders herself to save her white friends. Through a ruse Bonner is smuggled into the chief's tent where he obtains evidence to convict the chief of the medicine man's murder, and arrests him. He then marries Jees Uck.

"The Mohican's Daughter" is adapted to the screen from Jack London't story "Jees Uck" and as suggested by the title, and to those who are acquainted with the other writings of this author it will no doubt prove to be an interesting story of the North American Indian. The action is rather slow through the picture and it appears that most of the efforts have been concentrated on the development of the romance between the Indian girl and her white lover. However, it makes a pleasing story and affords good interest for anyone who is drawn to this type of picture.

Points of Appeal.—The familiar story dealing with the "squaw-man" furnishes the basis of the theme for "The Mohican's Daughter." The Indian atmosphere is fairly well carried out although there is nothing that causes any great amount of suspense or thrills. The plotting of the jealous chief stirs up a bit of excitement but the story rather depends upon the love element between Jees and Neil Bonner to maintain the interest.

Cast.—Nancy Deaver, as Jees Uck, the Indian maiden, is attractive. Saxon Kling is an interesting hero but his acting lacks force. Other characters in the story are not especially well chosen types but furnish good support.

Photography, Lighting, Direction.—The wild outdoor shots are good. The lighting is occasionally weak but the majority of the sets are clear. Continuity can be readily followed and the direction has been satisfactorily handled.

What System Means to the Theatre

A Talk with P. A. Green, the Waltham Printer, Who Pioneered in Theatre Forms and Exchange Printing

After twenty years in the motion picture business P. A. Green, who is known to every exhibitor and exchange man in New England and who has a world-wide trade in theatre systems believes the day has come for better business methods in the industry.

Green first gained prominence as the inventor of the paper film band "with the metal button." His experience in film exchanges led to that invention and as he was a practical printer he evolved a series of system helps, the Green Theatre Ledger, film caution labels, tax reports for theatres and daily reports.

"There was a time," says Green, "when all an exhibitor or exchange man needed was a pair of old style white cuffs regularly laundered. All the data and bookkeeping necessary could be kept on those cuffs but with the motion picture syndicate upon us and with such men as Nathan Gordon, A. H. Blank and many other interested heavily in theatres who would think of them using cuffs. Their investments run up into the millions. Wouldn't it be a nice how-d'ye-do if they kept track of their dozens of theatres and their hundreds of films on their cuffs or in their craniums?

"When I first went into the system business an exhibitor would laugh at you if you tried to sell him system. Nowadays they come to us for help.

REVENUE TAX REPORT ON ADMISSIONS

Name of Theatre ..... *Owner* .....

Address ..... *City* ..... *State* .....

Month ending, ... *19*

*Head each column with denomination of Ticket

	*	*	*	*	*	*	*	Children	Passes
1									
2									
3									
4									
5									
6									
7									
8									
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26									
27									
28									
29									
30									
31									
Tot									

RECAPITULATION

ADMISSIONS	AT	AMOUNT	REVENUE TAX
	Children		
	Passes		

We hereby certify that this report is correct to the best of our knowledge.

..... Manager

..... Cashier

Certified check covering the specified War Revenue Tax was mailed by me this ..... day of ..... 19 .....

to the collector of Internal Revenue for the ..... District of .....

..... Manager

Copyright 1921

DAILY REPORT ..... **THEATRE**

P. A. Green, Waltham Mass.

*Head each column with established price of Ticket

City ..... State ..... Day ..... Date .....

AFTERNOON	*	*	*	*
Last No.				
First No.				
Total Sold				
Amount				
War Tax				
EVENING				
Last No.				
First No.				
Total Sold				
Amount				
War Tax				

RECAPITULATION

AFTERNOON		WAR TAX
c. Tickets		
c. Tickets		
c. Tickets		
c. Tickets		
Passes		
Totals		

EVENING		WAR TAX
c. Tickets		
c. Tickets		
c. Tickets		
c. Tickets		
Passes		
Totals		

Cashier

Name of Subject	Leads	Kind	Make	Remarks

WEATHER..... ....OPPOSITION..... .....*Manager*

TWO OF GREEN'S THEATRE FORMS

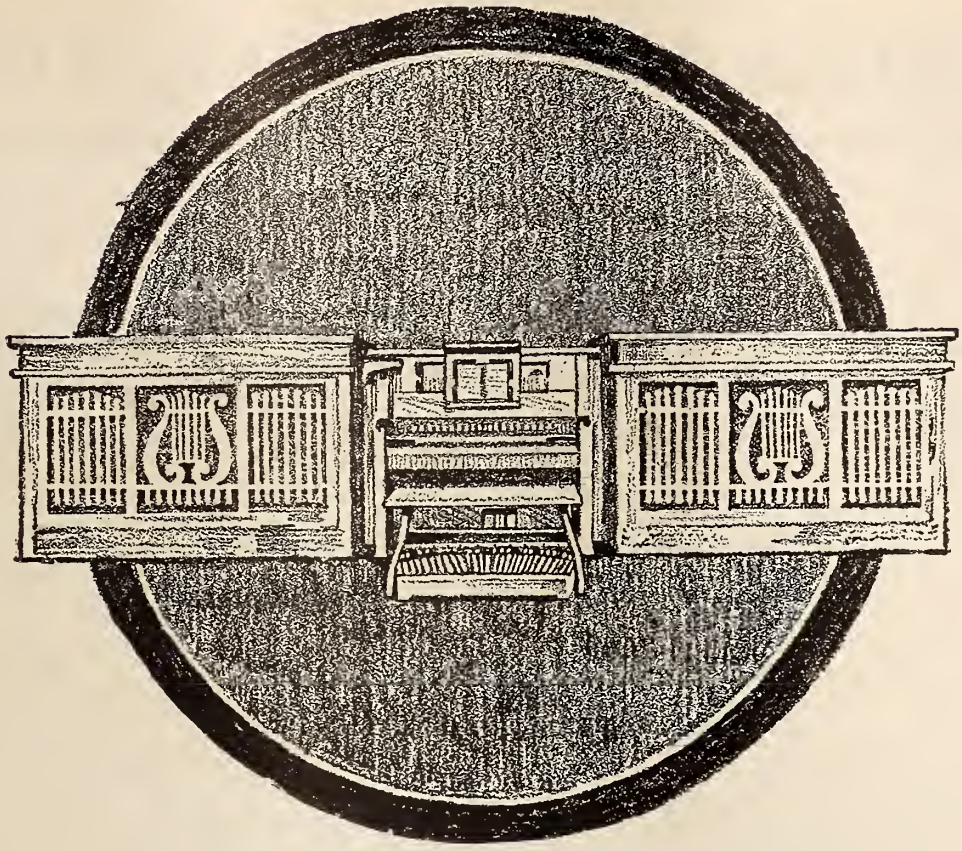
The revenue tax and daily theatre report are forms evolved by P. A. Green, the Waltham motion picture theatre printer and are in use in many theatres. "They are being used a great deal," he says, "because the theatre operator has become a financier as well as a picture picker."

Perhaps the best known work of Green is his theatre ledger, a compactly bound bookkeeping system which records all the data necessary to the conduct of a theatre. In looking over this book we find that it serves its purpose for a whole year It divides the theatre business into two sections, receipts and disbursements and a page is given to each subject. It is both a daily and a weekly report The first column is for day and date; second column is devoted to the first and last ticket number with successive columns devoted to the price per ticket, total amount, war tax, and other income.

Under the head of disbursements come in successive columns, ruled in regular approved order, the house payroll, attractions both vaudeville and pictures, film rent, salaries of vaudeville acts, posters, slides, printing and advertising and rent, heat, light, power and miscellaneous expense.

There are separate ruled spaces for each day of the week with each page providing for seven days in the week. The weather conditions are noted daily in this order, good, fair, hot, showers, rain, sun, evening and afternoon. At the bottom of each page are recapitulations for the week where

(*Continued on page* 1148)



Appealing Music—
The Mark of Good Management

No longer can even the smallest home of silent drama succeed without good music.

The most prosperous house in any community has recognized the pulling power of superior, appropriate musical accompaniments.

The wonderful Cremona Orchestra-Organ contributes the musical background so necessary to put your film across big. South Sea Islands or Labrador settings, travel, comedy, or what-not, there is instantly available just the right music pipe-organ, orchestra or combination, played either by hand, by standard player roll or solo roll to best create that sense of reality that satisfies the lover of pictures.

But best of all—the Cremona is not prohibitive for the smaller house. Write for literature.

The Marquette Piano Company,
Chicago, U.S.A.

The

Cremona

Theatre Orchestra-Organ

Lifting the Organ Into View

New Mechanical Device Tried Out in Niagara Falls Adds to Organ's Importance on Program

The audience at the opening performance of the beautiful new Strand Theatre in Niagara Falls were treated to a surprise when, after slides showing the various effects produced by an organ were screened to an organ accompaniment producing the effects, the console was lifted up from the orchestra pit and above the footlights.

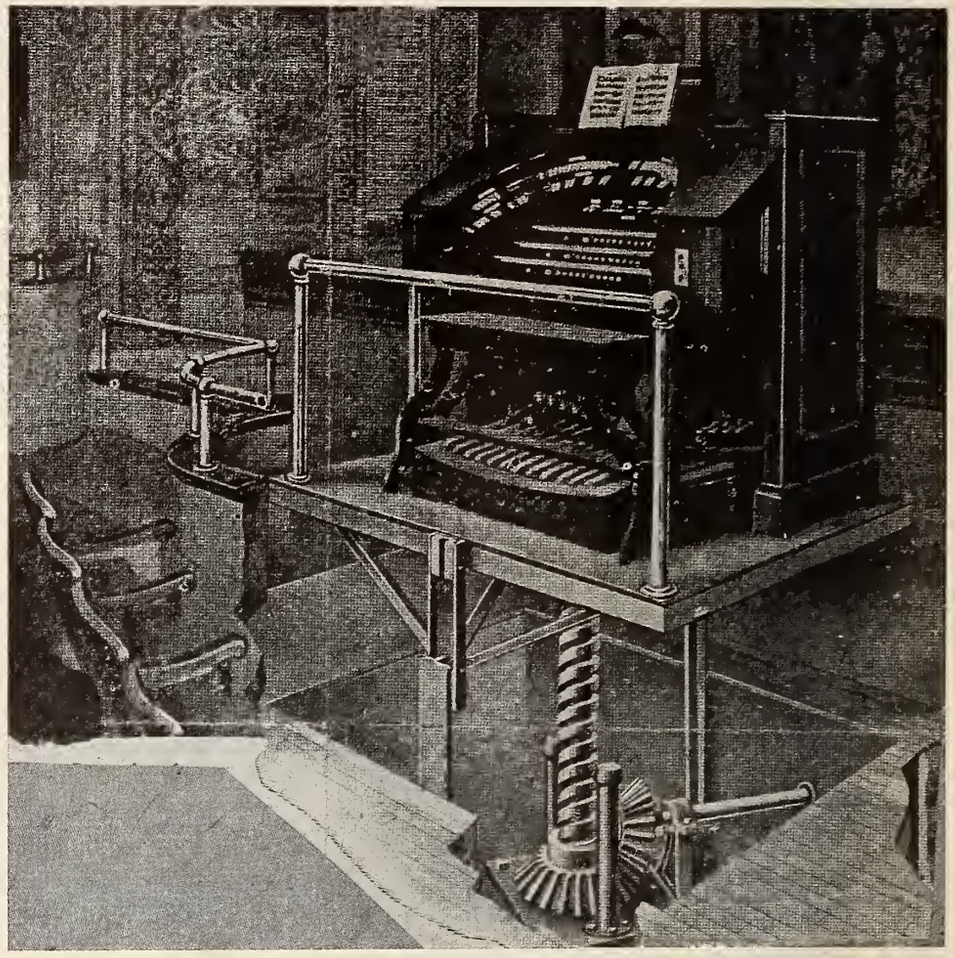
In that position, with a spot light on him, Organist Bouchard played a solo on the new Marr & Colton instrument. The novelty was fully appreciated by the audience who applauded generously. Both Messrs. Marr and Colton, makers of the organ, were present in the theatre and saw the demonstration. They had come to the premiere from Warsaw, N. Y., a short distance from Buffalo, where the organ plant is located.

The device which raised the console to at least eight feet above the heads of the orchestra musicians and within full view of the balcony seat occupants, is described as an organ lift. It is controlled by a push button mounted on the organ console within easy reach of the organist and enables him to raise or lower himself at will.

The lifting is done by a steel worm screw of heavy dimensions and works like a hydraulic jack. The upward movement is steady and slow and does not interfere with the organist in the slightest respect. An individual motor under the stage furnishes the motive power. The lift platform upon which the console rests is of heavy steel and wood construction and a brass rail across its front makes the organist secure in his seat while the lift is being operated. The entire device is made at the Marr & Colton plant.

For some time engineers have been working on this idea. Complaints from balcony and gallery occupants that they could not see the organ when it was being featured in the performance set the engineers to work with the result that Marr & Colton made the first lift as a part of their theatre concert organ installation.

The idea took so well with George Eastman that the great organ in the new Rochester house bearing his name is supplied with two lifts, one operating in the pit and the other in the centre of the stage. A revolving platform makes it possible for the organist to be turned around so that he faces the audience.



Showing the mechanical operation of lifting the console of the Marr & Colton organ from the orchestra pit above the footlights at the new Strand Theatre, Niagara Falls, N. Y.

What System Means To the Theatre

(*Continued from page* 1146)

total losses and profits are recorded. The ledger is printed on regulation legal size blue bond paper.

"It was gotten up for several important reasons," Green says in explaining his ledger. "When the time comes for new additions to his house, or he gets an idea that the town should have a new theatre the exhibitor then realizes that he needs money.

"The only logical place to get the necessary funds is from the local business men and the banks in that town who are usually hard enough to convince when it is certain that their investment will return a fair profit.

" 'How are you going to prove that the theatre is a money making proposition?' I always ask exhibitors. 'Have you a cumbersome set of books that require the services of an auditor to find your profit, or do you keep no books at all?' By a simple operation, taking a few minutes each day, the ledger I have devised will reveal whether the house is running at a profit or not.

"In addition to this simple addition and subtraction will enable the theatre man at the end of the year to make out his income tax without the aid of an expensive lawyer or specialist. If there were no other argument for system in a theatre the two I have just given are sufficient to convince."

Green is now at work on a booking system for exchanges. It is a loose leaf affair and concerning it he says:

"This booking sheet is a decided improvement, I believe, over former booking sheets. The principal claim is that no matter what month is being taken off for the shipper the day and date will appear in the same column on all sheets for that month. It is intended to stock this sheet in sets of 20 long and 80 short sheets at a price of $5 per set. I have also arranged to make it in special sizes."

Mov-Ezy

MEANS
EASE AT THE MOVIES

The Theatre Chair de Luxe

Convenience—Swings to one side, providing passage space between rows without occupants getting up.

Comfort—Roomy, individual armchairs.

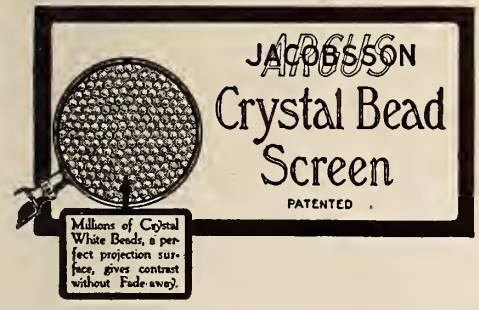
Safety—Theatre equipped with Mov-Ezy chairs emptied in one-third the time.

Sanitation—So constructed that every chair and the floor around it can be quickly and thoroughly cleaned.

Beauty—Made of the finest materials, finished and upholstered in accordance with specifications, designed to harmonize with any theatre interior.

Stop at show room or write for beautifully illustrated catalogue

Josiah Partridge & Sons Company, Inc.
529-541 Marbridge Building
Show Room Sales Office
47 West 34th Street, New York



Better Pictures
Less Power Cost
No Fade-Away—
Nor Eye Strains
Dust or Wash it

Make Larger Profits With the Crystal Bead Screen

Large audiences—continuous patronage—profits—are largely the result of pleasing projection.

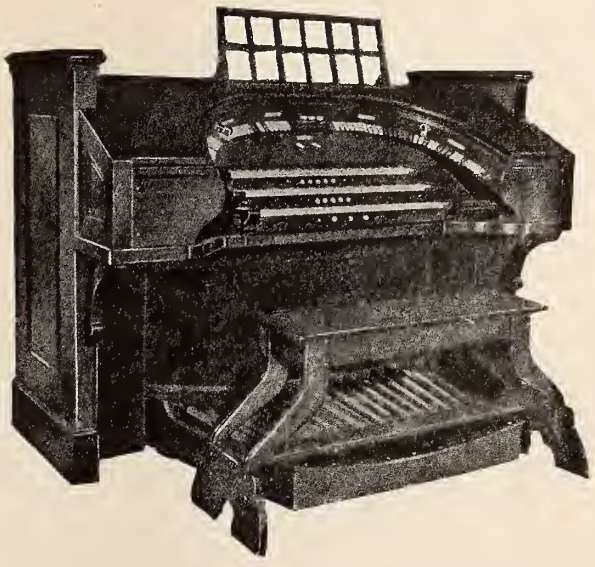
Exhibitors alive to the profit possibilities of perfected projection are using the Jacobson Crystal Bead Screen because its scientific surface has ended screen troubles — by giving superior pictures to many hundreds of exhibitors all over the United States.

Sold only through the trade. Write for particulars naming your supply house.

THE JACOBSSON MFG. CO.
3718 Woodland Ave. Cleveland, Ohio

The
MARR and COLTON CONCERT ORGAN

The Organ with That Distinctive Tone Which Pleases the Audience



"America's Finest Concert Organ"

The Marr & Colton Concert Organ represents the highest achievement in the art of Modern Organ Building for the correct musical interpretation of the motion picture.

THE ORGAN THAT HAS CREATED A SENSATION IN MUSIC CIRCLES

Manufactured Exclusively by

THE MARR & COLTON CO., Inc.

WARSAW, N. Y.

Also builders of the New Era Unit Organ

Building Notes

The Miles, Majestic and Academy Theatres, Scranton, Pa., have reopened. The Majestic will run burlesque and the remaining two will program road shows, vaudeville and motion pictures.

Royal Theatre, purchased by Universal Film Corporation, from the Koplar interests, will be overhauled and rebuilt. Improvements with purchase price will approximate $75,000.

Edwin O. Weinberg, former manager of the Buffalo Strand, who is now in charge of the Strand in Syracuse, will be the manager of the Mark-Strand in Troy when same opens to the public about January 1.

M. W. Horn has purchased the Royal Theatre at Nowata, Okla.., and has taken charge.

The Hippodrome, Carthage, N. Y., opened to the public, September 1 with Tom Joy, formerly connected with the Buffalo Metro exchange sales staff, for manager. The house is remodeled and redecorated.

The Olympic Theatre, Buffalo, N. Y., reopened to the public September 3, having been closed several months for renovating. A large Wurlitzer orchestral organ has been installed and a striking stage setting as well, while beautiful mural paintings adorn the walls.

Hereafter the motion picture theatres of McAdoo, Pa., must pay $15 monthly license fee for the privilege of doing business in the corporate limits, according to an ordinance just enacted by the Borough Council. Penalty of $10 to $100 for violations, thereof.

The Keith Vaudeville House and the Orpheum Theatre, both of Easton, Pa., have reopened for the season. Motion pictures and vaudeville will be programed.

T. B. Triplet purchased the Olympic Theater at Lockney, Texas.

W. B. Wesley is now film salesman for Goldwyn with headquarters at Houston, Texas.

Cleveland Operators Reject New Wage Scale

At a meeting Sept. 1, the motion picture operators union of Cleveland voted to leave their jobs unless union officials are able to induce the exhibitors to agree to a substantial increase in their scale.

The operators will deal with the exhibitors individually, it is said. If the individual efforts are not successful, collective union action may be taken. The vote to take this action followed a meeting of the operators with the Cleveland Motion Picture Exhibitors Association.

The old scale of wages was $37.19 a week to men in theatres where 15 cents or under is charged, $41.06 in theatres where the admission is between 15 and 25 cents and $42.52 in all other theatres.

The operators are demanding a flat rate of $50.00 a week in theatres where the seating capacity is 500 or over; $45.00 in houses with a capacity of less seats.

The Rialto Theatre at Wilson, Okla., has reopened with Sam Horton as manager.

Wendell Earthman and Wm. Santell have leased a building at Conroe, Texas, which will be remodeled for a theatre in the near future.

The A-Mus-U Theatre at Panhandle, Texas, has closed indefinitely.

The Elvin Theatre, West Main Street, Endicott, N. Y., opened September 2. Simplex projection machines, Hertner transverter and other modern equipment have been installed. Music is furnished by a Link organ and a Link piano.

The Strand Theatre, Binghamton, N. Y., reopened last week with a completely renovated interior, a new lighting system and a novelty drop setting, which provides an effective stage setting for the cinema screen.

The Elks Theatre, Longview, Texas, has reopened. The house has been closed for some time undergoing remodeling.

A new management of experienced theatrical men of Dallas, Texas, will take over and reopen the Hope Theatre at that place on September 1st.

William T. Pickering has purchased a controlling interest in the James P. Simpson Company, operators of slide and film advertising at Dallas, Fort Worth, Waco and other Texas cities.

The new Rialto Theatre was opened at Beeville, Texas, August 19th, with J. H. Hall as manager.

A modern organ and two of the latest projectors have been installed as well as beautiful electrical fixtures, a modern ticket booth and a wireless outfit.

The Palace Theatre at Oklahoma City will reopen on August 27th, with pictures and musical comedy as the policy.

E. M. Berg has opened his Columbia theatre at McAllen, Texas.

A new picture show house was opened by Mr. Martin at Winslow, Ark., last week.

Robb & Rowley have bought Mr. Fuller's interest in the R. & R. Theatre, Hillsboro, Texas, and will make many new improvements.

The negro motion picture theatre at Arkadelphia, Ark., was destroyed by fire last week. Origin of same unknown. Only $1,000 insurance carried.

A. H. Stebbins, manager, Majestic Theatre, Little Rock, Ark., resigned. His successor not yet appointed.

Bob Littlefield will open the Hippodrome Theatre, Dallas, Texas, on September 4th, with pictures and vaudeville.

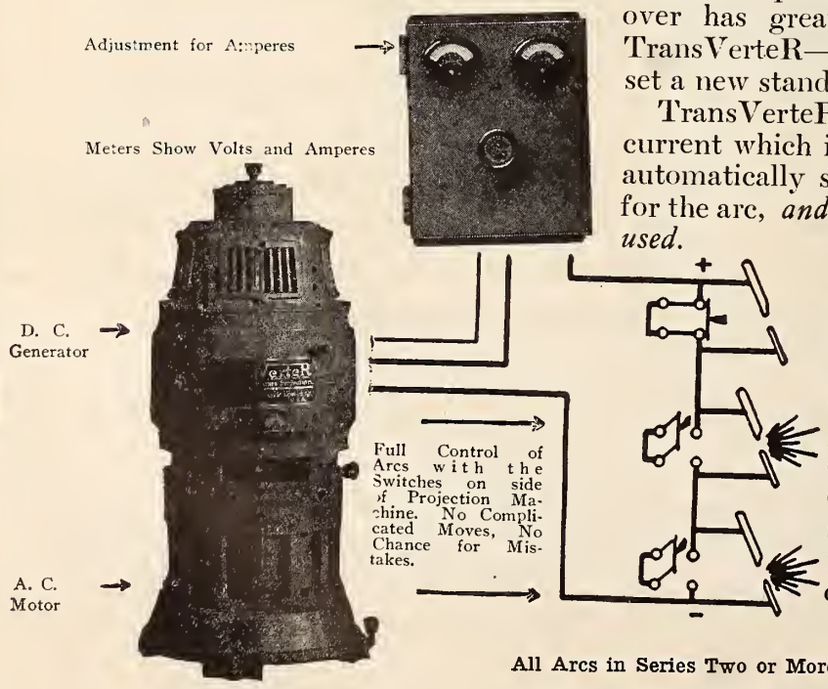
E. R. Thomas has purchased Bob Littlefield's half interest in the Rex Theatre, Dallas, Texas, and is now the sole owner.

TransVerteR

Reduces Your Power Bill and Makes Better Pictures

Motion picture projection in theatres the country over has greatly improved since the perfection of TransVerteR—the original series arc M-G outfit, which set a new standard for the entire industry.

TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, *and no wasteful, current consuming ballast is used.*



It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.

Write today for TransVerteR Facts. Room for only a few here—but you should know them all.

Motor Generating Unit
Ball Bearing Quiet Efficient
Built to Last and Give Satisfactory Service

All Arcs in Series Two or More
Any Two Simultaneously
Same Amperes in Each Arc

The Hertner Electric Co.
1908 W. 112th St., Cleveland, Ohio

A NEW LIQUID SOAP

DIRECT FROM THE MANUFACTURER

.....

Write for samples and attractive offer

Standard Sanitary Products Company

Bush Terminal Warehouse No. 10, Dept. B, 42nd St., & 1st Ave., Brooklyn, N. Y.

RAVEN HALFTONE SCREEN

Installed in the
New Fabian Theatre
REGENT
Elizabeth, New Jersey
After Successful Practical Tests
in the
Branford, Elizabeth, New Jersey

Raven Screen Corporation
One Sixty Five Broadway, New York

Tax Free Photoplay Music Theatre Owners Can Feature

The photoplay compositions of Otto Langey, Christopher O'Hare, T. H. Rollinson, Berthold Tours, Nichlas Amani and Gaston Borch are worthy of talking about in your electric lights and on your programs. The works of these composers are assembled in four series comprising DITSON'S Music For the Photoplay, a loose leaf screen music library at extremely low rates.

Send for Photoplay Circular

OLIVER DITSON COMPANY
BOSTON, MASS,

USE COLOR HOODS

Made of natural colored glass. Slip over the lamp. Save their cost in one year by reduced lamp renewals alone.

REYNOLDS ELECTRIC COMPANY
Mfrs. of Motors, Flashers for Electric Signs
2 sizes: 10W-40W 2651 W. Congress St. Chicago, Ill.

For Better Music

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

NEW YORK CITY 1600 Broadway
CHICAGO 64 E. Jackson Blvd.
SAN FRANCISCO 109 Golden Gate Ave.

Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

B. F. PORTER, 729 7th Ave., New York

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

THE ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

TWENTY-SIX YEARS EXPERIENCE AT YOUR SERVICE

ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

CHICAGO, ILL.—Clarence Hagzfield, No. 7 S. Dearborn Street, has completed plans for the Masonic Temple Theatre for 118th Street, Whiting, Ind.

CHICAGO, ILL.—Geo. Pearson, 1930 N. Keystone Avenue, has completed plans and awarded contracts for the Lodge Hall Building for Elston Avenue and Keystone, owned by John Nelson, 4237 N. Albany Avenue.

CHICAGO, ILL.—J. E. O. Pridmore, 38 S. Dearborn Street, has awarded contracts for the $1,500,000 theatre for which undertaking general contracts was let to Barrett Construction Company, 155 N. Clark Street. Owner, Plotke & Grosby, 2532 N. Clark Street.

ROCKFORD, ILL.—F. J. Klein, 331 Main Street, Peoria, Ill., has awarded contracts for the $45,000 theatre to be erected by the Orpheum Theatre Co., Rockford, owners.

SPRINGFIELD, ILL.—F. J. Klein, 331 Main Street, Peoria, Ill., has filed plans for the $200,000 theatre for Geo. C. Hickox, Reisch Bldg., Springfield, owner.

NEW YORK, N. Y.—H. P. Knowles, 21 West 49th Street, has completed plans for the Auditorium, Lodge and Club Rooms Bldg. for 131 W. 55th Street, to be erected by Mecca Temple Holding Co., 572 Greenwich St., owner.

NEW YORK, N. Y.—York & Sawyer, 50 E. 41st Street, have completed plans for the $1,200,000 Y. M. C. A. Bldg. for 332 West 57th Street, to be erected by West Side Branch Y. M. C. A., 45 Wall Street, New York City.

BROOKLYN, N. Y.—Thos. W. Lamb, 644 Eighth Avenue, New York City, has completed plans for the $1,500,000 theatre for De Kalb Avenue, which is owned by Gold St. Corp., 1564 Broadway, New York City.

BUFFALO, N. Y.—Louis Greenstein, 1334 Prudential Bldg., has completed plans for the Hall Building for S. W. corner Grant and Ferry Streets. Owner Barneth Satuloff, 134 Michigan.

NIAGARA, FALLS, N. Y.—Henry L. Spann, 52 W. Chippewa Street, has completed plans for the theatre building for Falls Street, owned by Cataract Amusement Company, A. C. Hayman, Manager, 31 Falls Street, Niagara Falls.

GLENS FALLS, N. Y.—Archt. T. L. Gleason, 45 Maiden Lane, Albany, N. Y., has awarded contracts for the new $150,000 Club House for Warren and Centre Streets.

DERBY, CONN.—Archts. E. C. Horn Sons, 1475 Broadway, New York, has completed plans for the $300,000 theatre building for Elizabeth Street, owned by I. J. Hoffman, Capitol Theatre, Ansonia, Conn.

MONESSEN, PA.—Archt. M. Earnest Clark, 472 Bonner Avenue, has completed plans for the $54,000 lodge building and dance hall for Monessen, owned by Italian Beneficial Society, Joe Monack, President.

TITUSVILLE, PA.—Archt. Eugene De Rosa, 110 W. 40th Street, has completed plans and awarded contracts for the $175,000 theatre to be erected on W. Spring Street, Titusville, by owner, Morosco Theatre, 25 W. 43rd Street, N. Y. C.

Leon H. Lempert & Son
Theatre Architects
347 Cutler Bldg.,
Rochester, N. Y.
Recently Completed: Lafayette, Buffalo, N. Y.
Four Other Theatres under way

CLARENDON, VA.—Mitchell & Hunter, 1319 F. Street, N. W., Washington, D. C., have completed plans for the $40,000 theatre for Clarendon, owner being Associated Theatre, Inc., R. F. Broaks, Jr., Secretary, Clarendon.

CINCINNATI, O.—Frank Azzurello, 2573 E.. 55th Street, has completed plans for the $25,000 theatre for St. Clair Avenue and E. 172nd Street, owned by Parde Licursi, 822 Wayside Road.

COUNCIL BLUFFS, IA.—Chris Jensen, 305 Broadway has completed plans and has awarded contracts for the $130,000 theatre for 317-321 Broadway, owner being Broadway Building Company, care R. G. Wallace, 11 Pearl Street.

ARGENTINE, KANS.—Rose & Peterson, 434 Brotherhood Bldg., Kansas City, have completed plans for the Lodge Bldg. for 30th and Conner Streets. Owner, Ben Hur Masonic Lodge, care Irwin Rogers, 3119 Strong Avenue, Argentine, Kan.

EVANSTON, ILL.—Arthur H. Knox, No. 7 W. Madison Street, Chicago, Ill., has completed plans for the $60,000 Community House for Harrison and Hartney Streets. Owner Covenant M. E. Church, Rev. Almer M. Pennewell, 2124 Harrison Street, Evanston.

QUINCY, ILL.—M. J. Geise, 800½ Maine Street and Associate Archt. Harvey Chatten, Wells Bldg., have completed and filed plans for the $360,000 Elks Home for Maine Street. Owner Elks Lodge No. 100 of Quincy.

LINCOLN, ILL.—Contracts have been awarded for the $100,000 theatre for Lincoln. Owner, Steve Bennis, Lincoln.

NEW YORK, N. Y.—Thomas W. Lamb, 644 West 46th Street, New York City, has completed plans and contracts are awarded for the $2,000,000 theatre for S. W. corner 16th and Market Streets, Philadelphia, Pa. Owner, Fox Film Corp., 126 West 46th Street, New York City.

BROOKLYN, N. Y.—Thomas W. Lamb, 644 West 46th Street, New York City, has completed plans for the $1,500,000 theatre for DeKalb Avenue. Fleet, Prince and Gold Streets. Owner Goldfleet Corporation, 1564 Broadway, New York City.

BABYLON, L. I., N. Y.—J. H. Phillips, 681 Fifth Avenue, New York City, has completed plans for the $100,000 Theatre for Main Street. Owned by Riley & Gilman, Inc., Babylon.

BUFFALO, N. Y.—Bacon & Lurkey, Erie County Savings Bank Bldg., have completed plans for the Community House to be located on Gratiot Street. Owner, St. Clement's Episcopal Church, Rev. W. S. Salisbury, 163 Durham Street.

BINGHAMTON, N. Y.—Vosbury, Kaley & Stout, Savings Bank Bldg., have completed plans for the theatre to be erected on Water Street by owner, Lyric Theatre, Mr. King, Mgr.

NIAGARA FALLS, N. Y.—Henry L. Spann, 52 W. Chippewa Street, Buffalo, N. Y., has completed plans for the Theatre building for Falls Street. Owner, Cataract Amusement Company, A. C. Hayman, Mgr. 31 Falls Street, Niagara Falls.

BOSTON, MASS.—F. A. Norcross, 46 Cornhill, has completed plans for the theatre for 1157 Blue Hill Avenue and Morton Street. Owner, Victor Kaufman, 6218 Tremont St.

EASTHAMPTON, MASS.—Geo. P. Dion, 10 Centre Street, Chicopee, Mass., has completed plans and contracts have been awarded for the $40,000-$50,000 theatre to be erected by owner, Joseph Rapulos, Easthampton, Mass.

NEW BRUNSWICK, N. J.—Contracts have been awarded for the New Brunswick Theatre to be erected by First Presbyterian Church, New Brunswick, N. J.

PHILADELPHIA, PA.—H. C. Hodgens, Inc., 130 S. 15th Street, has completed plans for the $200,000 theatre for 63rd and Woodland Avenue, to be erected by owner, Marcus A. Benn, 6338 Woodland Avenue.

PITTSBURGH, PA.—Simons, Brittain & English, Magee Bldg., have completed plans for the $150,000 theatre for Canter and Montrose Avenues. Owner, Steel City Amusement Company, John L. Branch in charge, 801 Wylie Avenue, Pittsburgh.

QUAKERTOWN, PA.—Ruhe & Lange, 12 N. Sixth Street, have completed plans for the $50,000 theatre to be erected by owner, Peoples Theatres, Inc., John J. Jordan, President, 529 Hamilton Street.

SLATINGTON, PA.—Ruhe & Lange, 12 N. Sixth Street, have completed plans for the theatre which is to be erected and is owned by Peoples Theatres, Inc., John J. Jordan, President, 329 Hamilton Street.

HAMTRAMCK, MICH.—Smith, Hinchman & Grylls,. 710 Washington Arcade Bldg., have completed plans for the $200,000 Community House to be erected by owner, First Presbyterian Church, Rev. Joseph A. Vance, Woodward Avenue and Edmund Place, Detroit.

KANSAS CITY, MO.—F. E. McIlvain, 1001 Orear Leslie Bldg., has completed plans for the $25,000 theatre for 3034 Prospect Street. Owner, Linwood Theatre, care S. L. Harding, 1106 Main Street.

MANHATTAN, KANSAS—H. B. Winters, Manhattan has completed plans for the $20,000 Community Hall for Chapman, Kansas. Owner, City of Chapman.

PITTSBURGH, KANS.—Final plans are being completed for the $30,000 Lodge Bldg. to be erected by owner, Order of Eagles, care Leonard Boyd, Secretary, in Pittsburg.

MEMPHIS, TENN.—Jones & Furbringer, Porter Bldg., have completed plans for the $850,000 Lodge Bldg., to be on N. E. corner Monroe Avenue and Front Street. Owner, Masonic Shrine Lodge.

Building Notes

J. C. and L. L. Lewis have purchased the Triangle Theatre, Walnut Ridge, Ark.

Cecil Cupp has bought L. A. Walker's interest in the Royal Theatre, Arkadelphia, Ark., and is now proprietor.

Jim Cranides, Olean, N. Y., is reported to have taken over the Peerless Theatre in Hornell, N. Y., formerly operated by H. C. Flint.

Harold P. Dygert, President and General Manager of Associated Theatres, Inc., controlling a chain of houses in Western New York, has about completed arrangements for the taking over of the Andrews and Strand theatres in Salamanca, N. Y. It is reported that O. T. Schroeppel, now in Fairport, N. Y., will manage both houses. The company is also about to acquire the Park Theatre in Bath, which will be managed by W. L. Trask of Dansville. A. B. Depauw is now managing the Granite and Opera House in Newark, N. Y., for the Associated interests, but when the Capitol is completed in the same city, January 1, Mr. DePauw will assume responsibility.

The Orpheum Theatre at Oklahoma City is scheduled to reopen September 16th with high class vaudeville and pictures as attractions.

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EXHIBITORS TRADE REVIEW

Vol. 12
No. 18

September 30, 1922

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No. 22

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By Perley Poore Sheehan and Frank Condon
Directed by Alfred Green

A Paramount Picture

PERIODICAL DEPARTMENT

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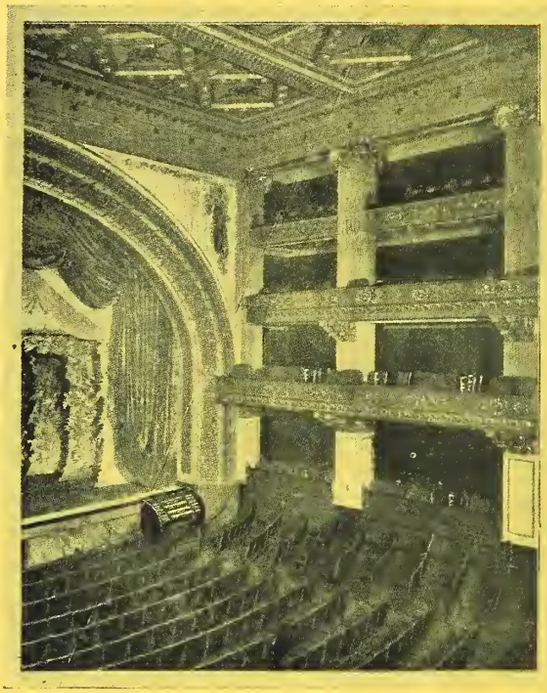
Cheating Old Age



The Old Studebaker

The New Studebaker

Yours For Rejuvenation

THE public-wise manager today knows that seating that was tolerated five and ten years ago is endured under protest now or altogether avoided. He is aware, too, with the other elements of attraction more or less evenly balanced, the more comfortable seats of one theatre will easily swing the decision of "where to go" in favor of the theatre with the more comfortable seating.

Fortunately the reseating and rejuvenating of a theatre is a less complicated matter than the restoring of youth to old age in man. It is entirely possible and practical.

Our Theatre Engineering Seating Department will be glad to consult with any theatre owner or manager on new installations or renewals of old.

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EXHIBITORS TRADE REVIEW

Evidence

By L. W. BOYNTON

QUINN MARTIN, photoplay critic of the New York World, has been digging around to find out whether there is any truth in the assertion that better pictures are being released this season than last.

Specifically, Martin's investigation was prompted by this statement made by Will H. Hays in Minneapolis a few weeks ago:

"This new programme has been under way less than six months, but the results are already showing. This season's run of photoplays will indicate plainly the results of a sincere effort and desire to make better pictures."

The World critic started out with the idea that he would prove Mr. Hays wrong. He wound up by finding that Mr. Hays knew exactly what he was talking about—and was absolutely right.

The upshot of the matter was the publication of an article in the Sunday World of September 10, in which Martin said in part:

"We are prepared to say that within his (Hays's) six months as Director General of the Photoplay there has been a remarkable betterment in the product. This change has been most marked in the matter of the moral intent of the various pictures being made. . . . It is apparent that in intent and effort, in desire and ability on the part of the producers, there is a very decided change for the better."

FOLLOWS then a long list of pictures of the new season which Martin considers proof of the Hays assertion. Very nearly every important producing and distributing concern in the industry is represented. The films named struck the World critic "most forcibly as being excellent testimony to Mr. Hays's statement of the producers' intent at least." They "possess the quality of sincerity and highmindedness."

This statement, coming as it does from a great metropolitan newspaper whose attitude toward pictures is distinctly critical, deserves to be recorded. It is another proof not only of the genuine progress the industry is making at the vital point—public esteem—but is a glowing and justified testimonial to the worth of the work Mr. Hays is doing.

WE take particular pleasure in directing attention to Martin's article at this time, not merely for its own sake and the truth of it, but also because the muckraking of the movies apparently is still considered by one editor to be good business and a sign of brilliant publication judgment.

We refer to the outburst in Collier's Weekly, entitled "Why I Am Ashamed of the Movies," which is heralded as having been written by a producer.

This performance is nothing but a rank piece of sensationalism, masquerading under the pious guise of "superior" knowledge. It is without excuse in fact or reason. Using the word fact in connection with it is a mistake. The initial article didn't contain any. It is a hodgepodge of arrant nonsense, delivered in a sanctimonious vein which would do credit to the worst of the "reformers."

We have two suggestions: First, a searching investigation should be made of the reasons which inspired the publication of this attack; second, if exhibitors run into trouble with patrons on account of it, we suggest using the New York World article as an antidote.

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

September 18-25

Better Films Week in Atlanta, Ga.

September 25

Semi-Annual Convention, Motion Picture Theatre Owners of Kansas, Wichita.

October 10-11

Third Annual Convention, Motion Picture Theatre Owners of Michigan, Flint, Mich.

October 15

Convention of the Motion Picture Theatre Owners of Nebraska and Iowa, Omaha.

October 19-20

Semi-Annual Convention, Motion Picture Theatre Owners of Missouri (Place to be Chosen).

The Coal Crisis

DECISION by the Fuel Administrator of New York State to accept the services of the picture theatres in the coal crisis is of great importance and should go far toward paving the way for similar action in other states.

In taking this step Administrator Woodin and his associates no doubt took into account the lessons learned from the war period, when the motion picture industry received what amounted to an essential rating because of its worth in building and maintaining morale.

If we are to have comparatively heatless days this winter, what a mistake it would be to vex the patience of the public further by depriving it of its favorite form of recreation.

Exhibitors in any State where the coal has not yet been worked out satisfactorily will no doubt read with interest the details of the New York plan set forth elsewhere in this issue. We call particular attention to the public service feature which developed as a result of the situation: the use by the state exhibitor organization of its 1,700 screens in spreading vital information which the Fuel Administrator must get to the people in the most effective way.

The motion picture theatre thus again proves that, in times of emergency, it has a very real place in the scheme of things and fulfills a mission which no other agency can so well perform.

The industry as a whole should know, and should appreciate, the fact that the happy situation brought about in this State is a direct result of the efforts of the M. P. T. O. of New York State and the Theatre Owners Chamber of Commerce, aided by their counsel, Senator James J. Walker. Without noise or publicity, conferences were held with the coal administration and the details worked out. When the job was all finished the announcement was made.

Better Films Week

UNDER the auspices of its Better Films Committee, which is representative of the most prominent people of the city, Atlanta arranged its Better Films Week, September 18-25.

It would be difficult to conceive a finer way in which to open the new picture season than under the patronage and auspices of such a committee. Every picture shown in the various Atlanta houses was O. K.'d by the committee. Not a single instance was encountered where there was any friction between the committee and the exhibitors.

The significance of the occasion is thus summed up by the Weekly Film Review:

"Unlike the would-be reformers and self-appointed censors, who invite only the resentment of those on whom they seek to impose their prejudiced opinions, the members of the Better Films Committee of Atlanta, are men and women of affairs—clear-visioned, strong-principled; vigorous of intellect, generous in attitude. They have worked untiringly for this event which brings them for the first time in direct and constant touch with two departments of the industry. It is a tribute to the graciousness and charm of the women and to the consistent fairness of their requests that in no single instance has a theatre manager hesitated to accept their suggestions; it is no less a compliment to the admirable men who are members of this body that their opinions are sought and respected by those engaged in the industry in Atlanta."

More Signs of Returning Prosperity

Sales of Tickets and Carbons by Supply Dealers a More Reliable Indicator of Conditions than Tax Figures— Why the Exhibitor Is Slow to Admit Business Is Good

By HOWARD McLELLAN

COMING into contact with all classes of exhibitors one is struck by the unwillingness with which they admit that business is good. Especially apparent is this unwillingness among the smaller theatre owners.

There are many explanations as to why that unwillingness exists, but the most satisfactory explanation is that they are afraid to say times are good because they fear it will mean an increase in rentals.

These prefatory remarks are necessary in an accurate description of conditions in the industry existing in Pennsylvania, Ohio and Indiana where strikes too numerous to mention and too disastrous to dwell upon are now being called off and the men long out of work returning.

Looking over the territory which the writer has just visited and where he has been in touch with the operators of all classes of theatre this fact stands out preeminently:

Business is nearer normal than it has ever been. The theatre business will enjoy an era of great prosperity, possibly lasting for five years if—and this is an important note—the price of film is maintained on an equitable basis.

That explains why this article was prefaced with the statement that theatre owners are unwilling to admit the return of prosperity lest it mean a general increase in rentals.

There are hundreds of exhibitors who are beginning to make the first real money they have made in several years. They are not spending it freely as they did during and immediately after the war.

They have adopted the household slogan of thrift—put some away for a rainy day. Given the opportunity to put away a little, and escape the disastrous days all too frequent for two years, they will be enabled to put themselves on a normal business basis. It is surprising to know that the amount of financial paper held by banks and business firms, especially theatre supply houses, and given to them by theatre owners who had never before set aside something for a rainy day, runs up into hundreds of thousands.

An opportunity to take care of this paper is what many operators are looking for and, they say, it will come to them only if rental prices are maintained equitably.

Every One Getting Ready

While the industry has been looking at internal revenue tax return figures as an indicator of theatre business it has neglected to consider another and more reliable source of information and the best advance source available, namely, the sale of theatre tickets by ticket manufacturers and supply dealers. Another dependable source, though not as accurate, is the volume of projector carbon sales.

Various supply houses visited by the writer in up-state New York, Pennsylvania and Ohio furnished the information that more tickets have been purchased in the past two months than in any like period in years past. Theatres are not in the habit of stocking up with large quantities of tickets. They usually run along on a small supply but this year they are investing in large quantities, although neither ticket manufacturer nor dealer has offered any inducement for larger than usual purchases.

The same is true of projector carbon sales. If business is good and signs point to a healthy improvement the theatre man buys carbons in quantities. During the past two years hundreds of theatre men have been getting along on the smallest purchases they could make. This year they are buying them in thousand lots and paying cash in most instances.

Although the ticket and carbon sales are a new barometer of conditions it is a safe one. The aomunt of film rented, the price paid for it and other circumstances connected with the film buying power of a theatre, is not a criterion of theatre conditions. A theatre must have film and must acquire it as fast as possible and in as large quantities whether the season promises to be a good one or not.

With tickets and carbons it is entirely different. When operating on a close margin they may both be purchased in the smallest quantities and for more than a year that is what has happened. It is a dead open and shut proposition; small business and bad times, small purchases; big business and good times, large purchases and ready cash.

Wait for Second Payday

In Cleveland that grizzled veteran of many exhibitor battles, Sam Bullock warned up over the outlook this season.

"The theatremen out this way," he remarked, "are beginning to talk already about better business. The workers on strike so long have had their first pay day. Wait until the second pay day and we'll get good news about the future. The butcher and baker and candle stick maker gets the first pay day next; amusements will have a share of the second pay day."

The condition which Bullock describes holds good elsewhere in strike ridden sections. It Pittsburgh and surrounding cities and towns business picked up wonderfully the first week in September but an excessively hot spell temporarily halted the return of big audiences.

The United States Employment Service declares that the industrial outlook throughout the country is most favorable. As the prosperity of the amusement business hinges upon the industrial conditions this survey of the country may be taken as an indication of what may be expected:

Ohio: Few idle men, either skilled or common labor, except striking railroad shopmen. Rubber industry holds to heavy production scredule. Glass companies busy. Despite fuel and traffic problems, underlying conditions in iron and steel industry continue firm and there is a general shortage of industrial labor.

Pennsylvania: Labor controversies have checked operations in many industries, chiefly in iron and steel trades. Record-breaking building construction. Labor shortage in building trades, common labor and agricultural workers. With fuel and transportation problems settled, outlook would be bright.

West Virginia: Industrial conditions suffer reverses due to lack of fuel and transportation; iron and steel being the worst sufferer. Resumption of coal production in 350 mines is most encouraging factor.

Indiana: Rapid decline in unemployment despite temporary handicaps. Extensive road repairs employ large numbers and shortage farm hands.

Michigan: Little involuntary unemployment. Many auto plants paying premiums for coal and steel to keep plants running. Increased production in paper mills. Men needed for lumbering in northern part of state.

New York: Momentum of business restrained by labor controversies. fuel and transportation difficulties. Shortage of all types of labor and experienced tradesmen obtains in nearly all districts of state. Supply unequal to demand for experienced farm hands and workers needed in fruit harvesting and canneries.

New Jersey: Encouraging employment gains throughout state. Big demand for unskilled labor. Shortage of farm hands.

Illinois: Demand for factory help and unskilled labor exceeds supply. Leather, clothing and packing industries showing steady improvement. Large orders for farm implements indicate better buying power throughout agricultural belt.

Minnesota: Harvest demand for labor strong. Men wanted for lumber camps. Mining operations on satisfactory scale.

Missouri: Effects of rail and coal strikes, delaying materials and fuel, has increased unemployment. Road and paving work being pushed. Packing industry normal. Farm workers in demand.

Kansas: Many industries working part time, including soap factories, foundries, box factories, tire factories, railroad shops and coal mines. Good demand for experienced farm help.

Wisconsin: Lumber industry recovering rapidly. Big demand for men in lumber camps. Scarcity of common labor and farm hands. Gas and electric plants face shutdown unless coal supplies reach them soon.

District of Columbia: Surplus of general clerical workers, due to reductions in government departments and to influx of clerical workers from other points, seeking employment. Extensive building operations hampered by shortage of brick, due to fuel and rail situation.

Virginia: General conditions improved. Heavy increases in textiles, lumber and leather industries.

Kentucky: Decided improvements in leather, food and kindred industries. Slight decline in chemicals, tobacco and miscellaneous lines. Labor supply about equal to demand.

Tennessee: Encouraging gains in employment in textile mills, lumber mills and coal mines. Highway and building construction very active. Heavy demand for cotton pickers.

Other States: Returns from 33 other states covered in the survey show that outlook for jobs is equally bright there, in view of the general industrial pick-up.

Michigan M. P. T. O. Invites Hays

Elaborate Preparations Being Made For Convention at Flint, October 10-11

WILL H. HAYS, President of the Motion Picture Producers and Distributors of America, Inc., has been invited to address the annual convention of the Motion Picture Theatre Owners of Michigan, to be held early in October.

The Michigan exhibitors' organization, one of the most powerful in the country, is eager to have Mr. Hays be present as the guest of honor, and make an address. It is understood Mr. Hays has not yet given his final answer, but advices from Michigan indicate that the exhibitors there are hopeful that he will be present.

The sessions will be held at Flint, Mich., October 10-11, and elaborate preparations are being made. It is expected the national exhibitor president, Sydney Cohen, will address the exhibitors.

The program, as thus far outlined, calls for a crowded two days' of business sessions and entertainment features. Addresses of welcome will be delivered by the Mayor of Flint and the Secretary of the Chamber of Commerce. Suitable responses will be made and then President Claude Cady, of Lansing, will deliver his annual address. Delegates and guests will then go to the Buick automobile establishment for luncheon which will be followed by a tour of the plant. Speakers at the banquet, of which W. S. McLaren of Jackson, will be toastmaster, will include Lieut.-Gov. Thomas Read; Mr. Hays, if he is able to be present; M. J. O'Toole, and Mr. Cohen.

The entertainment side of the convention will be well taken care of. Automobile tours, teas and theatre parties will be provided for the ladies.

Active arrangements for the convention are in the hands of H. M. Richey, general manager of the Michigan M. P. T. O.

The Michigan association is considered the model exhibitor organization of the country. It has very nearly 100% of the exhibitors of the Wolverine state in its membership, and is noted for its constructive work in matters affecting exhibitor welfare.

Considerable interest is centered in the choice of President for the ensuing year. If President Cady should decide not to become a candidate for re-election, it is said the mantle would fall on W. S. McLaren of Jackson, now a member of the Board of Directors.

Nebraska-Iowa Convention Postponed

The joint convention of the Motion Picture Theatre Owners of Nebraska and Iowa, scheduled to be held in Omaha September 18-19-29, has been postponed until about October 15, when it is hoped by President A. R. Pramer that Will H. Hays can attend.

Much interest is shown in the association's affairs, says Mr. Pramer, and since the coming Winter will see legislative sessions in both States, a large attendance is expected at the joint convention.

Stage All Set For Meeting of Kansas Exhibitors

The attendance, rather than the numerous problems to be discussed, will be one of the most important factors at the semi-annual convention of the M. P. T. O. of Kansas in Wichita, Kansas September 25. The roll call may be a direct indication of the success or failure of the membership campaign to follow and it will be an indirect response of exhibitors to their new business manager, C. E. Cook.

The complete data of a state exhibitors' organization at a finger's end and a 100 per cent group of loyal members—that is the ambition of Mr. Cook. Aside from legislative problems, the convention will be devoted largely to the strengthening of the Kansas organization, in an effort to make it peer of any state exhibitors' body in the middle west. Unpaid memberships are to be a thing of the past, according to Mr. Cook, who is a strong advocate of the theory that an organization of fifty loyal members is far more effective than 300 half-hearted members whose interest is not sufficient to prompt them to pay their dues, if only by running slides as payment.

The following appeal arranged in the shape of a "K," bas been made by Mr. Cook to Kansas exhibitors:

"Whether you are a member of the Motion Picture Owners of Kansas or not—read this letter. This convention will be just what you make it. Plan now to answer roll call at Wichita and you will never have cause to regret the time and expenditure. It is to your loyalty and co-operation that this appeal is being made. Half-hearted effort never has accomplished anything."

Coal Plan for N. Y. State Theatres

O'Reilly Makes Official Announcement of Co-operation with Fuel Administration — Public Service and Adequate Supply for Picture Houses Are Features of Arrangement

By OSCAR COOPER

MOTION picture theatres of New York State have been enlisted for important service in the present coal crisis, as a result of conferences just concluded between the State Fuel Administration and Charles L. O'Reilly, head of the Empire State exhibitor organization.

At the same time, the problem of adequate coal supply for the picture theatres themselves is being worked out in co-operation with the Fuel Administration through plans devised by M. P. T. O. State Headquarters, in conjunction with the Theatre Owners Chamber of Commerce of New York City.

Official announcement of the complete coal plan was made to "Exhibitors Trade Review" by President O'Reilly on September 20.

It includes:

1. Carrying on the screens of the State's 1,700 theatres slides and trailers attached to news weeklies bearing messages from the Fuel Administrator to the people.

2. Appointment of exhibitors in the nine judicial districts as assistants to the district coal administrators, who in turn have been appointed by State Fuel Administrator W. H. Woodin.

The public service feature of the plan is one of the most important ever undertaken by an exhibitor organization and marks a step forward in practical co-operation with government in times of crisis. A letter has gone from S. A. Moross, secretary of the T. O. C. C., who has been most active in aid of President O'Reilly's work, to the Hays organization requesting co-operation through the news weeklies in getting Mr. Woodin's messages to the people.

The first message which will be flashed on the screen is this:

"To prevent hoarding and secure coal for all, no dealer shall deliver more than two weeks' supply of domestic sizes of anthracite (hard) coal to any one at any time.

"No one who already has over two weeks' supply on hand can get even this. Dealers and consumers are equally liable to punishment if they break this rule."

It is pointed out that the picture theatres of the state will be rendering a vital service in keeping the public accurately informed of the measures taken by the Fuel Administrator to solve the crisis, prevent suffering, and see to it that there is fair distribution of coal for all.

No less significant are the arrangements made by President O'Reilly for protection of the theatres. Discussing this phase of the matter, Mr. O'Reilly said:

"In order to co-operate to the fullest extent with Mr. William H. Woodin, State Fuel Administrator, I am at his request appointing an assistant to each of the district coal administrators of the nine judicial districts of our State.

"This is done so that personal contact may be had in each district of the State. The exhibitor assistants will work with the district administrators and general supervision of the whole work will, of course, be maintained by state headquarters.

"We are proceeding vigorously to put into effect the plan agreed upon with Mr. Woodin and his associates. Samuel I. Berman, who has been appointed state coal inspector for the motion picture theatres, has already started a tour of the State to acquaint exhibitors first-hand with all the details of the plan. He addressed a meeting in Buffalo, September 20, and it was highly successful in every respect. A resolution was passed by the exhibitors pledging support to the coal plans.

"We are making every effort to urge exhibitors of the State to make a complete survey of the coal situation in their localities, finding out whether local dealers have enough coal to guarantee a steady supply to theatres, so that our organization can know at once what localities throughout the State will not be in a position to deliver coal to theatres.

"Exhibitors in the various localities should acquaint the district men we have appointed with the facts. Our men will be in close contact with the district fuel administrators.

Messages on Screen

"With regard to the public service we are only too glad to render to the State Fuel Administration, let me say that our organization will have slides made, in addition to the messages the news weeklies will carry. These will be designed to prevent hoarding of coal, and will appeal to the public to give the Fuel Administrator the greatest possible support in solving the crisis.

"Our organization is doing its part so that every exhibitor in this State may keep his theatre open and keep it warm. It has taken weeks to complete the plan, and all the exhibitors have to do now is to take advantage of it along the lines we have indicated. We expect them, of course, to give us the heartiest co-operation. In doing so they will be rendering their State a real service and offering the best possible proof that this is an essential industry."

"I want to add a word here about the excellent work Mr. Moross has done in connection with the coal situation. Several weeks ago he went to the Pennsylvania and West Virginia fields and obtained accurate data on the amount of coal tonnage that could be shipped for theatre use. This information was most valuable to us when we entered the conferences with the Fuel Administration.

"We have also had the untiring services of our counsel, Senator James J. Walker, without whose aid completion of the plan would not have been possible."

Appointments Made

Mr. O'Reilly then announced the appointment of the exhibitor assistants to the District Coal Administrators. They follow:

First and Second Judicial Districts—S. A. Moross, secretary, Theatre Owners Chamber of Commerce, New York City. He will assist District Coal Administrator Arthur N. Learoyd, 17 Battery Pl., New York City.

Third Judicial District — Louis Buettner, Cohoes Opera House, Cohoes, N. Y. He will assist District Coal Administrator Albert E. Cluett, Troy, N. Y.

Fourth Judicial District—William Benton, Congress Theatre, Saratoga Springs, N. Y. He will assist District Coal Administrator Clarence B. Kilmer, Saratoga Springs, N. Y.

Fifth Judicial District—James H. Roe, Turn Hall Theatre, Syracuse, N. Y. He will assist District Coal Administrator, Carleton A. Chase, Syracuse, N. Y.

Sixth Judicial District — David Cohen, Symphony Theatre, Binghamton, N. Y. He will assist District Coal Administrator Samuel J. Koerbel, Binghamton, N. Y.

Seventh Judicial District—Appointees not yet designated.

Eighth Judicial District—Walter Hays, 407 Iroquois Bldg., Buffalo, N. Y. He will assist District Coal Administrator A. Conger Goodyear, Buffalo, N. Y.

Ninth Judicial District—Michael J. Walsh, Strand Theatre, Yonkers, N. Y. He will assist District Coal Administrator Arthur W. Lawrence, Bronxville, N. Y.

The Galloping Kid

Starring Hoot Gibson. Story by William H. Hamby. Scenario by A. P. Younger. Directed by Nat Ross. This is Mr. Ross' first five reel feature. Released by Universal.

Crandall Public Service Plan Wins

Enthusiastic Response Greets Activities of Circuit's New Department—Co-operation with Playgrounds Association Typical of Important Work Being Done

THE quick and enthusiastic response that has greeted the initial activities of the Public Service and Educational Department of the Crandall Theatres in Washington, D. C., under the directorship of Mrs. Harriet Hawley Locher, has amply demonstrated the value of such a public relations department as an integral part of the executive organization of every chain-theatre exhibiting unit in the United States and should serve as an incentive to other owners of picture theatre circuits to emulate the example of Harry N. Crandall.

Mrs. Locher has derived positive inspiration and her work a considerable impetus from the spirit of co-operation manifested toward the new Crandall undertaking by Mrs. Susie Root Rhodes, supervisor, and the Directors of the Municipal Playgrounds in the National Capital. While Mrs. Locher now has six flourishing organizations having direct contact with children represented on her Advisory Board, she deemed it best to exploit the interests of only one at a time and chose the Playgrounds as the medium of closest approach to all of the children at this season of the year. The Playgrounds represent a type of community work that cannot be too generously supported for it devotes itself exclusively to promoting good health, good habits and good citizenship, without age limit and therefore with a maximum efficiency in winning youngsters from the streets to pleasurable but salutary recreation.

The first step in a genuine alliance with this valuable community service was to enlist the services of Nat Glasser, camerman and chief of the mechanical department of the Crandall Theatres, who made several reels of motion pictures of the Playgrounds in operation—swimming pools, base ball, tennis, basket ball, slides, swings, and all of the other amusement devices that parents hear a vast amount of incoherent chatter about and really know very little. These pictures were shown at special juvenile matinees in the Crandall neighborhood theatres contiguous to the playgrounds where they had been made. They not only attracted the patronage of every youngster who ever stepped foot in a playground, but aroused so much interest among the parents that the Crandall officials were compelled to add them to the regular night programs in all of the residential houses.

Not only did the pictures serve these desirable ends. They were screened in conjunction with the first episode of a new serial at each of the neighborhood theatres and thus provided a maximum audience for the introduction of a multiple-reel attraction depending upon sustained patronage for box-office success. And there was still another immeasurably valuable result of this one single innovation—it led directly to the organization by Mrs. Locher of the Capital Athletic Club, a group of girls who have won amateur honors in the high schools.

This club meets twice a month in Mrs. Locher's studio in the Metropolitan Theatre Building, adjacent to the Crandall private projection room where they view first-runs of special films of their own field activities. Thelma Castle, president of the club, already has dubbed the Crandall miniature theatre "The Band Box" and has utilized the films as a coaching aid to perfect the form of the girls in their various games.

So much for the purely box-office advantage of the Crandall service work. There is a much more comprehensive view to be taken of the entire undertaking, that is, its potentialities as a means of creating a sense of partnership in the neighborhood theatre's conduct in the consciousness of the citizenry from which the theatre must draw its clientele.

Harry M. Crandall, Mrs. Locher, the Crandall executive staff and the individual house managers are keenly alive to the opportunity to align themselves definitely as allies of those active organizations in the Capital that take the aggressive in all matters of civic progress and municipal betterment which the establishment of the Public Service and Educational Department has opened before them. It is inevitable that in course of time the broadening acquaintanceship between the Crandall organization and its public will result in a conviction in the public mind that the Crandall Theatres are being conducted less as commercial enterprises than as genuine public utilities. Not only will immunity from outside attack thus virtually be assured, but cause for any sort of attack will have been removed.

The entire project, needless to say, is predicated upon a sincere, deep-seated desire on the part of Mr. Crandall and his associates to render real public service. In the matter of special juvenile matinees, one of the logical outcomes of the special screenings of the playgrounds pictures, especial care is being devoted to the selection of programs.

With these thoughtfully prepared bills for their special benefit, it is the parents fault and not the theaters if complaint is made that no provision is made for the kiddies. Responsibility for the sort of screen diversion the child is enabled to enjoy is shifted from the exhibitor squarely to the shoulders of the father and mother.

It is a notable fact that the work being done by the Public Service and Educational Department of the Crandall Theatres under the directorship of Mrs. Locher, has followed exactly the lines of procedure laid down by Will H. Hays and his advisers.

Jibes at the Film Industry Banned from Vaudeville

Jibes at Hollywood and the motion picture industry will virtually be banished from vaudeville as a result of a statement directed by E. F. Albee to vaudeville theatres and artists.

Mr. Albee seeks the co-operation of vaudeville artists and managers in stamping out any reference to motion pictures in a discourteous and criticising way.

The Albee statement reads in part: "Mr. Will Hays, who has been put in charge of the motion picture industry, is striving from morning until night, week in and week out, to rehabilitate any shortcomings in the motion picture business and to establish a high standard in all of its ramifications which will command respect and admiration not only from those who visit motion picture theatres but from the public in general. Mr. Hays is a man of high ideals and principles, tremendously energetic and courageous and a great organizer, and it is up to every individual in the theatricals to support him in his splendd work which will redound not only to the glory of the picture business but to the entire profession in all its branches."

Speed

A Pathe Serial starring Charles Hutchison, announced for release October 22.

Eliminating Belated Contract Disputes

How One Exchange Manager Avoids Trouble That Arises When It's Too Late to Mend

WHEREVER film clubs and joint boards of arbitration function two of the most serious abuses they are called upon to settle are:

Making certain of play dates;

Enforcing film salesmen's verbal promises not included in contracts.

It was Marcus Loew who said that the high cost of distribution and most disagreements between exhibitor and exchange arouse out of the uncertainty of play dates and statistics furnished by film clubs testify to the accuracy of his statement.

Hearings before joint boards of arbitration made up of exchange men and exhibitors have developed that it was the practice of some salesmen—who for the most part are fast disappearing— to make many promises to his customers that he did not put in his contract and in some cases to write notations upon the exhibitors copy of the contract which did not appear upon those sent to the home office. The latter is an unscrupulous practice which home offices are eradicating.

Realizing the trouble caused by these two abuses a few exchange managers are not awaiting the action of film clubs to settle them or eliminate them. A very simple method of avoiding loss of play dates and "fake" promises of salesmen has been evolved by Allan S. Moritz, manager of the Famous Players' Exchange in Buffalo, N. Y.

Upon notification from his home office that a contract has been approved he sends out with the approved copy of the contract the following letter:—

"Gentlemen:—

"The contract you signed on ..... for the following pictures has been approved by the Home Office; . . . . . .

"This contract was given by you with the understanding that the above pictures were to be played on the dates specified next to each, or every ..... of each week, on all productions, are to be played out by ..... The approval of this contract by the Home Office was influenced by the fact that you promised to play the above pictures in the above manner and in the time specified. We shall expect you to either play or pay for each picture as agreed. We cannot change any playing dates within 15 days of the original playing date, without receiving your check in payment for the picture on its original date.

"If you cannot agree to these terms we want to know it now, because we will be unable to change any of the terms of the contract.

"We appreciate your business, and will do our utmost to give you the kind of service you desire."

"The letter is strictly business, of course, but it has impressed exhibitors with our desire to avoid disputes six months after contracts are made and when the time arrives to play pictures contracted for," says Moritz. "We no longer wait six months for a settlement of disputes.

"Furthermore, it promotes good will with our customers because it demonstrates a desire to take the "gyp" out of the film selling end of the industry. If a salesman has put over something on an exhibitor, or an exhibitor has put something over on the salesman the letter calls attention to the fact that the contract should be studied.

"The success we have had in this territory in three different cash drives demonstrates the value of the good will that is created by the letter. On each drive I had pledged myself to pull in $20,000 and, as a matter of fact we got in $60,000 and best of all we found that the little men sent their checks along although it was hard for them to do it.

"Working simultaneously with each exchange manager the Film Club has done a great deal. The club cry has been for months, 'take the "gyp" out of the film selling business. Put it on a real basis. Make all contracts valid.'

"Of course all salesmen want signatures on the dotted line. In each zone, or block, they have their quotas and unless they meet them they get a poor rating. Often promises are made by salesmen in good faith. A sympathetic salesman wishing to help out an exhibitor who has had a hard time making both ends meet will promise something not in the contract. That's all right, but I tell our salesmen to put that promise in the contract. Don't be ashamed of it!

"A sympathetic understanding of the work of a salesman is not general among theatre owners. Good salesmen have ability of course, but I like salesmen who have 75 per cent enthusiasm. They usually make promises because they are genuine optimists and want to help a fellow out."

THE IDEAL EXHIBITOR

is the fellow who'll give a salesman a fair shake; who buys film shrewdly; who knows picture values; who has control of his faculties so that he can intersperse his talk to salesmen with a good story and then return to the subject of buying; who can take a poor theatre and put it on its feet; whose eyes are open all the time; who puts a salesman on his mettle and makes him sell; who is not afraid to exploit a picture and spend a little money on it.

Allan S. Moritz, Famous Players Buffalo Exchange manager, who contributes his view of the ideal exhibitor and ideal film salesman

THE IDEAL SALESMAN

is the fellow who can back up every statement he makes; who, when an exhibitor tells him "business is rotten" will not join in the pessimistic chorus and agree with him and weep, thereby creating a bad state of mind; who has 75% enthusiasm about his product and everything else because enthusiasm helps generally; whose personality is a part of his selling performance; who makes only those promises he can put in writing and keep.

That's the fellow for me!

Allan S. Moritz.

Oliver Twist

Glimpses of Jackie Coogan and some of the Dickens characters portrayed in the Sol Lesser picturization of the famous novel. In the group below, besides Jackie, these players are shown: Lionel Belmore, Edward Traboul. Nelson McDowell, Carl Stockdale, George Seigmann, James Marcus, Gladys Brockwell and Lon Chaney

And What of 1923-4? Asks Zierler

Head of Commonwealth Declares that the Responsibility for Quality and Volume in Coming Year Is Squarely on Exchanges

By GEORGE BLAISDELL

THE responsibility for the status of the independent market in 1923-4 and in the years to follow is squarely upon the shoulders of the independent exchangeman, declares Samuel Zierler, head of the Commonwealth Film Company, which with the Nuart of Buffalo distributes independently in New York and Northern New Jersey. Mr. Zierler also is president of the Samuel Zierler Photoplay Corporation, which produces the Clara Kimball Young pictures, and which are distributed by Mr. Zierler in the districts named but by Metro in the other territories.

Mr. Zierler points out that the most substantial encouragement that can be given an independent producer is the absolute regard for commitments, such as the taking up of notes when due, with no requests for extension, thereby permitting the producer normally to turn over his money and not be handicapped by lack of funds. If this is done the present year, Mr. Zierler says, next year's supply of quality independent productions will take care of itself.

The head of Commonwealth also suggests that producers should be encouraged in making pictures that are not necessarily along lines with which exhibitors are most familiar; that the public is entitled to variety and will welcome it.

Good Pictures Available

"There are this year available for the independent market more good pictures than there have been in the preceding three years that we have been in business," declared Mr. Zierler, in the course of a talk last week.

"That this is a fact is due to the coming into this branch of the industry of such men as compose the Al Lichtman Corporation, Dr. Goodman, who has contributed a very fine state rights production; the Lessers, who have heretofore released through First National and who are now putting out independently such pictures as the one featuring Lon Chaney in 'Flesh and Blood.' And of course there are Dr. Shallenberger and the Warners as well as a lot of other men who are doing their best to make good independents for exhibitors.

"Here in our own case we have just booked the Clara Kimball Young picture 'The Hands of Nara' in the beautiful Eastman Theatre in Rochester, the management of which is literally combing the market for the best and a house in which all distributors are anxious to book their product—and feel honored if they succeed.

Rosy Year for Independents

"The same production has been booked in the fine Lafayette in Buffalo and the spacious Fabian house in Newark, the Branford, which seats almost as many as the Capitol here. It looks like a pretty rosy year for the independents.

"And really there is no good reason why it shouldn't so appear; there is every good reason why it should. The independent exchangeman, if he can get the quality, has got the jump in a way on the organization which frequently shifts its personnel. In the first case he is a permanent resident of the community, he has an investment in it, he is a part of it. In the second instance the exchange manager may be a voter in the city, but the rule of averages is against it.

Don't Be Too "Hard Boiled"

"The state rights exchangeman is his own boss, whereas the manager of a chain organization very likely gets a fleet of letters every week from the home office telling him how to run his shop. Many exhibitors feel these influences and naturally it affects their attitude toward an exchange.

"One trouble with many of us in the exchange business—and the same fault is possessed by exhibitors as well—that in examining a production we are inclined to be too critical. In other words, we are looking at a piece of goods from the merchant's standpoint rather than the consumer's. It is hard to convince the exhibitor and the exchangeman that the public possibly may care to look at something out of the usual. For example, sometimes a good so-called Western subject comes along, one that will please the great majority of picturegoers in any community, but do you think you can get an exhibitor in this territory to take a chance on it? It requires something of a salesman to induce an exhibitor even to look at it.

Cultivate Taste for Variety

"The best of judges of pictures sometimes go wrong; and if for the sake of argument you will permit me to qualify as a bit of a picture judge I willingly will include myself among those who fail sometimes accurately in gauging the public taste.

"It is a mistake, I believe, for a theatre owner to cultivate a taste in his patrons for just one kind of picture—for society drama, for instance—because when he wants to put over a production of a different stripe he will find that unless he gets behind it with all of his energy his patrons won't come to see it.

"It is a fact the independent market is this year the beneficiary of some good pictures, as I said before. But there is another year coming. And the situation next year is dependent on the results of this year, for as sure as you are a foot high the independent this year is in the position of the office holder who has to appeal to the voters of his community every year. And every year he is judged on his record.

"Don't misunderstand me, for I am speaking as an exchangeman now and to exchangemen. If the producers this year give us good pictures the responsibility for good pictures next year is squarely on the shoulders of those who will be called upon to pay the producer and promptly pay him for his work. When a note becomes due, if the payment is to be in that form, let us make a special effort to see that the notes are made good and that there be no requests for extension.

Quality We Must Have

"Upon the faithful performance of obligations by independent exchangemen this year will depend the quality and the volume of our product for next year. That is the kind of encouragement that is substantial and the kind that will permit the producer to keep going. And don't let us be afraid the producer is making too much money if he gives us good pictures.

"On the other hand, there are a few producers who have an ambition to make a hundred thousand dollars on a single subject and get out and stay out. Let them aim rather to make five good pictures for a total profit of a hundred thousand dollars, taking the chance they will be able to reap one hundred and fifty thousand the year following. This will make for stability and for quality, too—and quality we must have.

"If the producer this year gets a square deal from the exchanges and if on his part he takes pains to see that the exchangeman and the public so far as he is concerned also get the same thing we will next year have the finest line of independent product the industry has seen. I am convinced there is abundant room for the independent producer."

The Headless Horseman

Starring Will Rogers. Adapted from Washington Irving's classic "The Legend of Sleepy Hollow." A Hodkinson Picture

The News of the Week

New York Welcomes Pola Negri

Polish Star Arrives to Star in Famous Players-Lasky Production—Guest of Honor at Many Affairs

Pola Negri is in America. The Polish Star, who has come to these shores to appear in an American-Made photoplay of Famous-Players-Lasky production, made her entrance to the country amid choruses of exclamations of *Isn't* she beautiful! on Tuesday afternoon September 12.

Her arrival was the signal for many fetes in her honor. Wednesday noon, at Louis Sherry's, Miss Negri was guest of honor at a luncheon in her honor given by the Hamilton Theatrical Corporation, under the auspices of which Miss Negri came to the United States.

Pola Negri, famous Polish screen star

There were guests to the number of about eighty, in which were included representatives of the trade press, New York newspapers and fan magazines and executives of the Famous Players-Lasky and Hamilton Corporations, including Adolph Zukor, Ben Blumenthal, E. E. Shauer, E. J. Ludvigh, Ralph Kohn, Eugene Zukor, S. R. Kent, Robert T. Kane, H. G. Ballance, George W. Weeks, John Clarke, Hugo Riesenfield and Felix Kahn. Thomas Meighan who arrived from the Coast Monday was also prominent among those present.

Mr. Ludvigh, who presided informally as toastmaster, introduced Mr. Zukor, who welcomed Miss Negri in the name of Famous Players-Lasky and he expressed the confidence that all those who were interested in the motion picture in this country joined him in welcoming one whose art would glorify the screen.

Pola Negri will make her first picture in California at the Famous Players-Lasky studio. A photoplay version of Robert Hichens' "Bella Donna" is the vehicle that has been chosen and it will be produced under the direction of George Fitzmaurice.

The day following the luncheon at Sherry's Miss Negri was honored at a special luncheon at the Coffee House Club, an organization of prominent artists, authors and members of the theatrical and newspaper professions.

Miss Negri came to America aboard the Majestic, arriving late Tuesday afternoon. She was accompanied on the trip by Ben Blumenthal, president of Hamilton Theatrical Corporation and E. E. Shauer, assistant treasurer and head of the foreign department of the Famous Players-Lasky Corporation, and Mrs. Shauer.

It was not until her first conference with officials of Famous Players-Lasky that Miss Negri learned that she would do her picture at Hollywood and had before her not more than a week in which to visit New York.

"If I Were Queen" Clayton's First For F. B. O.

The second week of October will see the release of "If I Were Queen," Ethel Clayton's first production for release through the Film Booking Offices of America. Every effort has been made to introduce Miss Clayton as an F.B.O. star with the best picture of her career, and it is stated that "If I Were Queen" is the most elaborate photoplay which has been made at the R-C Studios. Wesley Ruggles directed.

Warner Baxter has the leading male role, and Victory Bateman furnishes comedy relief.

The Ballins to Produce "Vanity Fair" As Next Picture

It was recently announced that Hugo and Mabel Ballin would make no more "program pictures." Because of the many requests received by the Ballins from the public, they have definitely decided to do "Vanity Fair," with an all-star cast. Mabel Ballin will play the leading role.

Mr. Ballin will start casting this play in the near future. Production will be started soon after the entire cast is selected.

Griffith Finishes New Production; May Go Abroad

D. W. Griffith has finished the production upon which he has been working for the last five months. It will be presented in New York in the manner Mr. Griffith always follows in showing his work.

His plans for the future are complicated by the present coal shortage. It has been Mr. Griffith's intention to make at least one or more pictures in this country before taking up his plans for the productions he intends to make abroad.

His studio at Mamaroneck is equipped for hard coal fuel, and the shortage may cause an immediate shutting down of the work there. The necessity for even temperature in laboratory work makes an adequate supply of fuel imperative.

Not a visitor has been allowed at the Griffith studio while the new picture has been in the making. Costly experiences with the advanced news about his productions has recommended a conservative policy of information. With the coal shortage altering his plans, Mr. Griffith has arranged a conference with a committee of English representatives next week, when a definite decision may be made about his next production.

Mike Rosenberg En Route to N. Y.

Mike Rosenberg who with Irving M. Lesser, controls the activities of Western Pictures Exploitation and who with Sol Lesser is associated in the Principal Pictures Corporation, will arrive in New York this week direct from the Coast.

Mr. Rosenberg will make his offices in the Loew State Building with Lesser. His stay will be brief and only matters of utmost interest pertaining to the Western Pictures Exploitation Company and Principal Pictures Corporation, will be discussed.

A scene from "Remembrance," produced by Goldwyn with Patsy Ruth Miller, Claude Gillingwater and Cullen Landis. Written and directed by Rupert Hughes

"The Marriage Chance," a Hampton Del Ruth production distributed by American Releasing Corporation, enlists the cast here pictured. Seated are Irene Rich, Henry B. Walthall, Alta Allen, Tully Marshall. Standing: Mitchell Lewis, Hampton Del Ruth and Milton Sills

Editorial Praises Lloyd Film

"America's Answer to Film Makers," Says Portland, Ore., Telegram in Editorial

The Heilig Theatre of Portland, Ore., ran Harold Lloyd's "Grandma's Boy" for four weeks, an accomplishment heretofore unknown in the theatrical history of that city. At the conclusion of the run, the Portland *Telegram* commented editorially on the feat, characterizing it as "America's answer to the film makers."

Under the heading of "Grandma's Boy," on September 2nd, the *Telegram* said:

"For four weeks one of Portland's leading theatres has played a film-comedy to crowded houses. Between seventy-five and one hundred thousand people have laughed and cried over the predicaments and trials of "Grandma's Boy," and there are probably as many more who would enjoy its intense human appeal if the management of the theatre continued to play it.

"This same film is now on its seventeenth week in Los Angeles where nearly four hundred thousand people have seen it at one theatre. In New York during the hot month of August it broke all attendance records.

"The success of 'Grandma's Boy,' not only in Portland, but in New York and Los Angeles, is convincing argument that the American people as a whole, still love the clean, the true, and the beautiful in life.

"No salacious sex problem trails its slimy length through the film, the eternal triangle is limited in its application to two boys vied in basking in the smiles of one innocent wholesome girl, there is fighting enough to satisfy the most belligerent, for cause enough to suit the most critical, and bloodless enough to suit the most sensitive. There is lack of lavish display of wealth. Vamps and villains are relegated to limbo and freak thrills are placed on the absentee list.

"'Grandma's Boy' is everyone. The film is not an expression of the vagaries of a diseased imagination, it does not represent the morbid, the debased, the fetid side of life; it tries only to tell a simple story of human faith, a story in which each of us finds some counterpart in his own life, and it only tries to make us laugh between our smiles and tears, which is the life after all.

"The success of 'Grandma's Boy' is America's answer to the film makers. Create what is pure, and sweet, and real, and the American people will open their hearts and let you in."

Fairbanks' Version of "Robin Hood" Will Be Road Show

Something new in the way of transportation of motion picture film was put into effect by Douglas Fairbanks when Harry D. Buckley left Los Angeles to personally conduct the first print of "Douglas Fairbanks in Robin Hood" into New York.

The film, which is said to be insured for half a million dollars, reposed in a can in the express car, but because of unsettled conditions on the railroads due to the strike situation, Mr. Buckley, who is the Fairbanks' road show manager, chaperoned the film through the "trouble zone" in Chicago and conducted it safely into New York where arrangements will be made for showing it at a premiere in one of the legitimate theatres on Broadway.

Mr. Buckley established headquarters in New York at the Hotel Astor and following the opening of the Fairbanks version of Robin Hood, which is officially titled "Douglas Fairbanks in Robin Hood," will send out several roadshows, each of which will have a personally chaperoned print of the picture.

Pete Smith, director of publicity and advertising for Marshall Neilan Productions for the past three years, will temporarily leave this post to take charge of the exploitations of "Douglas Fairbanks in Robin Hood" in connection with the road show presentations of this production.

Through courtesy of Mr. Neilan, Smith has been appointed by Douglas Fairbanks to direct the exploitation of the newest screen spectacle when it appears at theatres which are to be leased by the producer in larger cities.

Vignola's Work Wins High Praise From N. Y. Critics

Tribute was paid to Robert G. Vignola this week by the critics of the New York newspapers after viewing the premiere of Mr. Vignola's Cosmopolitan production "When Knighthood Was in Flower."

The New York *Times*, generally conservative in its reviews, said in part: "More than anyone else the man responsible for the genuine merit of 'When Knighthood Was in Flower' is Robert G. Vignola. It is first of all Mr. Vignola's film and he should be proud of it."

The New York *Daily News* said: "The triumph belongs to Robert G. Vignola. In the field of artistic production and direction he has hung up a mark for others to shoot at and he has hung it high."

The New York *Mail* said: "Robert G. Vignola who directed this picture has by this picture elevated himself to the ranks of those who can do the biggest things in the film world and do them splendidly."

Zit's Weekly said: "The direction by Vignola stamps him as the greatest director in the country today."

The Evening Telegram said: "It is one of the greatest film epics ever made in America. 'When Knighthood Was in Flower' establishes a new standard of magnificence for motion picture plays."

McGregor for Leading Male Role in "Cold Courage"

Malcolm McGregor is to have the leading role in "Cold Courage," the Metro production of "All the Brothers Were Valient," Ben Ames Williams' sea story. Irvin V. Willat is to direct the photoplay.

It was less than a year ago that Mr. McGregor, formerly a Yale swimmer, was selected by Rex Ingram for a prominent part in "The Prisoner of Zenda." His work in this production won him a long-term contract with Metro. Soon after this Alan Holubar chose him for the principal role in "Broken Chains," the Chicago News $10,000 prize-winning scenario. Upon the completion of this part he was immediately assigned to play in "Cold Courage."

In this sea story Mr. McGregor will enact the part of Joel Shore, an apparently cowardly sailor who develops into a real man. Billie Dove is the only other member of the cast selected so far. Mr. Willat plans some thrilling marine scenes.

Three From Associated Exhibitors For October

Arthur S. Kane has announced three Associated Exhibitors features for October.

On October 1st, "The Head Hunters of the South Seas," a Martin Johnson adventure film taken among the cannibals of Malekula.

On September 15th Associated will present Morris Kohn's Dependable Pictures attraction "Till We Meet Again." Tbis is a William Christy Cabanne Production with a cast headed by Mae Marsh.

October 29th is the date set for the release of Edward A. MacManus' production, "The Woman Who Fooled Herself." From an original story by Charles A. Logue, this attraction offers as the featured players May Allison and Robert Ellis. The production was made in Porto Rico.

Ballin to Start Casting

Hugo Ballin starts casting next week for his special production of "Vanity Fair," founded on Thackeray's novel of that title. He will use an all-star cast. Mabel Ballin will portray the role of "Becky Sharp."

"Knighthood" Will Be Shown at Scala, London

Simultaneously with the success of Marion Davies in "When Knighthood Was in Flower" at the New York Criterion comes the news by cable from London that Cosmopolitan has leased the Scala Theatre, where the picture will begin an indefinite run the first of October. The Scala is London's finest and most fashionable film theatre, and the fact that the Prince of Wales has given royal approval to this pictorial romance of English royalty means that it will become the vogue in England.

Jack Potter, of Philadelphia, who has become the representative of the Hearst publications abroad, took the film to London, and was commanded to give a private showing at York House, the town residence of the Prince of Wales. On two hours' notice representatives of Cosmopolitan Productions set up the projecting apparatus in the beautiful Japanese salon, filled with treasures collected by the Prince on his recent tour of Japan.

The Prince was greatly interested in the technical points of the production, asking many questions as to how the wonderful effects were obtained. He praised the excellent photography, and the clearness and accuracy of the historical pageantry. At the conclusion he said:—"'When Knighthood Was in Flower' is a wonderful picture—well acted. I am greatly interested in it, and predict a huge success in England."

Cosmopolitan Cast Sails To Make Film Abroad

Cosmopolitan Productions sent a specially selected company to Europe Saturday on the President Harding, to film Blasco Ibanez's story, "The Enemies of Women," amidst the scenes where the author located his latest romance.

The members of the cast who sailed are Lionel Barrymore, who recently created the role of Blackie Dawson in Cosmopolitan's picturization of Jack Boyle's story, "The Face in the Fog," and who has cancelled his stage engagements for the present to remain with Cosmopolitan; Alma Rubens, recently featured in "The Valley of Silent Men;" Pedro de Cordoba, Gareth Hughes, W. H. Thompson, William Collier, Jr., and Gladys Hulette. Alan Crosland will direct the picture.

Cast Announced for New Leah Baird Feature

Arthur S. Kane, president of Associated Exhibitors, Inc., has just been advised by Arthur F. Beck, who is producing Leah Baird attractions that the fourth picture featuring this screen actress is well under way.

It is being directed by Wallace Worsley, who also directed Miss Baird's recent success, "When Husbands Deceive." Dorian Neve wrote the story, which at present bears the title, "All Mine." Prominent in the cast are Richard Tucker, Walter McGrail and Tom Santschi.

Branton Leaves Amusements To Join Cubberly Forces

G. Ralph Branton has resigned as Advertising Manager of Amusements, Northwest regional trade paper, to enter the distribution field in association with J. F. Cubberley, of Minneapolis.

Mr. Branton, one of the best known trade paper men in the industry, is regarded as splendidly qualified for his new work, and has the best wishes of his many friends throughout the field.

If expressions denote anything we'll say that the story Wally is telling is interesting. Betty Anne Mummert, the little girl they have adopted, is more interested than Mrs. Wallace Reid

Tully Arrives in New York

Predicts "Omar the Tentmaker" Will Smash Box Office Records—Tells of Production

Arriving in New York Sept. 14 with a print of "Omar the Tentmaker," with Guy Bates Post as the star, Richard Walton Tully, who produced "Omar" and Guy Bates Post in "The Masquerader," predicted that his second screen production would smash all box office records for a picture of this kind. Both "Omar the Tentmaker" and "The Masquerader" will be released as First National Attractions.

Mr. Tully, accompanied by Mrs. Tully and their daughter, will sail shortly for England, where he will produce "The Masquerader" on the London stage as well as superintend the London premiere of "The Masquerader" in picture form.

The producer was enthusiastic over the success being scored by "The Masquerader." On his way East he stopped over in Chicago and conferred with Balaban & Katz, who showed this production to capacity houses and were compelled to give midnight performances in order to take care of overflow crowds.

"'The Masquerader' is a picture of one type and 'Omar the Tentmaker' of another," said Mr. Tully. "In both we have one great star—Guy Bates Post. I am more than enthusiastic over the way 'The Masquerader' is breaking records. I expect 'Omar the Tentmaker,' as a production of absolute originality for the screen, to set a record all its own."

John C. Flinn Elected President of A. M. P. A.

At the Annual Election of the Associated Motion Picture Advertisers, held September 14 at the Cafe Boulevard, New York City, the following ticket was chosen:

President—John C. Flinn.
Vice President—Victor M. Shapiro.
Secretary—Thomas G. Wiley.
Treasurer—Horace Judge.

Board of Directors—Charles Barrell, A. M. Botsford, Arthur Brilant, Howard Dietz, Paul Lazarus, P. A. Parsons, Nat Rothstein, Harry Reichenbach, C. L. Yearsley.

Managing Editor A. M. P. A. Bulletin—J. M. Loughborough.

Chancellor Chamber of Commerce—Samuel D. Palmer.

The only opposition in the ticket was for the office of Vice President, Mr. Shapiro running against J. W. O'Mahoney, Mr. Shapiro being elected. Later his election made unanimous by a rising vote.

Mr. Flinn succeeds C. L. Yearsley, who retires as President to become a member of the Board of Directors.

Harry Wilson, a publicity man from the Coast who attended the meeting, extended greetings from the Western Association of Motion Picture Advertisers.

Buchheister Busy on Titles

Oscar C. Buchheister of 835 Eighth avenue has completed the art titles for "When Knighthood Was in Flower" with Marion Davies and "Slim Shoulders" with Irene Castle. He is now at work on William Nigh's "Notoriety" which will be distributed by Weber & North.

Playgoers Gets "The Jellyfish"

"The Jellyfish," produced by the Syracuse Motion Pictures Corporation, will be distributed by Playgoers Pictures. The negotiations were conducted by the Producers' Security Corporation. The production stars Wyndham Standing, supported by Dorothy Mackail and J. Barney Sherry.

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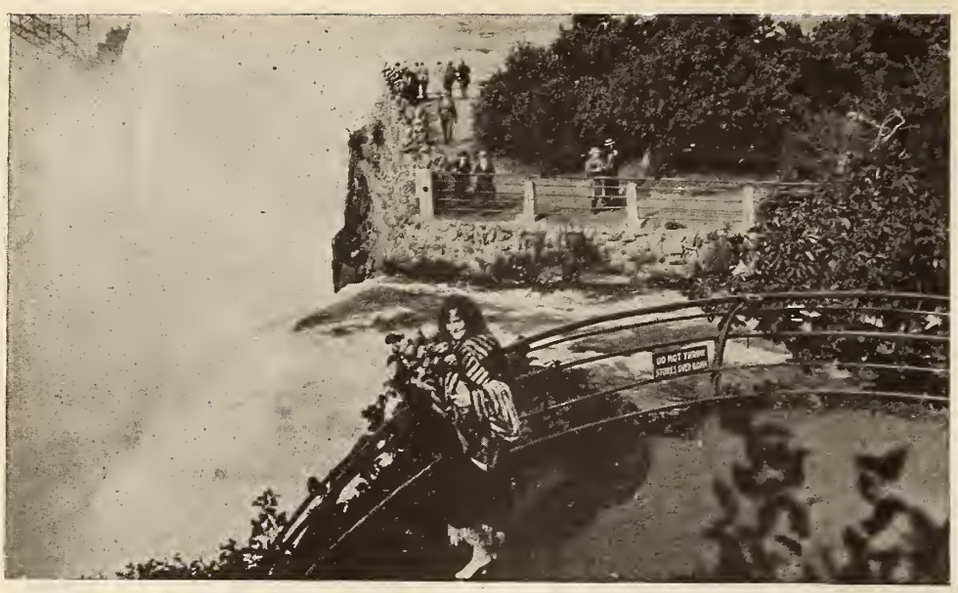

Hope Hampton at Niagara Falls for the opening of the new Strand Theatre with the First National attraction "The Light in the Dark."

Big Water Front Set Built In F. P. L. Studio

Short, winding cobblestone streets, along the sides of which rise squalid, bleached buildings, here a tenement home and there a greasy, evil-smelling restaurant, make the waterfront scenes along the San Francisco beachline a picturesque setting for "Singed Wings," Penrhyn Stanlaws' production for Paramount, featuring Bebe Daniels.

An entire district of the North California city was copied stone for stone and brick for brick at the West Coast Paramount studios for scenes in "Singed Wings." Although the company traveled to San Francisco to take certain scenes in which the ocean served for a background, it was deemed inadvisable to take the emotional shots while the public looked on, for the reason that no actor or actress can achieve high emotional scenes while a gaping crowd stares. Therefore, it became necessary to build a reproduction of the San Francisco waterfront inside the studio.

A squad of decorators, masons, plasterers, painters, carpenters and other technical employees of the Paramount studios erected the set under the watchful eye of Director Stanlaws.

"Timothy's Quest" Wins Praise From the Author

"Timothy's Quest," by Kate Douglas Wiggin, distributed by American Releasing Corporation, has attracted the attention of the industry before it has been exhibited. It has been praised by the trade press.

Of especial interest because it is all too unusual for an author to find complete satisfaction in the screen adaptation of a favorite work, is a letter from Kate Douglas Wiggin to F. B. Warren, Vice-president of American Releasing Corporation, which reads in part:

"Through your courtesy I have just been the sole spectator in a private showing of the film version of 'Timothy's Quest.' It has been an enchanting hour, full of surprises, notwithstanding the fact that I have stood shoulder to shoulder with the other workers from the 'first shot' to the last; and now there is nowhere in the world a more grateful author than I! (See me 'registering' gratitude, please.)

"My own book appears on the screen just as it did in my own mind and heart many years ago."

Levy Will Open New House With "Oliver Twist"

Colonel Fred Levy, Franchise holder of Associated First National Pictures in Kentucky and Tennessee, announces that his new Kentucky theatre in Lexington, Ky., will open early in October with Jackie Coogan's recently completed super-feature "Oliver Twist."

"I have been anxious to book a big production for the new theatre," said the Colonel, "and really did not know what I would select until Sol Lesser gave me a peep at Jackie's beautiful production. Immediately after viewing this Dickens classic, my troubles were over insofar as the opening programme was concerned."

The new Kentucky theatre is said to be one of the finest houses in the entire south. Colonel Levy has personally supervised its construction and appointments.

Mrs. Jack Coogan Arrives This Week

Mrs. Jack Coogan, mother of the famous Jackie arrives in New York this week. Mrs. Coogan is coming east to be present at the New York opening of "Oliver Twist," Jackie's recently completed feature production.

This marks the first eastern trip of Mrs. Coogan in a year.

Officially endorsed by M. P. T. O. of Eastern Penna., So. New Jersey and Delaware

The Theatre Inter-Insurance Exchange

What It Is and Does—

THE PLAN — The Theatre Inter-Insurance Exchange writes only theatre insurance. It operates on the *Reciprocal* plan, whereby the amount remaining from each year's premiums, after losses and expenses are paid, *is returned to the policyholders* instead of going to the stockholders of the company under the ordinary insurance plan.

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SERVICE — In addition to the actual saving in cost the Exchange furnishes an inspection service and assistance on fire prevention methods and equipment that is of real value to the exhibitor.

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Hopeful Outlook for American Films In Europe, Says Shauer

"The most impressive thing about conditions in Europe today, in my opinion, is the hopefulness existing in the motion picture industry and its prospects for the future," said E. E. Shauer, assistant treasurer and director of the Foreign Department of the Famous Players-Lasky Corporation, who returned with Mrs. Shauer on the Majestic on September 12, from a visit of two months to Western, Southern and Central Europe.

"While political and general conditions abroad may not be all that is desirable,

E. E. Shauer.

there is a more distinctly hopeful outlook for the motion picture industry insofar as it applies to the distribution, exhibition and exploitation of the highest grade American films. More than ever I am convinced that American producers who are giving the highest thought and artistic endeavor to the production of the high class stories need have no fear of losing any of their world markets to foreign producers.

"Everywhere I went I found the greatest popular interest in Paramount Pictures. Our business in Great Britain, France, Belgium, Italy and Spain is better than ever and the extensive preparations being made by the exhibitors in these countries for still better conditions in the industry give promise of another record breaking year for Paramount in these countries."

Cast Chosen For "The Hot Head" Mayo Vehicle

"The Hot Head," Frank Mayo's current starring vehicle at Universal City, which Edward Sedgwick is directing was written for the star by Lillian Chester, the wife of George Randolph Chester.

Mayo is supported by Helen Ferguson, Charles Clary, Albert McQuarrie, Melbourne MacDowell and Tom Kennedy.

FOR EXPEDITION

Experience in motion and still photography —two men now at liberty desire engagement with some expedition, to go in any part of the world. Both can show the best of reference. B. S. Linansky, A. F. Skienfis, 825 Crescent Street, Astoria, L. I. City, New York.

"Jackie Coogan's Follies of 1822." All of these old ladies participated in the making of "Oliver Twist." This was snapped "off stage" and shows "the kid" in the act of instructing the women in the latest jazz steps.

Prepare To Road Show "Twist"

Sol Lesser Busily Engaged on Presentation—Plans for New Coogan Film

Sol Lesser opened the trunk that contained the eight reels of Jackie Coogan's "Oliver Twist" and exhibited the same before a private audience composed of Associated First National Pictures executives. The showing was held this week. Everyone viewing the production claimed it as a winner of winners.

The statement that Lesser has made regarding the road-showing of the "Oliver Twist" production and the manner in which he contemplates doing same has caused considerable interest in the industry.

Lesser is very well versed with road-showing pictures but it is hard for anyone not knowing the inner workings of a road-show film to fully realize the tremendous amount of work involved in an endeavor of this nature.

The eastern offices of the Jackie Coogan Productions of which Irving M. Lesser is manager, resemble an ammunition plant during the war insofar as activities are concerned. There is not an hour throughout the day that long lines of people are not waiting to confer with the Coogan executives on matters pertaining to the road-show scheme.

All lithographs, lobby displays, window cards, heralds, cuts, mats and every possible asset to the exhibitor are now being made in New York. Everything must pass the supervision of Lesser—everything must be right in every detail.

Harry Sigmund, appointed Sales Representative for Associated Exhibitors in Seattle.

Pyramid to Extend Production Activities to West Coast

Pyramid Pictures, Inc., has announced the decision of the company to extend the scope of its production activities to Hollywood, where two feature photoplays will be made with Ray C. Smallwood, director of "My Old Kentucky Home," "The Queen of the Moulin Rouge" and "When the Desert Calls," in charge of production. "The Deerslayer," James Fenimore Cooper's famous novel, and "What Fools Men Are," will be made on the coast.

In Pyramid's Astoria (L. I.) studio, George Terwilliger will make "Wife in Name Only," by Bertha M. Clay, and a second director will make Joseph C. Lincoln's "Captain Eri."

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Metro Stars

Top: Alice Terry, Mae Murray. Center: Clara Kimball Young. Bottom: Viola Dana, Billie Dove.

Rex Ingram and Fred Niblo, two premier directors whose productions Metro releases.

Mae Murray to Make "Coronation"

Will Complete Picture Abroad, Announces Atkinson—The "French Doll" Purchased

Mae Murray, Robert Z. Leonard, her director; and a technical staff left New York Thursday for Hollywood where the Metro star's next picture, "Coronation," will be made.

Announcement of this was made by William E. Atkinson, general manager of Metro, distributors of Miss Murray's photoplays.

Need of more studio room than that provided by any eastern motion picture plant is one determining reason for the transference of Mae Murray's production activities to the west coast, according to Mr. Atkinson. He said, regarding his move:

"This new Mae Murray picture is to be the most gigantic and lavish of any she has attempted. Even before Mr. Leonard, her director, as well as the star herself has felt the restriction in space imposed by conditions in the east. It was at first thought impossible to present her most recently completed screen play, 'Broadway Rose,' within the New York studio, but by the exercise of considerable ingenuity in erecting settings, it was accomplished. In the case of 'Coronation' however, the task is manifestly impossible.

"This picture will be made partly in California, and partly in Europe. In fact it is but the first of the coming series of Tiffany Productions which will call for locations both in this country and abroad. There is a tendency of some stability now to seek foreign backgrounds in foreign countries. The insistence upon absolute realism by Mr. Leonard has prompted him to the decision to make the European episodes of 'Coronation' in the country where the story calls for their occurrence."

Coincident with his announcement of the departure of Miss Murray and her husband for Hollywood, Mr. Atkinson made public the purchase for this star of the recent Broadway success, "The French Doll," presented for a long and prosperous run in New York by Ray Goetz. Like "Coronation," parts of "The French Doll" call for foreign backgrounds; and for this Miss Murray will make a second trip to Europe. The itinerary of the Mae Murray company will be to Hollywood for some of the episodes, thence to Europe for the remainder, before returning to New York for cutting and titling of the production.

Metro's Saturday Post Drive

Exchange Managers Report Widespread Interest in Advertised Releases

Although it made its first appearance only a week ago, already the force of Metro's national advertising campaign in The *Saturday Evening Post* is distinctly felt at the box-office, says a Metro statement.

The initial full-page insertion in this periodical was seen in the issue of September 2, advertising Viola Dana in "The Five Dollar Baby." Exhibitors have reported to the Metro exchanges in the seven days elapsed since this display was made that their patrons have inquired in a manner bespeaking genuine interest, of the date of the showing of this photoplay at their theatres.

By means of the supplementary folder issued to exhibitors by Metro, motion picture showmen have had explained to them in full the most effective manner of linking their local advertising with that broadcasted nationally in the *Post*.

Each Metro release will be heralded by a full page advertisement in the *Saturday Evening Post*. The advertisements are scheduled to appear every other week, coincidentally with, or a short time before, the actual release date of the film advertised. In this way, exhibitors will be enabled to satisfy immediately the requests of their patrons for presentations of the pictures.

In order to aid the exhibitor in deriving the full benefit of the Metro investment in advertising, a folder has been issued for each of the productions advertised. The folder reproduces the advertisement in its original size, as well as in three smaller sizes for use in the newspapers in which the showman regularly purchases space for his theatre. These reproductions will recall the original in the minds of the 10,000,000 *Post* readers, and will serve to link the campaign closely together. The connection between the original advertisement and the showing at the local theatre is in this manner made effectual.

Metro To Offer Series of Eight Stan Laurel Comedies

Metro will act as the distributing medium for a series of eight comedies, presented by the Amalgamated Producing Company and starring Stan Laurel, it is announced by W. E. Atkinson, General Manager of Metro. The first two of the series—"The Egg" and "The Week-End Party"—have already been completed and are scheduled for release within the immediate future.

A capable staff has already been selected by the producers. It numbers executives who have had considerable experience in the making of this type of photoplay, and it is felt that the staff and the resources at its disposal will materially assist Mr. Laurel at making the releases substantial box-office attractions.

Gill Pratt has been chosen as director of the staff. His experience of eleven years with comedy companies in motion pictures qualifies him to fulfill his present position. Norman Tourag, associate director, has for the past three years been connected in an important capacity with Larry Semon, Clyde Brockman, formerly with Buster Keaton, has been engaged to provide special "stunts" for the series, serving in the same capacity as Percy Penbrooke.

High Praise for "Zenda" From Toronto Critic

"'The Prisoner of Zenda' is a romance done with genuine distinction. It is the first picture of the new season that I am going to list among the best photoplays of the year. It is a pleasant change to be able to recommend without qualifications a new movie drama."

So writes the special motion picture reviewer of the Toronto Sunday World in his weekly digest of photoplays of August 27. This critic devotes more than a column of space to an appraisal of the merits of Rex Ingram's production for Metro, which began a run in a leading theatre in the Canadian city. The account continues in part as follows:

"There are a lot of reasons why 'The Prisoner of Zenda' is a photodrama that can be recommended.

"The producer has given us Anthony Hope's story, and has caught in a marked degree the romantic spirit of the novel. It is a long time since I have seen a picture as much of the feeling of romance. If costume dramas could all be done as Rex Ingram does them, they would soon be the most popular type of screen offering.

"Ingram has uncanny gift for selecting types. Lewis Stone does the double role. And he is exactly right. But to enumerate all the good men in the picture would require more space than the Special Fan has to spare, and the women are pleasing to look upon."

Broadway Rose

Tiffany Production starring Mae Murray. Directed by Robert Z. Leonard. Distributed by Metro Pictures Corporation

The coronation scene from "The Prisoner of Zenda," Rex Ingram production for Metro Pictures.

Ingram Filming "Passion Vine"

Rafael Sabatini's Novel, "Scar Mouche," Bought for Later Photoplay by Metro

Rex Ingram will begin the making of his forthcoming production for Metro release, "The Passion Vine," at Miami, Florida, next week.

Locations have been finally chosen, technical facilities arranged satisfactorily and such settings as are required in the outdoor scenes erected. The next few days will be consumed in going over every detail of plan in order to reduce to a minimum the time necessary for minor rearrangements after actual beginning of the filming.

With Mr. Ingram is John Russell, author of the story, who will serve in an advisory capacity. "The Passion Vine" is a romance of the South Seas, one of the volume of short stories by Mr. Russell, published under the title "Where the Pavement Ends." After a wide circulation here, the book was given a most hearty reception in England. It is first-hand writing, for Mr. Russell spent several years cruising about the islands near Papeete, living with natives, chumming with beachcombers, hearing the outlandish tales of traders in the clubs on the fringe of civilization and coming upon tales even more stirring. He has been beyond where the pavement ends, and his presence with the Ingram organization will be invaluable in insuring that every detail of dress and custom and setting be accurate.

The leading roles in "The Passion Vine" will be enacted by Alice Terry, who has added to her already enormous success by her representation of the Princess Flavia in "The Prisoner of Zenda," Mr. Ingram's most recently issued photoplay, now jamming the Astor Theatre, in New York, and by Raman Navarro, the young Rupert of Hentzau in the same screen drama. Edward Connelly, Mr. Ingram's superstition—for the young director feels Mr. Connelly's membership in a cast of his is guarantee of a picture's success—has left Hollywood for Miami. The veteran character actor—he is Marshall Von Strakenca in "The Prisoner of Zenda," but recently completed his role in the Metro-SL special production of "Quincy Adams Sawyer" on the coast.

For a later Rex Ingram production "Scar mouche," a novel by Rafael Sabatini, has been purchased by Metro, it was announced this week.

Metro Photoplays Win Commendation of Film Patrons

Testimonials to the merit of recent Metro photoplays have been received by branch managers of the various exchanges throughout the country from patrons of picture theatres. Two of these photoplays—Clara Kimball Young in "The Hands of Nara" and Viola Dana in "The Match Breaker"—have been the subject of especially enthusiastic comment.

One of the letters recently received was written by C. F. Stuhler, a member of Publicity in America, Inc., and forwarded to the Metro home offices in New York by Lawrence Beatus of the Palace Theatre, Washington, D. C.

"Let us have more of such pictures," is the hope expressed by Mr. Stuhler after witnessing "The Hands of Nara." "I should like to see a picture of this kind in every playhouse once a week and the time is ripe for such a movement," the letter continues. "I want to express my appreciation for affording me such a pleasant evening and for your choice of picture. It is such pictures as this and "The Miracle Man" that are doing more good for the uplift of humanity, as no other agency can do. The public needs more and more of such pictures."

Another letter of commendation is addressed to John Holeman, manager of the Auditorium Theatre, Dawson Springs, Kentucky, and bears the signature of Will P. Scott of the Dawson Pharmacal Company. Mr. Scott witnessed a showing of Viola Dana in "The Match Breaker."

"I had the pleasure of seeing on last evening your picture, 'The Match Breaker' and I feel that I would not be doing my duty unless I expressed my appreciation of this picture. Each of the characters was splendid, and there was enough humor to make it non serious, but best of all and aside from the story, I do not think I ever saw a cleaner show."

Electricity To Light 500 Homes Used For One Metro Set

Enough electricity to illuminate 500 homes was used to light one of the huge sets used in the screening of "Peg O' My Heart," Laurette Taylor's photoplay. King Vidor is directing the picture at the Metro studio. This is a screen version of the international stage success by J. Hartley Manners.

With the total amount 850,000 watts of electricity not only could 500 homes be illuminated, but there would remain current enough to operate in each the phonograph and player piano, the doorbell and cooking range, to charge the wireless battery, manufacture ice in the refrigerator, heat the curling irons, percolator, toaster, and cook the waffles, to do the ironing, make the ice cream and do the family washing.

A tense moment in "The Hands of Nara," starring Clara Kimball Young, Metro Pictures Corporation

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ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Richards Gets Preferred for South

Will Distribute the Lichtman Product in Eleven States Through Three Subsidiary Companies and Four Exchanges

The Al Lichtman Southern Exchanges will come into being as a result of a deal just closed between E. V. Richards, Jr., general manager of the Saenger Amusement Company of New Orleans, and Al Lichtman. The transaction covers distribution of B. P. Schulberg's Preferred Pictures in the entire group of eleven Southern States.

Under the terms of the arrangement there will be three subsidiary companies formed to operate under the control of Mr. Richards, who makes his headquarters in New Orleans. Distribution will be effected from exchanges in Atlanta, New Orleans, Dallas and Oklahoma City. One of the special units will be called the Al Lichtman Exchange of Atlanta and will handle sales in the Carolinas, Tennessee, Florida, Alabama and Georgia.

A second company will be known as the Al Lichtman Exchange of Dallas, and will release in Texas, Arkansas and Oklahoma, and the third, the Al Lichtman Exchange of New Orleans, is designed to take care of sales in Louisiana and Mississippi. At a later date, there will be a fourth exchange established in Oklahoma City.

The new deal makes Richards and Lichtman equal partners in the proposition and divides the ownership of the Southern exchanges on an equal basis. Richards is vice-president and general manager of the Saenger theatre circuit, which is now placed solidly behind the Lichtman product in the South.

The consummation of the contract came after Richards had personally attended a number of conferences in New York. E. C. Leeves, who was formerly in charge of sales for Associated Producers in Texas, Arkansas and Oklahoma, is now en route for Dallas following a visit to New York, where he arranged to take over the general managership of the Al Lichtman Exchange of Dallas. After he gets the sales campaign on "Rich Men's Wives" under way, he will go to Oklahoma City to open an office there.

Entire supervision of operations will be exercised by Mr. Richards from New Orleans. Henry Ginsberg, sales manager of the Al Lichtman Corporation, left for Atlanta on Tuesday to arrange for the opening of an exchange there. He will go to New Orleans later for a conference with Richards.

The New Orleans office will open next Monday morning. Arrangements for the others are now actively under way.

Simeral Company Buys Arrow Series of William Fairbanks

H. C. Simeral Company of Pittsburgh, Pa., have contracted with Arrow Film Corporation for the new series of William Fairbanks Pictures which Arrow will release.

H. C. Simeral, who heads the company bearing his name, is enthusiastic concerning his recent purchase for a number of different reasons.

"I consider William Fairbanks a tremendously powerful box office attraction," said Mr. Simeral, "and having learned of what Arrow proposes to do with this husky young star I feel confident that whatever assets he already possesses will be magnified.

Mr. Simeral's attitude reflects the viewpoint of every independent exchange man who has thus far seen the first picture of the William Fairbanks series and who has been informed concerning the pictures which are still to come.

Another important sale announced by Arrow for the week just past is one to Canadian Exhibitors Exchanges, Ltd., of Toronto, which have acquired the fourteen Broadway and twelve Mirthquake Comedies for Canada.

Scene from "Lost in a Big City," a Blazed Trail Production, starring John Lowell and supported by Baby Ivy Ward. An Arrow release.

William Seiter Will Direct Fitzgerald Story for Warners

William Seiter has been engaged by Sam and Jack Warner to direct the forthcoming Warner Brothers screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," according to reports received at the Warner offices. Previous announcements had it that E. Mason Hopper was to direct the picture, but negotiations did not materialize and as a result Mr. Seiter was engaged.

A large cast of prominent screen players have been engaged by the Warner boys for this picture, and the complete list includes: Marie Prevost, Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Walter Long, Kathleen Key, Clarence Burton, Parker McConnell, Charles McHugh and George Kuwa.

Harry Lande to Use 500 Twenty-fours on Feature

Following announcement last week that Apollo Exchange of New York, which holds Greater New York rights to "More to be Pitied," was covering the entire territory with twenty-four sheets on this C. B. C. feature, comes word of one of the biggest poster contracts ever let by an independent Pittsburgh film exchange.

Harry A. Lande, manager of Quality Film Corporation, Pittsburgh, states that he has contracted for the placing of five hundred twenty-four sheet stands in various places throughout the territory he controls on the production. These stands will cover Pittsburgh, Washington, Connellsville, Monesson, Charleroi, Donora, Scottdable, Mount Pleasant, Greensburg, Latrobe, Kittaning, McKeesport, and Braddock.

Berkowitz and Mills Open Graphic Exchange in Buffalo

Berkowitz and Mills, two old timers in the film industry and for many years identified with Elk Photoplays in New York City, are opening an exchange in Buffalo under the name of First Graphic Exchanges, Inc., in Franklin street.

The product of the new exchange will consist of features, two reel comedies and western dramas, as well as single reel cartoons and novelty subjects.

Two First Runs for Seattle

There will be two downtown first runs of state rights features in Seattle the week of Sept. 30. "Rich Men's Wives," the first Al Lichtman release, goes into the Coliseum, and "Flesh and Blood" will run for a week at the Liberty. Distribution for the Northwest is through De Luxe Feature Film Co., for Washington, Oregon, Idaho and Montana.

Screen Will See "The Beast" First

Thomas Dixon Plans After Production of the Picture to Have Subject Dramatized and Then Issued in Book Form

A new film production company, headed by Thomas Dixon, author of "The Birth of a Nation" and many successful novels and plays, has entered the motion picture field, and Mr. Dixon is now busily at work on the first of a series of feature screen plays based upon his own stories.

As both author and director, Mr. Dixon has assembled a cast for the initial product of the new organization, which was incorporated a few days ago in Delaware, with New York offices at 43 West Thirty-Seventh Street. The production activities of the new company are centred now at the Tilford Studio, 344 West 44th Street, where "The Beast," a strong dramatic story from the pen of Mr. Dixon, is being screened, as was stated in the Trade Review last week.

In dealing with the psycho-analytic phase of the story, Mr. Dixon has been assisted by Mr. David Orr Edson, one of the best known psychologists in the country, and author of many notable books on that subject.

Madelyn Clare, who played the leading role in "The Lincoln Cycle," has been intrusted with the female lead and will probably be starred in a Broadway stage production of the piece later on. Robert Ellis plays the leading male role. Helen Ware has been cast for the most prominent female character part, and Gustav Von Seyfertitz for the important comedy character.

In discussing his production plans Mr. Dixon says instead of publishing the story in book form first, then producing it as a play, and then as a motion picture, Mr. Dixon is first picturizing the story. He has arranged with a well known stage producer to bring "The Beast" out later as a stage play. After that he will issue it in book form—thus completely reversing the customary order of procedure.

Three close friends of the author-director are associated with him in financing the exploitation of his works. They are William A. White, Arthur S. Bandler and Oscar F. Grab, all of whom are identified with the new producing organization.

Abe Warner on Coast For Production Conference.

Abe Warner left last week for the Warner Brothers west coast studios to confer with his brothers Sam and Jack relative to the production schedule of eighteen pictures as announced by Harry M. Warner for the season of 1923. Mr. Warner will remain on the coast for about six weeks.

The purpose of the trip, it is said, will be to engage a number of prominent directors and popular screen players for the eighteen pictures, the production of which will begin as soon as the present series has been completed.

"Rich Men's Wives" Gets 96 Days From The Loew Theatres

Contracts received by the Al Lichtman office indicate that immediate play dates are being given the first release of that organization, "Rich Men's Wives."

The Loew circuit in New York closed a ninety-six-day booking deal for the picture before negotiations had been started for the premiere at the Capitol theatre. In view of the fact that the Loew circuit is known to have closed blanket contracts for group product from other distributors, the Lichtman organization is of the opinion that the entire deal reflects credit upon this production, which was made by B. P. Schulberg of Preferred Pictures, Inc.

The Consolidated Realty and Theatre Corporation has booked the production for its five theatres in Chicago, Kokomo and Richmond, Ind. Herb Weil will show the picture in his Desmond theatre, Port Huron, Mich., while other extended engagements include the Mecca-Palace at Saginaw, Mich., and the Alhambra at Canton, Ohio. In Los Angeles the Garrick will show the picture for a week, following the California, which already has played it.

Producers Security Heavily Exploiting "Country Flapper"

One of the biggest exploitation campaigns of the year has been launched by Producers Security Corporation for Dorothy Gish's latest success "The Country Flapper."

A newspaper size broadside press sheet is full of exploitation suggestions. One of the distinct novelties is a Dorothy Gish Country Flapper hat which the kiddies can cut out and paste together themselves.

The Country Flapper ribbon badge in assorted colors is especially attractive and are in great demand by Flappers.

A Country Flapper membership button has also caught on. One of the biggest and brightest innovations is "The Country Flapper" doll which is twenty-six inches high and dressed in pretty gingham. This novelty appeals to grown-ups as well as the kiddies.

Dorothy Gish "Country Flapper" photographic stickers and miniature photos has caught on. Many syndicated articles are being run throughout the country which has created a demand for the picture.

The song foxtrot, "The Country Flapper" has reached the orchestras and is soon to appear on records.

Unusual Activity in the Production of Pictures

One of the best and surest indications that the motion picture industry is humming on the production side was noted last week by an official of the Motion Picture Directors' Association. A call came to the quarters of the organization in New York for a list of the directors at liberty.

In the ranks of the eastern division are well over twoscore directors. In going over the personnel and including in his investigation the members of the western division who at present are in the East the official discovered that instead of the twelve or fifteen anticipated there were but five directors who were not actively engaged.

The result demonstrated that there is unusual activity in the ranks of the producers.

"More to Be Pitied" Has New York Opening at Moss

"More To Be Pitied" established itself at the New York premiere run at the Broadway Theatre this week. Big premieres are being given this first of the C.B.C. Film Sales Service Corporation series. A few of the big openings on it are being given at that Victoria Theatre, Altoona; the Rialto in Des Moines, the Boston Theatre in Boston, and many first runs throughout New England, and Apollo Exchange has tied up some of the finest bookings throughout New York and vicinity, it is stated.

"Rich Men's Wives" for Antipodes

Australasian Films, Ltd., has purchased "Rich Men's Wives," produced by B. P. Schulberg for the Al Lichtman Corporation, for Australia and New Zealand.

Australasian maintains its own exchanges in important cities in the Commonwealth. The deal was arranged with Millard Johnson, New York representative of Australasia.

Scene from "The Wolf's Fangs," starring Wilfred Lytell, an Oscar Apfel Production, distributed through Producers' Security Corporation

Harry Charnas' Who's Who--Some List

Names of Exhibitors and Exchangemen Who Attended the Quartet of Banquet-Battles in Distribution Centres

The quartet of banquet battles at which Harry L. Charnas, president of the Standard Film Service, gave to the exhibitors of four territories last week came to a successful close in Cleveland on the evening of Sept. 13.

With Mr. Lichtman as his special guest and the editors of the national trade papers and Isaac and Jacob Silverman, of Altoona, occupying reserved seats in the various grand stands, Mr. Charnas put on a regular show, in Pittsburgh, Cincinnati, Detroit and Cleveland. The Trade Review last week told of the dinners in the first two mentioned cities.

In Detroit, W. S. McLaren, of the Capitol Theatre, Jackson, Mich., acted as toastmaster, and Harry Lustig, president of the Northern Ohio Exhibitors League, did the honors in Cleveland. The Detroit banquet was held at the Statler, and the Cleveland gathering at the Carlton Terrace. About 400 guests were present at the former, and more than 500 at Cleveland.

"Rich Men's Wives," B. P. Schulberg's splendid example of modern production methods, was shown in the Allen Theatre at Cleveland and the event was made an artistic triumph by the superb musical setting Philip Spitalny, director of the Allen orchestra, gave to the picture.

The following is a list of the exhibitors and exchangemen present. The size of the various gatherings may be seen at a glance when it is understood that each one attending also brought with him one or more guests.

Pittsburgh

All Pennsylvania Unless Otherwise Noted: Walter Davis, Large; Willie Richmond, Pittsburgh; Samuel Navary, Verona; Rudolph Navery, Verona; David Miller, Homewood; W. Leaniak, Turtole Creek; H. Kinkel, Pittsburgh; Bart Dattela, New Kensington; John Oglietti, Leechburg; F. W. Fery, Pittsburgh; B. Wachnansy, Pittsburgh; L. R. Myers, McKeesport; J. J. Spandau, Braddock; Paul Karchner, Latrobe; N. A. Fauber, Pittsburgh; L. N. Strickler, Vanderbilt; J. Graham, Butler; Paul L. Thomas, Pittsburgh; S. M. Pearl, Pittsburgh; J. S. Josey, Arrow Film Corporation, New York; Michael Rosenbloom, Charleroi; J. Marmamstein, Braddock; C. C. Kellenberg, Carnegie; B. Nesselson, Lewiston; M. Weintrauli, Coraopolis; Sam Soltz, Independent Display Company, Pittsburgh; J. Klein, Pittsburgh; Max Engelberg, McKees Rocks; Charles Jervis, New Homestead; J. Harris, Woodlawn; H. Golsberg, Pittsburgh; J. Brown, Braddock; Blake Galbraith, Kittanning; George F. Miller, Oakmont; Sol Silverman, Donora; N. M. Elliott, Vandergrift; C. Freeman, New Castle; S. Marsousis, New Castle; A. Garrick, Hodkinson, Pittsburgh; F. C. Elden, Boswell; I. Mandelblatt, Pittsburgh; Joseph M. Kleintz, Rankin; F. J. Topper, Monaca; I. Rosenbloom, Braddock; Joe Richman, Pittsburgh; Nathan Sukolsky, Burgettstown; Louis E. Hirsch, Nathan Richman, Max Steinberg, N. Friedberg, J. A. Reilly, A. Fineman, Sam Lauri, all of Pittsburgh;

D. Victor, McKeesport; Charles Seltzer, Sharpsburg; Isaih Scheeline, Altoona; John Alderdice, Dormont; H. Mandel, Pittsburgh; M. Nadler, Rochester; M. Winegrad, Rochester; Reuben Soltz, Pittsburgh; Abraham Soltz, Pittsburgh; Sam Fleishman, Pittsburgh; I. H. Fleishman, Nat Cherkosky, Pittsburgh; William J. Bernardi, Pittsburgh; P. Gours, McKeesport; Jacob Silverman, Altoona; Thomas Schrader, Pittsburgh; F. Middleman, Grafton; P. L. Gerechter, Millvale; Morris Roth, Duquesne; Jerome Dawson, Gallitzin; Fred M. Smith, Pittsburgh; J. Snider, Pittsburgh; Walter Yakuboski, Washington; Charles Pearlstein, McKees Rocks; Harry Wood, Apollo; Frank Lefaro, Johnstown; H. Myers, Pittsburgh; Sol Rabinowitz, Wairton; Martin Silverman, Sharpsburg; Sam Hymowitz, New Kensington; V. Rabinowitz, Weirton; Meyer Rabinowitz, Weirton; Frank Klein, Jr., Weirton; F. J. Herrinton, Pittsburgh; J. Harry Hayward, Melvale; N. I. Walker, Washington; J. N. Conners, Washington; J. W. Mercer, Washington; Bennett Amdur, Pittsburgh; M. Beedle, Canonsburg; M. Ferros, Bentlyville; William Schlesinger, St. Clair Boro, and L. W. Greenstein and Joe Lefko, manager of the Pittsburgh office of Federated.

Nearly all of the exhibitors were accompanied by their wives and families.

Cincinnati

J. M. Ridge, Camille Duffy, A. Niedenthal and J. Carlin, Cincinnati; C. J. Gross, Dayton; Ben F. Roth, Hamilton; J. S. Davis, New Boston; Ed Linch, Cincinnati; Mr. C. P. McKnight, Fort Thomas, Ky.; A. G. Hettisheimer, Cincinnati; Mrs. S. V. Taylor, Covington; Jack Conley and J. A. McKnight, Salesmen; John Schwalm and Mr. Leiter, Hamilton; W. Gervers, A. Frank, L. Hearling, J. A. Ackerman, J. F. Potts, B. W. Hayo and Geo. C. Kolb, Cincinnati; H. Q. Alexander, Dayton; Elmer Dressman and Carl B. Adams, Cincinnati; Mr. Behlin and Mr. Griffith, Piqua, Ohio; H. R. Dixon, Walton, Ky.; Miss Mayme Ryan, Springfield; Gus Phillips, Newport, Ky.; A. J. Burke, Cincinnati; Ed Kleine and William L. Dragul, Cincinnati.

Myrtle Miles, Henry Levy, L. F. Leslie, Moses Wilchins, P. S. Honeyman, Chas. Harlow, C. B. Davis, L. J. Bugie, H. J. Bley, F. Stegewens, P. Gerard, Mr. A. Betz, Albert L. Kolitz, R. S. Kuhn and John S. King, Cincinnati; George Bressler and Earl Meunchen, Bellevue, Ky.; Irwin S. Hilton, Norwood, Ohio; R. J. Raleckatter, Erlanger, Ky.; Fred Scottmiller, Elmwood; Dr. Otto Dieckman, Madisonville; Billy Bein, Salesman; George Balz, Cincinnati; John Robertson and W. R. Rowland, Blanchester, Ohio; Mr. Nunnery, Columbus; Max Margolis, Salesman; Charles Keuhle, Salesman; Fred Meyers, Hamilton; Mr. Dillinger, Latonia, Ky.; Mr. Crone, Cincinnati; John Burkhart, Newport, Ky.; Mr. Clark, S. L. Barton and V. Spargur, Cincinnati; Harry Kress, Piqua, Ohio; S. Hummel, Eaton, Ohio; Frank Dapore, Versailles.

Cleveland

Paul Apple, Cameraphone; J. C. Anderson, Cleveland; T. B. Alexander, Put-in-Bay; Samuel Bark, H. J. Burch, B. I. Brody, M. W. Bruml, L. A. Bruening, Arthur H. Braun, H. A. Beckerman, Sam Bradley, Al Baum, Mrs. David Blum and M. Berkovitz, Cleveland; M. P. Brown, Lorain; J. D. Bentley, Maurice Bolashy, M. D. Briggs and E. E. Creswill, Cleveland; Tom Carroll, Dayton; Mr. Craig and M. P. Brown, Lorsin; C. C. Deardourff and Sam Deutch, Cleveland; Richard Deutch, Albert Deutch, David Dietz, M. Rruckenbrod, G. Druckenbrod, Fred Desberg, Glen Doming, F. A. Denol, Mrs. Elmer Derr, Mae M. Epstein, P. E. Essick, R. W. Essick, Max M. Federhar, H. H. Felsman, Nat Fryer, Meyer Fine and Al Freedman, Cleveland; Mr. Feldman, York, Pa.; C. H. Graham, L. W. Greenstein, Paul Gusdanovic, Mrs. P. Gusdanovic, H. Greenberger, I. Greenstein, Jos. E. Goldston, J. M. Gibbons, Mischa Gutson and Frank Gross, Cleveland; J. M. Greenbaum, Mansfield; M. Greenbaum, Cleveland; Mr. Greenwald, Windemere; B. Haber, M. B. Horowitz, U. A. Hartford, H. E. Hills and H. M. Harmon, Cleveland; Louis Israel, Haltnorth; Gus Ilg, Lorain; Samuel Kramer, G. Kliner, Louis B. Kramer, Harry Kaplan, Joseph Krenitz, Henry Kaplan, A. Kramer, A. Keller, Simon Kramer and Louis Kaplan, Cleveland; S. M. Kasse, Akron; Geo. Kohlmaior, Cleveland; Milton Korach, Flint, Mich.; Jack Kuhn, Mr. Kleinshmitt, Jos. Kornfeld, Mr. Kaufman, S. N. Lichter, J. H. Lefky, B. Z. Levine, J. Leavitt, Sam Lustig, Billy Leyser, Max Lefkowitz, Henry H. Lutsig and Lester Lipton, Cleveland.

Mr. Larsen, Chicago; H. J. Mandelbaum, Virginia; Mrs. Manheim, Priscilla; Samuel Mandelbaum, Waldorf; George Moore, Bellevue; Mr. Mahue, Lucier; William S. Nyerges, Herbert J. Ochs, Jean Ochs and Jack Pavny, Cleveland; F. Porzyski, New Victory; J. Palji, Kent; Frank W. Phillips, Dr. Prentice and Steve Piotrovsosky, Cleveland; Jeon Pierce, New Orleans; Miss Reiff and Howard Reiff, Cleveland; B. Raful, Kenmore; Kenneth A. Reid, Cleveland; W. D. Russell, Chicago; Philip Spitalny, J. E. Scoville, O. Stotter, David L. Schuman, M. Schenker, S. Silverman, J. Soglovitz and E. Schwartz, Cleveland; R. C. Steuve, Canton; Ed Schwartz, Mort Schreiber, Ralph H. Sharp, J. Stein, S. Stein, Maurice Spitalny, Tracy Sharp, Sid Seidman and Jess Seidman, Cleveland; Mrs. B. Todd, Geneva; Dr. Irwin Under, James Vondrak and S. Vermes, Cleveland; A. Wiener, Cuy Falls; B. Warner, Niles; H. Weber and I. Weintraub, Cleveland.

Detroit

Daniel Siegel, Fred R. Rumler, W. A. Haynes and Louis Wisper, Detroit; Edwin Reeves, Paw Paw; E. J. Cole, Rochester; E. V. McGrath, C. E. Edwards, E. Kirchner, W. Guensche, W. Kramer, L. H. Gardner, M. Teitel, Hiram Lapham, A. Ruttenberg, Joe Cosco, A. Lane, A. Tzeanis and E. H. Beck, Detroit; F. A. Wagner, Richmond; Glenn A. Watkins Detroit; Herb L. Weil, Port Huron; Frank Wetsman and Harold White, Detroit; George Wilbur, Pontiac; Ted Williams, Detroit; J. F. Wuerth, Ann Arbor; R. B. Yorke, Clawson; John Tatis, M. Swidler, E. G. Sullivan, J. E. Stocker, Harold Smilansky, Detroit; Mrs. B. Simmons, Dearborn; W. D. Shafer and Jess Sellers, Detroit; F. H. Schuckert, Caro; Alvin E. Schreiber, Alex Schreiber, James Ritter, Howard Pierce, H. R. Pfeifle, A. J. Petersmarck, Frank Paterson, H. Osnos, Mr. Oppenheim, John Niebes, T. D. Moule, Detroit; B. A. Morthorst, Ypsilanti; Rex Minkley, F. H. Leverenze, Tom Lancaster, Charles. A. Komer, J. H. Kelley and Charles Kain, Detroit; Mabel N. Jones, Wayne.

Lee C. Jewell, Plymouth; V. B. Hunt, Detroit; George Heupenbecker, Toledo; E. T. Hall, Harry Gildstein, Phil Gleichman, William Garland, George Flucksa and Ruby Fisher, Detroit; Pearl Draper, Milan; Fred D. Ledder, Detroit; A. E. Davis, Utica; D. E. Davis, Hilford; Lou Cohen and J. A. Blank, Detroit; Mr. Beardsley, Royal Oak; Arthur D. Baehr, Sam Ackerman, Harry Abramson, Royal A. Baker and Stephen Geitz, Detroit; W. J. Thompson, Northville; William Kimmel, Ferndale; E. W. Kreg and James A. Sullivan, River Rouge; Jacob Smith, Detroit; L. Kimmel, Royal Oak; H. M. Richey and W. E. Wilkinson. Detroit; E. Ray Norton, Marysville; Julius Kleist, Pontiac; George Sampson, Duke Richards, H. E. Koppin, William Slocum, Lester Potter, Lionel Woolson and Wesley Schram, Detroit; W. S. McLaren, Jackson; Joe Denniston, Monroe; Helmar George, Monroe; George Miller, Grand Rapids.

"Rags to Riches" Is Booked for Capitol Week of Sept. 24

The Capitol Theatre, New York, has booked the first Warner Brothers release, "Rags to Riches," a Harry Rapf production, featuring Wesley Barry, and it will be shown during the week of September 24th.

This booking is said to be the forerunner of an unusual number of other first run showings being arranged throughout the country by the exchanges that have contracted for the entire series of seven Warner pictures.

To aid the Capitol Theatre in putting over the picture the Warner Brothers' huge float is being utilized to tour the city. In addition to this moving twenty-four sheet, a big billiard newspaper and ballyhoo campaign also has been evolved. S. L. Rothafel is said to have planned an unusual presentation for the feature.

"Night Life" Goes to Toledo for Week of September 18

After an unusually successful premiere presentation at Wood's Theatre during the week of September 11, "Night Life in Hollywood" began a week's engagement at H. C. (Doc) Horater's big new Alhambra Theatre in Toledo on September 18, where it is expected to better its own extraordinary initial record.

A member of Arrow's exploitation staff who is doing the preliminary work in the Ohio city reports a great deal of advance curiosity concerning the production, which means that, despite its brief life, its fame is already definitely established.

DiLorenzo Makes Sales

DiLorenzo, Inc., announced this week the following sales on the series of six "Big Boy" Williams pictures produced by the Frederick Herbst Productions: To Dave Segal of Royal Pictures, Inc., Philadelphia Eastern Pennsylvania and Southern New Jersey; to Harry Segal to Pioneer Film Corporation of New England, Boston, the New England States; and to Herbert and Moe Kerman, 130 West Forty-Sixth street, Greater New York and Northern New Jersey.

Arrow Holds Its Own Beauty Contest

From Among the Fifty-eight Entrants in the Atlantic City Parade Miss Edria Fisk Is Selected for Contract

One of the big features of the Atlantic City Pageant which just closed was the inter-city beauty contest, wherein the prettiest girls from fifty-eight American cities participated.

Realizing the possibility for new screen material and realizing, too, that no better opportunity would ever present itself for the selection of such material, Arrow Film Corporation decided to choose among these representative American beauties one girl to be started upon a screen career.

Accordingly arrangements were made with the directors of the pageant who were quick to realize the mutually beneficial proposition held out by Arrow. For it can readily be seen that a motion picture contract, held out as an award, would assuredly succeed in attracting many girls into the contest in the years to come. Therefore these officials co-operated with Arrow to the fullest possible extent.

Representatives of the distributing company were despatched from New York to make the choice, which task proved to be by no means an easy one. One girl however, stood out vividly by reason of her extraordinary beauty and personality. This was little Miss Edria Fisk of Trenton, N. J., who had arrived a few hours late—too late to officially represent her city but who, because of this same remarkable beauty, was placed in the contest by members of the committee as an individual entrant. As "The Queen of Sheba" she was one of the outstanding features of the beauty contest and her compelling charm won her signal honors.

This was the girl upon whom it was decided to bestow the award and she was accordingly presented with a contract on the stage of Wood's Theatre, Atlantic City, on the evening of September 11, coincident with the premiere presentation of "Night Life In Hollywood," under the terms of which she will begin work almost immediately in "Jacqueline," a James Oliver Curwood picture, produced by Pine Tree Pictures, Inc., and directed by Dell Henderson.

Bessie Love Will Have Leading Role With Arthur Trimble

Bessie Love will portray the leading feminine roles in support of little Arthur Trimble in the entire series of twelve two-reel comedy dramas, according to Producing Director Frederick G. Becker, who is now filming the third of the series. A contract to this effect has been signed, state advices from the Hollywood Studios, Inc., where the pictures are being made.

"We chose Bessie Love for these roles as she, more than any other screen star, is particularly adapted for parts with an appeal to children and grown-ups alike."

Robert N. Lee, brother of Rowland Lee, Fox director, is now working on the continuity for the fourth production.

The second release of a series of "specials" for the short subject field, in which little Arthur Trimble is being starred for independent release, has been completed at the Hollywood Studios. Frederick G. Becker directed.

Big Feature Rights Reports Real Drive for "Arrow Month"

The Big Feature Rights Corporation of Louisville is assisting materially in putting "Arrow Month" across in a big way. It has made a special drive on the various Arrow subjects which controls in Kentucky and Tennessee, and the results have been highly gratifying.

According to a letter just received at the home office of Arrow from E. K. Rice, sales manager of Big Feature Rights, a large amount of business has been done on Arrow pictures thus far. Mr. Rice's letter reports a number of important bookings on "Ten Nights in a Barroom," "God's Country and the Law," "A Motion to Adjourn," "The Innocent Cheat," "Chain Lightning," "Back to Yellow Jacket," "The Star Reporter," "Luxury," "The Way Women Love," and the Hoxie Series, all of which have played or will play in the biggest and best theatres in their territory.

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Mary Anderson to Co-Star in Burr's Two-Reel Comedies

The trio of stars for C. C. Burr's "All Star Comedies" was indefinitely completed this week when it was announced that "Sunshine" Mary Anderson had signed with Mr. Burr to appear in a series of twelve two-reel all-star comedies with Ray McKee and Charles Murray, veteran Mack Sennett comedy star.

Miss Anderson already has begun work at Burr's Glenside Studio, where production on the "All-Star Comedies" began last week under the direction of Gregory La Cava, who was associated with Johnny Hines in the production of the "torchies" and in Hines' latest feature "Sure-Fire Flint."

It is also reported that Dick Friel, long associated with Bud Fisher in creation of screen "gags" for the Mutt and Jeff cartoons and with other comedy producing companies has been engaged to create the fun-producing end of this series. Charles Gilson and Neil Sullivan, who in conjunction with Billy Bitzer, "shot" "Sure-Fire Flint," have been re-engaged as cameramen for the "All-Star Comedies."

"Othello" Nearly Ready

The work of cutting and editing the continental Shakespearean photoplay "Othello," which Export and Import and David P. Howells have acquired for the American market, is rapidly nearing completion. It is expected a private showing of the film will be given early next week.

Gus Schlesinger, general manager Warner Brothers' foreign department

Famous Players Film of Canada to Issue "Rich Men's Wives"

Henry Ginsberg, sales manager of the Al Lichtman Corporation, has just returned from Canada, where he closed a deal with Louis Rosenfeld for the distribution of "Rich Men's Wives" by the Famous Players Film Service, Ltd.

This production, which is the first Perferred Picture to be distributed by the Al Lichtman Corporation, will be handled by the Canadian company through its exchanges in Montreal, Toronto, Winnipeg, St. John, Calgary and Vancouver.

Ginsberg says conditions in the Dominion are improving, and that although there has been a considerable period of depression a good deal of optimism now prevails.

Gus Schlesinger Is On Way to Europe to Sell Warner Series

Gus S. Schlesinger, general manager of the Warner Brothers foreign department, left last week for England to negotiate for the distribution of the forthcoming series of Warner pictures.

Mr. Schlesinger will remain in Europe for three months, and during this time he expects not only to successfully dispose of the Warner productions but also to make a first hand study of foreign conditions. His study of the foreign market will center on the production advance of European producers, and what is in most demand by exhibitors and buyers in general.

"Fatty" Karr Begins Work on Two-Reel Comedies Series

"Fatty" Karr, who is being starred in a series of two-reel comedies directed by Bruce Mitchell and distributed by Franklyn E. Backer, president of East Coast Productions, began work last week on his first two-reeler, the title of which is being kept a secret. These two-reelers are being made in California, and it is expected by both Mr. Mitchell and Mr. Backer that "Fatty" Karr will make a place very soon for himself. "Fatty" Karr has played good roles in such productions as "Human Hearts" and "Omar the Tentmaker."

$$$$

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Review of Independent Productions

"Motion to Adjourn" Is a Strong Drama With Light Touches

There is a single situation in "A Motion to Adjourn," the rather colorless title—for a picture—of a Peter B. Kyne story, that in and by itself is sufficiently strong very nearly to put over any subject. The scene is of a room in a hotel in a small mining town. Present are two men and a girl, the latter in bare feet and nightdress. One of the men is Doc Bleeker, proprietor of Stagger Inn, played by Norval McGregor; the other is Silas Warner, Jr., portrayed by Roy Stewart. The girl is Sally Bleeker, daughter of Doc, finely drawn by Marjorie Daw.

The hotel man knows he has just heard a woman scream and that not ten minutes before he had told Warner to keep away from his daughter. What he does not know is that the daughter, ready for bed, has looked from her window and seen two men on a ladder about to break into Warner's room in order to take from him the bag of gold he has in vain tried to deposit with the hotel for safekeeping. The warning is just in time to enable Warner to knock the men from the ladder, but Bleeker, with pistol drawn, insists the two shall then and there be married or he will kill them both. The two are in love, but the man at first refuses to be married under those circumstances. It is only the pleading of the girl that induces him to change his mind, with the understanding that immediately he shall depart.

Ordinary enough it may sound in the telling in cold type, but on the screen it is absorbing—holding an afternoon house in Loew's New York in absolute stillness. The illusion is perfect.

It speaks well for the independent market when a subject containing the quality of this Ben Wilson production and one that would adorn any program is by Arrow quietly sent out to its various buyers just as a part of the day's work. The picture is an Eastern as well as a Western and contains a goodly bit of good comedy as well as of real drama. Better look it over. G. B.

"Why Do Men Marry?" Is a Society Drama That Will Entertain

There is good entertainment in Unity's "Why Do Men Marry?" It is sure-enough society drama. The initial scene is "the ambassador's ball," an elaborately staged function—with the contributory gowns and uniforms. There is another scene in which is shown the interior of an opera house, with the boxes rising "tier on tier," with the garb of the women and men matching their surroundings. This opera house setting is out of the ordinary; it is doubtful if it could be obtained in the United States. Then there are lavish interiors and picturesque exteriors.

The production is presented by Thaon de Revel and features Edy Darclea, a woman of unusual beauty and incidentally one who combines with that attribute her full share of gray matter. Miss Darclea portrays a dual role, or a society woman with abundant means and an actress usually in debt. As Flavia Wisby her hand is sought in marriage by two men, the Earl of Glenmore and Count Madoc. The latter elopes with the actress and the former wins Flavia. Madoc in revenge against the rival who wins the woman with means kidnaps and secretes the wife of Glenmore and with his own wife posing as the former Miss Wisby appears publicly in Paris in order that the reputation of the latter may be destroyed. But Madoc is disappointed in the result.

The picture is well staged, as has been said, and also it is well played. It was directed by A. Genina and has been edited and titled by Lesley Mason. Aside from the star's the roles that particularly stand out are those of the Earl and the Count. Also there are the blind father of the Earl and the maid of his household whose work will attract attention. The subject is straight drama, it contains a number of strong situations, and merits the examination of any exhibitor. G. B.

Max Cohen Reports Territorial Sales of Three Star Series

Max Cohen, of Monopol Pictures, Inc., has just returned from a ten-day trip on the road and reports business is good. The Monopol Three Star Series of short subjects featuring Wallace Reid, Lillian Gish and Dorothy Gish has been sold for the following territories: Greater New York, Producers Feature Service; Eastern Pennsylvania, Dave Starkman, Philadelphia; Western Pennsylvania and West Virginia, Vimy Film Corporation, Pittsburgh; Northern Illinois and Indiana, Greiver Productions, Chicago; Georgia, Florida, Alabama, Tennessee, North and South Carolina, Savini Films, Atlanta, and Canada to Canadian Exhibitors Exchange, Ltd., Toronto. Negotiations are now pending for a number of additional territories, which will be disposed of within the next ten days. On the territories which have already been sold exchangemen report some of the finest houses in their respective territories are running the product and are more than pleased with the results.

Sam Jaffe, After Visit in New York, Returns to Coast

Sam Jaffe, business manager of Preferred Pictures, Inc., of which B. P. Schulberg is the president, has just completed a short stay in New York and is now en route to the coast to resume his duties.

While in town Jaffe received a wire from Schulberg in which the latter stated that September 25 will see the launching of two new pictures for ultimate release through the Al Lichtman Corporation. These will be "Are You a Failure?" by Larry Evans and which Tom Forman will direct, and "The Hero," Gilbert Emery's play, which Gasnier will direct.

Goodman Picture in Cameo

Daniel Carson Goodman's production, "What's Wrong With the Women," which is now being distributed on the state rights market by Equity Pictures, opened at the Cameo Theatre on Forty-second street, New York, on Sunday, Sept. 17. The subject was booked at the B. S. Moss house by Sam Zierler of the Commonwealth Film who is distributing the feature in the New York territory.

The production will in addition play over the entire U. B. O. circuit in New York.

Mrs. Maescher to Make Ten Subjects

Los Angeles Business Woman Contracts with Arrow for Distribution—Frank Glendon and Diana Allen in Leads

Mrs. A. B. Maescher, one of the business heads of Los Angeles, and president of the DeLuxe Building Company, has just returned to the Coast from a three months' trip to New York, where she made arrangements with the Arrow Film Corporation for distribution of ten productions.

The transaction means the expenditure of a half million dollars. Arrangements have been made with the Hollywood Studios for immediate production.

"I will make pictures," says Mrs. Maescher, who was the producer of "Night Life in Hollywood," "in a businesslike manner. My company will be run along strictly business lines. I have spent some months looking over the field and have hired experts. I want big, clean people; those who will reflect their characters on the screen; real citizens."

Mrs. Maescher has appointed Eugene Evans general manager of the new company. Mr. Evans is a well known newspaper man.

A chaperone has been appointed by Mrs. Maescher, who will be on the set at all times. "I think," says the producer, "that every company should have a chaperone. We would not think of letting young girls go for an outing or visit without a chaperone, and by all means I think a company would be incomplete without one."

Jack Pratt has been appointed director general. J. Grubb Alexander has been employed to furnish the scenarios and continuity. Mr. Alexander's novel and screen story, "The Rip-Tide," has been purchased for the first production.

J. Frank Glendon, well known screen star, and vice president of the Progressive Business Men's Club, has been employed as male lead, to be assisted by Diana Alden.

Harry Keepers will have charge of the photographic department.

Houdini Feature to Go on Road and Also Sold Territorially

"The Man from Beyond," Houdini's feature which is being sold on the state rights plan, will be routed as a road show in a number of territories throughout the country this season.

The show is called the Houdini Wonder Show of 1922. It consists of "The Man from Beyond," which is its principal component part, and a program of spiritualism and mystery, prepared by Houdini and presented by mystifiers of his selection.

Try-out performances were given at the Liberty Theatre, Staten Island, September 7-10, as a result of which a long route is being laid out for it in New York territory.

The Wonder Show is being booked in New York by Sam Zierler of Commonwealth, which has bought the subject for New York and Northern Jersey.

Eastern Pennsylvania and Southern New Jersey have been bought by Bob Lynch, of the Metro Film Exchange, Philadelphia, and the New England states by Mystic Enterprises, Inc.

"One Moment's Temptation" Issued by Second National

"One Moment's Temptation" is announced as the second release for the Fall season by Second National Pictures Corporation. The scenes are laid in Maryland, on what is said to be a beautifully wooded canal. Marjorie Villis, James Knight and Bernard Dudley, who first won fame in "Romany," are featured in the production. The picture will be offered for booking in a few days.

The first release by Second National for the Fall season is "Broken Shadows," now booking, a romantic story of life in modern Ireland, founded on the novel, "Nance," by Charles Garvice, featuring Isobel Elsom.

Second National Pictures Corporation plans to release two pictures each month for the current season.

Schulberg Finishes Two More Subjects for Lichtman Issue

B. P. Schulberg has wired Al Lichtman that work on the next two Preferred Pictures has been practically completed. The productions are "Shadows," adapted from "Ching, Ching, Chinaman," a prize story by Wilbur Daniel Steele, and "Thorns and Orange Blossoms," from the novel by Bertha M. Clay. The former was directed by Tom Forman and will usher in the first of his Tom Forman Productions for Preferred Pictures, Inc.

Gasnier is making "Thorns and Orange Blossoms." This will be his second for release through the Lichtman Corporation, the first having been "Rich Men's Wives," which is now playing first runs throughout the country.

"Shadows" will be released about October 15 and "Thorns and Orange Blossoms" about six weeks later.

Planning Broadway Showing for "After Six Days"

Following failure of negotiations for two of the more prominent amusement houses in New York City, by reason of prices that Weiss Brothers construed as precluding the possibility of a producer taking advantage of their size and prestige, that firm at present is dickering for the showing of "After Six Days," its Biblical feature, with one of Broadway's famous presentors of motion pictures. It is believed arrangements satisfactory to both sides will be brought to a satisfactory conclusion within the next week.

Following the showing of the production on Broadway an engagement is scheduled in Detroit, after which the film will be road showed.

Harry Garson Will Distribute Series of Three Subjects

Harry Garson Productions announce a series of three independently made features, adaptations from works of well known authors. It is planned to sell this new series direct to the exhibitor for an indefinite period. The Garson Company will assume the burden of advertising, exploitating and selling these pictures, thereby dealing direct with the theatres whom they will aid through liberal use of printer's ink, heralds, cuts and press books in selling the product to the public.

For the first of this series of features Mr. Garson has chosen the poem "An Old Sweetheart of Mine," by James Whitcomb Riley. The screen adaptation was made by Louis Lighton. Mr. Garson is directing the production, which features Elliott Dexter, supported by a cast including Helen Jerome Eddy, Lloyd Whitlock, Arthur Hoyt and Barbara Worth. The picture will be ready for release sometime in the fall.

Long Street for "Chicago Sal"

One of the longest streets ever built for a motion picture production is being constructed for "Chicago Sal," the first of a series of three super features which Irving Cummings is producing for Principal Pictures at the Hollywood Studios, Inc.

An all star cast has been engaged, including Milton Sills, Alice Lake, Ralph Lewis, Claire McDowell, and Richard Headwick.

"Buster Brown" for Screen

The newspaper cartoon "Buster Brown" has been secured by Herman J. Garfield, to be reproduced in a series of pictures.

New York's greatest actress of a generation ago, Rose Coghlan, in a scene of the Rat Hole from "Secrets of Paris" with Walter James behind the bar and Lew Cody in front of it. A Burr-Whitman Production.

Strong Cast for "Only a Shopgirl"

C. B. C.'s Second Production Will Be Portrayed by First Rank Players and Directed by Edward Le Saint

Word comes from the New York offices of the C.B.C. Film Sales Corporation that Producer Harry Cohn, in charge of West Coast production centre, has completed the signing of a company for "Only a Shopgirl" and that the completed cast is deserving the characterization "all star."

Included in the company are Estelle Taylor, well known for the creation of leading roles in Fox's "While New York Sleeps," "Monte Cristo," and "A Fool There Was;" Mae Busch, who won wide favor in "Foolish Wives" and "The Devil's Passkey" for Universal and Goldwyn's "The Christian;" Richard Dix, popular young leading man in "The Sin Flood," "Dangerous Curve Ahead," "Yellow Men and Gold" and "The Wall Flower" for Goldwyn; Wallace Beery, one of the finest character actors on the screen; Claire Dubrey, of Paramount's "To Have and to Hold;" Tully Marshall, Willard Louis, Baby Josephine Adair, the child who played in "More To Be Pitied," and Billy Scott of "Alias Julius Caesar" and Goldwyn's "Voice in the Dark."

This cast was assembled after closest study of the script and each player was selected because he or she best typifies the character and spirit of the various roles.

Edward Le Saint, who gave "More To Be Pitied" such excellent direction, is directing.

Will Nigh Writing His Own Titles for "Notoriety" Story

After one month of cutting Will Nigh's special "Notoriety," the independent director has begun titling. The captions will be written by Mr. Nigh, who wrote the original script. The plot allows a fine opportunity for variety in the wording of the titles. The tenement life element will give the director the popular twist on which to work, while the society part will have the "class" in the captions. A great chance for the play of humor and pathos, as well as brilliance and wit, is afforded.

All titles will be colored, and artists already have been engaged for the purpose. No expense will be spared in embellishment. Instead of photographing a scene from the picture and coloring it for the illustration there will be original paintings in colors, allegorical of the title of the picture.

It is estimated "Notoriety" will be entirely complete and ready for its pre-release showing in two weeks. L. Lawrence Weber & Bobby North are the producers and distributors.

THE MAGIC MONEY MAKERS NEW ENGLAND THEATRES ARE TALKING ABOUT

Cinderella and the Magic Slipper
Little Red Riding Hood

We furnish the pictures and the idea that will not only make big money for you but will keep churches, schools and clubs from competing.
It is paying in New England and we will make it pay out in New York.
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COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE— BUT LIFE'S WINDOW"

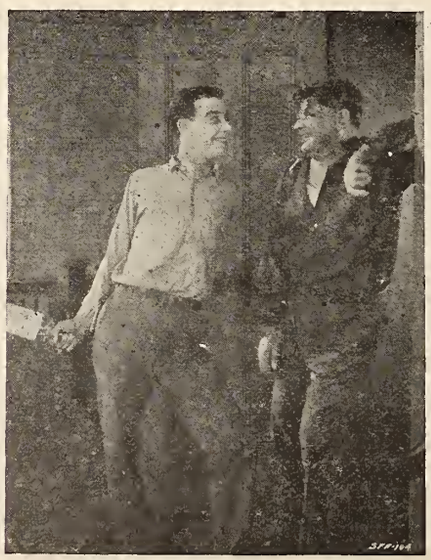
No Settlement Yet of Controversy Over "Mme. Sans Gene"

Despite the reported controversy over the story of "Madame Sans Gene," Aubrey Kennedy is speeding up plans for immediate release of the feature. He has placed the releasing arrangements in the hands of the Producers Security Corporation.

When Mr. Kennedy who has been quietly working on the picture for several months, announced the feature ready for the market, Miss Kathryn Kidder, through her attorneys informed Mr. Kennedy that all film rights to "Madame Sans Gene" belonged to her.

Immediately Mr. Kennedy contended his picture is adapted from a famous incident in history and is based upon the story of Madame Sans Gene the washerwoman who became a Duchess.

The outcome of the controversy between Miss Kidder and Mr. Kennedy is of importance to independent distributors, as the picture is promised for a September release.



Johnny Hines in a "friendly" argument in "Sure-Fire Flint," C. C. Burr Production

Ivan Abramson Sells More Territories on "Wildness of Youth"

Ivan Abramson, producer of "Wildness of Youth," featuring Virginia Pearson and Mary Anderson, announces that his feature has been sold to Frank Zambreno of the Progress Pictures Company of Chicago for the territories of Northern Illinois and Indiana, to Richards and Flynn of Kansas City for the territories of Missouri and Kansas, to William F. Donohue and John Gill of Imperial Pictures Company of Philadelphia, for Eastern Pennsylvania, Southern New Jersey and Delaware.

In line with these scales Mr. Abramson also announces that many first run bookings in New York City and Brooklyn have been obtained on Graphic Production release.

Reports from Graphic exchangemen throughout the country indicate that "Wildness of Youth" will probably break all standing Graphic records for first runs.

Mrs. Keating In Charge Of Warners' Scenarios

Mrs. Pearl Keating, who was handling the "fan" magazine publicity for the Warner Brothers pictures, has been placed in charge of the Warner scenario department. This new department was made imperative due to the tremendous volume of books, plays and manuscripts flooding the Warner offices, and the fact that Harry M. Warner is eagerly and constantly seeking screen stories with big vital themes.

Mrs. Keating, formerly on the dramatic staffs of the Boston Herald, Globe and Traveler, began a stage career under Augustin Daly, later joining the Charles Frohman forces. She is well known as a dramatic coach and director of historical pageants. She has also been on the scenario staff of Metro.

Rialto Productions to Open An Office in Los Angeles

Rialto Productions, Inc., the newly created organization that will soon operate with exchanges throughout the country, announces an office will shortly be opened in Los Angeles in order to assist producers. This will enable Rialto to get in on the ground floor for new productions.

Nat Levine, general salesmanager, will shortly make a tour of those sections of the country where arrangements have not been consummated for a Rialto exchange. Announcement will shortly be made of the first six features to be released.

Another Hallroom in Town

"The New Mama" is the second release on the new Hallroom Boys comedies series. This is instead of "A Tailor Made Chauffeur" which was previously announced as the second release, but which now will be issued third.

Featuring Sid Smith, "The New Mama" was directed by Al Santell. George Williams is Ferdie. Harry Cohn supervised the production.

The sets are of feature calibre, it is announced.

Short Subjects and Serials

Universal Expands Short Subjects

Names Three Series of Two-Reelers Now in the Making Which Include Jack London Stories and Leather Pushers

Universal's new 1922-23 short subjects program had its inception this week with the release of "White and Yellow," the first two-reeler in the Jack London Fish patrol series, starring Roy Stewart. This marks the beginning of one of the strongest two-reel series, Universal sales officials assert.

In planning its fall short subjects releases Universal established a new policy for one and two reelers. Extra efforts were exerted to build up a schedule to vie in importance with longer and more exploited screen offerings.

Mr. Laemmle believes short subjects are coming into their own, and that exhibitors henceforth will have to pay just as much attention to their short reel features as to longer subjects. In a letter of instructions to the officials at 1600 Broadway he made the following assertion:

"The man who keeps his theatre warm this winter is going to be the man who chooses his short subjects wisely. The growing importance of excellence in one and two reel pictures is not to be minimized. I am determined that Universal short subjects shall be made just as if each one were a short feature production."

As the result of these instructions, the short subjects production department at Universal City has practically been reorganized. Not only has its scope been broadened, and new units added, but it also has been infused with new life by the addition of new stars and directors of country-wide reputation.

Three high class series of two-reelers now are under way. The first is a series of six new rounds of "The Leather Pushers," starring Reginald Denny, the star of the first six, and directed by Harry Pollard, who made the original series. "The Leather Pushers" Rounds 7 to 12 also will be released as a Universal-Jewel-Colliers series, by reason of the appearance of the stories in Colliers.

The second short story series to be put into production, and which already is being released is "The Fish Patrol Series" adapted from Jack London's famous stories of the fish patrol. Jack Mulhall is the star in the series. Eddie Kull is handling the production.

There will be eight pictures in the series. They will be released every third week. The next one scheduled for release is "The Channel Raiders," on October 9.

The third two reelers series being made by Universal is a "Lumber-Jack" series, starring Roy Stewart, who recently starred in "The Radio King," a Universal scientific chapter-play. The series is being made in the lumber camps of the California mountains. Robert Hill is the director. The first release is "Giants of the Open," to be put out Sept. 25. The others will follow every third week.

In addition to the new series of selected two reel subjects, Universal re-edited the pick of Harry Carey's celebrated western dramas of several years ago, and will release eight of them, begininng with "The Wrong Man," scheduled for Oct. 2. These dramas represent the best of Harry Carey's work and are said to be gems of action and suspense. They have been cut and speeded up, as well as retitled.

Universal's Serial "The Radio King" Is Unusual Production

At the Universal projection rooms last week there were shown the first three episodes of the ten-chapter serial, "The Radio King." The subject marks the Universal's departure from the hitherto hard-and-fast minimum of fifteen episodes for a serial.

The beginning is strong—there are no two ways about that. The subject matter —indicated by the title—with its possibilities limited only by the imagination of the author, lends itself to numberless situations that approach the thrilling. The story was written by Robert Dillon, who also wrote the scenario. Robert F. Hill directed.

While this reviewer is not a "radio fan," nevertheless it would seem the producers have laid under tribute all the manufacturers of paraphernalia pertaining to this new idea which has set the country by the ears—and that is no figure of speech, when you come to look at it or rather to examine it. For of electrical apparatus there is an abundance.

Roy Stewart is the featured player, and no mistake has been made in his selection. He has the role of a detective, a radio expert, doing his best to bring to justice a band of anarchists who are led by Marnee, also an expert in the same new electrical school. Marnee is impersonated by Sidney Bracey, seen as an altogether repulsive individual, perhaps an exaggerated characterization. In the supporting cast are Louise Lorraine, Al Smith, Sidney Bracey, Clark Comstock, Ernest Butterworth, Jr., D. P. Mitsoras, Fontaine La Rue, Helen Brunneau, Marion Feducha, Ray Taylor and Joseph North.

The production gives a vivid illustration of what may be accomplished in an electrical way on the screen—by those possessed of knowledge of what can be done with the "juice," aided and abetted by the sharps of the motion picture laboratory. It will be surprising if the serial does not enjoy an unusual run. G. B.

Buster Keaton With "The Frozen North" Will Make Some Fun

Although he discharges many revolvers in the course of making "The Frozen North" Buster Keaton misses fire on his larger or higher mark. The comedy will not rank with several of his better subjects. Nevertheless it is amusing, it is good entertainment, but seemingly it is not hilarious.

As a burlesque on the fierce drammer of the north it is funny. Buster arrives in the north through a subway kiosk, enters a house and after shedding lots of tears in contemplation of a man and woman spooning shoots and kills them both—only to discover he is in the wrong house. Just prior to this he has cut out an ammunition sign, posted the result by an open window and proceeded to hold up the house—until a drunk discovered the imposition.

One of the more comical bits in the picture is Buster's dog team, of which there are no two pups alike. There's a wide assortment ranging from Newfoundland to dachshund, all of which are most good natured and willing to oblige. The dog "sled" is a slim automobile body hoisted on runners, which goes along in its small way until a rabbit is sighted by the leader.

One of Buster's mystifying moments is when he encounters a signboard "North Pole, three miles south." Another is when after cutting a hole in the ice the current carries his hook, baited with a sardine, into contact with a string of fish suspended by his neighbor. Buster wins the string. These are but a few of the incidents with which the film is filled.

Of course, in carrying out the burlesque, we see at the end it is all a dream. Buster has fallen asleep in the picture theatre and the sweeper brings him back to earth.

Joe Roberts is the heavy to Buster's Villain, and is as good as always. There is a girl of whom we see only a flash—a girl whose eyes in her distress do a Ben Turpin—who seems to be a real comedian.

And it's a pretty good picture in spite of what we said in opening. G. B.

Larry Semon Wins Popular Award at Large Milan Fair

Larry Semon comedies are the most popular ones shown in Italy, according to a vote and award at the recent international contest, held in connection with the Milan Fair.

The rewards commission examined almost one hundred films, from America, England, France, Germany, Austria, Switzerland and Italy. From this number they selected sixteen features, which were considered favorably. These were submitted to the throngs attending the fair. The selections of the public, through the vote, were awarded the prizes.

Of the sixteen selected, 6 were American, 4 Italian, 3 Austrian, 2 German and 1 Swiss.

The sixteen films were presented daily to the public, and the vote recorded daily. There was deep interest in the "referendum." The percentage of attendants voting ran from 39 per cent. on the first day, to the astonishing ratio of 72 per cent. on the closing day.

"Ridolini," which is Milanese for Larry Semon, seems to have found the Italian funny bone, with his unique comedies.

Pathe Will Release Pair of Will Rogers Funmakers

Pathe announces the acceptance of two two-reel comedy productions starring Will Rogers for release this Fall. They are entitled respectively "The Ropin' Fool"—which was shown at the Capitol Theatre, New York, with great success several months ago,—and "Fruits of Faith," the latter having yet to make its first public appeal.

Pathe Will Release "Speed" Oct. 22

In Charles Hutchison Serial Directed by George B. Seitz the Action Is Marked by Unusual Daring

A Pathe announcement of exceptional interest to exhibitors fixes Oct. 22 as the release date for "Speed." This latest production starring Charles Hutchison is asserted to be the swiftest moving, most thrilling, of Patheserials exploiting the summit of physical courage and achievement.

For the filming of Charles Hutchison's third "stunt" Patheserial, Producer George B. Seitz, is declared to have utilized every resource acquired in his long and successful career as a maker of this type of motion picture. The story was conceived and developed to bear out the preconceived idea of the theme and the title—"Speed." The main requirement of the action was clean-cut, decisive, realistic human achievement in perilous circumstances and in scenes succeeding each other with the maximum of swiftness.

With this object in view, the supporting cast was selected with the utmost care. The part of the heroine, Lucy Durant, was intrusted to intrepid Lucy Fox. Harry Semels, an outstanding figure in several Seitz productions, was engaged to play Jim Sprague, who has a sufficient motive to sustain a running battle with the hero from beginning to end of the story. Other important characters are played by John Webb Dillon, Cecile Bonnel and Winifred Verina, the last named winning her chance by first winning a beauty and talent contest in which two hundred New York stage examples of special attractiveness were entered.

The locations in "Speed" range from alligator-infested tropical swamps, historic points at St. Augustine, Fla., and mining regions in the Tennessee mountains to charming private Hudson River estates and the chasms and falls at Ausable. Many rich interior sets are used for purely dramatic scenes which are quickly forged links between perilous and exciting events occurring in the open.

Pathe deems it unnecessary to inform its serial patrons that "Speed" is absolutely clean, gunless and knifeless—that is, censorproof.

Maudie Signed by Century

Stern Brothers have signed a long term contract with Pete Morrison for exclusive use of Maudie, his trained mule, for Century Comedies.

Pete Morrison also is the owner of Queenie, Century's horse star.

A series of mule pictures is being planned for Maudie by Al Herman, who will direct her.

REVIEWS OF CURRENT SHORT SUBJECTS

LET 'ER RUN—Christie Comedy, released by Educational.—Special interest may attach to this comedy of the race track—and incidentally it contains one of the best representations of a horse race we have seen—through the appearance in a leading role of George, the young brother of Anita Stewart; and the relationship would be recognized even if the youth appeared under a name other than his own. The young man gives a good performance. Dorothy Devore is the other leading player, in the role of a very vivacious young woman who when her sweetheart's horse goes to the bad just prior to the race disguises a former racer from her father's stable and herself drives him to victory. Lincoln Plummer is Father and his work merits mention, as also does that of his two middle-aged male friends. Al Christie directed, from a story by Walter Graham. The tale at times makes demands on the credulity, but let that pass. It is good wholesome fun, and for the whole family. By the way, there's a quartet of cameramen that must not be overlooked—Anton Nagy, Donald Thompson, Alex Phillips and Archie Stout—for they most efficiently put on the screen a contest that Al Christie stages on the track.

THE TIGER OF SAN PEDRO—Sherlock Holmes series released by Educational.—Another of the fine impersonations by Eille Norwood, supported by a good cast. Hubert Willis is Dr. Watson and Lewis Gilbert is the Tiger. The other players are George Harrington, Arthur Walcott and Mlle. Valys. William J. Elliott, who has adapted the stories, and Maurice Elvey, who directs them, display an ability in getting down to business, in creating interest and establishing suspense before the first of the two reels is well on its way. The adaptations, too, as a rule, show ingenuity in concealing until near the close the solution of the problems.

THE RADIO HOUND—Century two-reel comedy.—The reviewer saw this subject just after looking at three episodes of Universal's "The Radio King" and is not certain he was just in the mood for the sudden transition from melodrama to farce comedy. "The Radio Hound," however, is a sure-enough dog, none other than the mischievous Brownie himself. Johnny Fox and Jackie Morgan are the pie-stealing confederates of the amusing canine. The former appears to better advantage than in any of the pictures in which this writer has seen him. Shown apart from the serial the picture should go pretty well.

DEPUTIZED—Range Rider Series, released by Pathe.—Leo Maloney is starred in a two-part western drama. The writer of the story has invented a triple chase—two murderers fleeing from the deputized sheriff, a foolishly jealous husband following the deputy thinking the latter has been making love to a wife and not to a sister-in-law, and the two women in a rig madly bringing up the rear. It's a pretty good story, aside from the fact there would be a certain satisfaction in seeing the husband get at least one crack just to sort of straighten out and rectify his thinking apparatus.

SOME WILD BABIES—Urban Popular Classics.—This single reel is devoted to depicting the parental instincts of birds and animals, recorded by Raymond L. Ditmars, curator of the Bronx Zoo; Arthur H. Fisher and F. Percy Smith. Many varieties of birds are shown, with close-ups of the nests and their inmates. Of the animals there are the cottontail rabbit, prairie dog, Malayan deer, Rocky Mountain goat, mountain sheep, buffalo, llama, yak, hippopotamus, opossum, bear, zebra and kangaroo. There's a plenty of variety in the way of birds and animals, and it is an interesting number.

BENDING THE TWIG—Urban Popular Classic.—The theme of the single reel is taken from the proverb "Train up a child in the way he should go and when he is old he will not depart from it." The subject is devoted to the care and rearing of children—in the country, by the way. The humans in the picture are non-professionals. There is a measure of entertainment as well as instructional preachment in the subject.

WONDERFUL WATER—Prizma.—Shows the sculpturing power of water as liquid, gas and solid. It is based on a lecture by George H. Sherwood, of the American Museum of Natural History, entitled, "The Wonderful Work of Water." It includes remarkable scenes from Borneo, Alaskan icefields, and other parts of the world as well as new scenes of Yosemite Falls, Vernal Falls and Niagara.

FOR RENT—HAUNTED—Pathe release.—Johnny Jones and Gertrude Missinger play benevolent roles in a two-part comedy directed by Mason Litson for the J. K. McDonald Productions. The story is of a skinflint landlord who ejects an elderly woman and who is defeated in his attempt when the children get after him with their spooky inventions. The story will mildly amuse and surely entertain.

FACE THE CAMERA—Hal Roach Comedy, released by Pathe.—Paul Parrott in the single-reeler is seen as a make-believe photographer working on a bathing girls' parade and trying to give a favorite all the best of the film. The film rolls out of the camera instead of into it, some one drops a match on the end and things happen. The picture is rather mild.

PAY YOUR DUES—Harold Lloyd reissue, Pathe release.—The comedian is kidnapped into an initiation in a secret society and is the victim of seemingly rough handling, such as blindfolded climbing a ladder that moves with him and walking a bench a foot above the floor which he thinks is a plank. There are amusing moments.

PATHE REVIEW NO. 175.—The photographic gems are "Silhouettes of Nature," shots taken amid lakes and hills; scenes among the native fishermen in the Congo country; a small dog's story in his own way of his best friend, and the Pathecolor section showing scenes of the olive harvest in Tunisia.

THE IMPI—Prizma.—Another exclusive picture of native warriors of South African tribes secured by Prizma's South African expedition. It shows training, drilling and actual fighting by native regiments, how native equipment is made and many of the strange methods of "The Impi," the native regiment of the Swazis.

BIRD DOGS AFIELD—Prizma.—A new dog picture, showing pointers and setters, made with the co-operation of the English Setter Club of America, and demonstrating how thoroughbred dogs are trained for the field, bench and show.

THE TIMBER QUEEN—Episode 12 of Pathe Serial.—There are several hand-to-hand struggles, with a climax of a house rolling down hill, which will provide something of a thrill.

AESOP'S FILM FABLES—Pathe release.—In "The Big Flood" it rains cats and dogs, with Farmer Al Falfa in the foreground and very much up in the air.

Live News of the West Coast

By RENEE BEEMAN

ON Sept. 16th Loew State Theatre, Los Angeles, inaugurated its new policy of showing only feature pictures, discontinuing all vaudeville. Lionel H. Keene, Western representative of Loew's, Inc., made the announcement.

Loew's Warfield in San Francisco changed to this routine last month and the success of the venture is reported as most satisfactory.

Elimination of vaudeville from the program of these two theatres enables Marcus Loew to show only the highest class pictures obtainable and to give entertainment on a par with that which has made his Palace Theatre in Washington, D. C., famous.

The production chosen to institute the new order of things is Rex Ingram's newest picture, "The Prisoner of Zenda." E. C. Bostick, manager of the theatre, is arranging a gala opening of this feature, retaining Don Philippini and his orchestra for the musical program and presenting in addition prologues and other interesting short features.

W. S. Smith, general manager of Vitagraph studio, has returned to Los Angeles after three weeks in the East.

Fox Film Corp. has announced a list of stories purchased for productions in the coming year.

Such stories as "West," by Charles Alden Seltzer; "The Roof Tree," by Charles Neville Buck; "Lynch Lawyers"; "The Buster"; and "The Heart of the Range," by William Patterson White, are on the list.

Other purchases include "In Calvert's Valley," by Margaret Prescott Montague; "Free Range Lanning," by George Owen Baxter; "Alcatraz," by Max Brand; "Shadow of the East," by E. M. Hull; "Truxton King," by George Barr McCutcheon; "The Splendid Outcast," by George Gibbs, and many others.

Universal has purchased "Drifting," the stage play by John Colton and Daisy Andrews that served Alice Brady in New York last year. Priscilla Dean will be the star and the director has not been announced.

The Goldwyn company which sailed to the South Seas two months ago to film Cary Wilson's "Captain Blackbird" arrived in Los Angeles the first week in September all hale and hearty, with unending and interesting experiences to relate to the folks at home. In the company were House Peters, Antonio Moreno, Pauline Starke, Rosemary Theby, William V. Mong and others.

The picture is directed by R. A. Walsh. There are about two more weeks' work on the picture at the Culver city studio.

Pola Negri will proceed to Hollywood after a brief stay in New York. Conrad Nagel has been announced as her leading man in "Bella Donna." She will begin work on her first American made picture immediately upon her arrival in the West.

A novel exploitation stunt has been arranged by the Los Angeles leading florists for the week during George Beban's presentation of "The Sign of the Rose" at Miller's California Theatre.

The florists have planned to present to each feminine guest at the most popular restaurants, every night, a box encasing a single American Beauty rose, which will be accompanied by a card with the compliments of Beban. It is considered one of the most novel stunts ever pulled in connection with the exploitation of a picture.

The five reel Lloyd comedy, "Grandma's Boy," which has played to 18 weeks of excellent business at the Symphony Theatre, Los Angeles, will be withdrawn about the 21st week to make room for other bookings. So many pictures have been released to other theatres which were formerly booked at the Symphony that in order to live up to their contracts, the management of the Symphony are compelled to discontinue the Lloyd comedy almost in the height of its best business.

The Symphony is known for its splendid comedy programs and has built up an envied patronage. The latest Keaton comedies are among the fall bookings for this theatre.

John McCormack, Western representative of the Associated First National Pictures, Inc., has left for an important business conference of the executive committee of the circuit, which is being held in New York.

McCormack will outline to the First National chiefs the proposed plans of various independent producers and stars.

In addition to Norma Talmadge and Constance, Richard Barthelmess, Thos. H. Ince, Buster Keaton, Guy Bates Post, Mack Sennett, Hope Hampton, Richard Walton Tully, Katherine MacDonald, John M. Stahl, Mabel Normand, Louis B. Mayer, Allen Holubar, B. P. Schulberg, Oliver Morosco, Frank Lloyd, Maurice Tourneur, James Young and many others, it is the intention of the first National to add many big names to their releasing schedule during the coming season.

Something new in the way of transportation of motion picture film was put into effect by Douglas Fairbanks when Harry D. Buckley left Los Angeles to personally conduct the first print of Doug's film version of Robin Hood into New York.

The film which is said to be insured for half a million dollars reposed in a can in the express car, but because of unsettled conditions on the railroads due to the strike situation, Buckley, who is Doug's road show manager, will chaperon the film through to "trouble zone" in Chicago and conduct it safely into New York where arrangements will be made for showing it at a gigantic premiere in one of the legitimate theatres on Broadway. Following the opening in New York, the film, which is officially known as "Douglas Fairbanks in Robin Hood," will be sent out with several roadshows, each of which will have a personally chaperoned print of the picture.

Doug Fairbanks has secured the services of Pete Smith from the Marshall Neilan Productions for three months to supervise the publicity in the eastern key cities. Mr. Smith is perhaps one of the best known publicity writers in the motion picture business, having formerly handled the Lasky publicity in the East.

Robin Hood will have its premier in the West at the new Grauman Hollywood Theatre. This will mark the opening of this pretentious house, designed in the Egyptian style and one of the most unique in the country.

The Hollywood Chamber of Commerce were very desirous that this unsurpassed picture should be shown in its home town, rather than Los Angeles, so Mr. Grauman put his hat in the ring and proved the highest bidder. The admission the opening night will be $5.00 a seat, thereafter two shows a day with matinees at $1.00 top and evening running 75c, $1.00 and $1.50.

Sacred Film, Inc., is picturizing the story of "Isaac and Rebecca" at the Burbank studios, Burbank, California. This is the twelfth of their Biblical films.

Lasky has made an announcement of interest this week to the effect that "The Covered Wagon," a stirring story of the pioneer days, has been purchased and will figure prominently on the Paramount schedule. It will be directed by James M. Cruze. The cast has not been selected up to date. Also, the news that Thomas Meighan has left for the East to make "Back Home and Broke" with Lola Lee as the feminine lead.

Goldwyn is to make a film version of "Vanity Fair." The director and cast have not been selected as yet, but it has been announced that only the best talent will be utilized in this big picture.

Union City Celebrates Jackie's Birthday

Coincidently with the first appearance in Tennessee of the Jackie Coogan statuettes the young First National star gave a birthday party to the kids of Union City.

It was staged to harmonize with the showing of "My Boy" at the Reynolds Theatre, Union City. Manager Andrew Cox arranged a tie-up with an ice cream manufacturer awake to the possibilities of effectively advertising his wares and the cream for Jackie's party was furnished free in a mutual advertising arrangement. The ice cream company's wagons advertised the party days in advance and a small army of youngsters ranging in age from 7 to 70 were on hand.

Manager Cox barred those over 20 but afterwards decided that some of those over 65 came within the specifications, as belonging to "us boys."

One of the most effective window tie-ups was used with the small Jackie Coogan statuettes.

Boy 16 Exploits "Way Down East"

Griffith's Rural Drama Advertised in Big Town Style by Schoolboy For "Y"

How James F. Thames, Jr., a sixteen-year-old school boy, exploited D. W. Griffith's "Way Down East" when this United Artists release was booked by the Y. M. C. A. Theatre at D'lo, Miss., might be studied with advantage by a good many persons a good deal older.

In a letter to United Artists New York office James explains that the advertising matter for the picture had not arrived when he started work, but that he placed ads in the leading county paper, and then put over window displays and street corner cards reading, "Let's all go—'Way Down East,' Y. M. C. A., August 14-15." At a baseball game two weeks before the showing every player of the D'lo club appeared on the diamond with a "Way Down East" announcement on the back of his shirt.

"The advertising matter was so late in arriving," writes James, "that with show card colors I managed to turn out a few window cards with portraits of Mr. Griffith, Richard Barthelmess or Lillian Gish. Then I put big empty boxes at different places around town with the signs on the outside reading 'Please do not look in.' When the curious individual had looked in he saw this sign 'But since you HAVE looked, see 'Way Down East' etc.' Personal post cards and signs over barber chairs helped along also; heralds were mailed to all nearby towns.

"I arranged for a window display with a dealer in school supplies. He had a lot of slates he wanted to sell. We arranged these, and on them were written the title, theatre and show date, with catch lines. In the center of the slate display was a big card reading, "SLATES carry a written message. 'Way Down East' carries a living message of good cheer to all those who see this wonderful entertainment."

"The county paper is published only every Thursday and on the Thursday before the opening date I published ads, two columns by eight inches deep, getting the title in 30 point bold, using the selling talk and still had plenty of white space. If I had used the ad cut which came too late, I would have had to increase my ad space greatly to get in the same talk and have enough white space. The ad cut was used on 9 by 12 tack cards.

"A cut-out of the pumpkin from the one-sheet was used in the lobby, and another suspended on the rear of an automobile for the ballyhoo. I forgot to mention that I had a bannered car that toured this and other nearby towns on the first day of the showing.

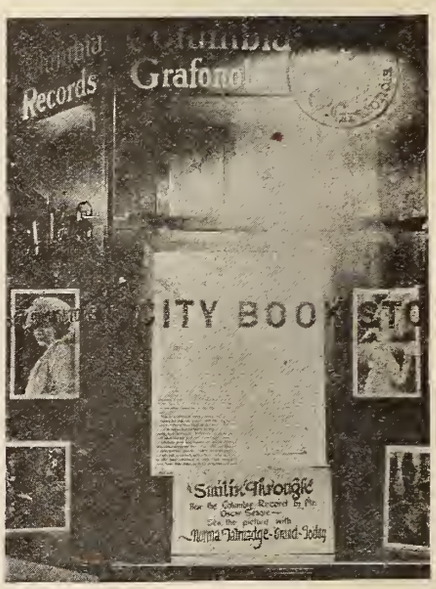
"As a result of his exploitation we had good crowds in face of the fact that the picture was shown on two of the worst days of the season. It was pouring down rain at starting time on the first night, yet we had a full house. Tuesday was election day, and there also was the funeral of a prominent citizen, but everybody turned out, making a record crowd for the 'Y.'

"Some of the stunts I used are old, but good as new for they have never been used down here. This work may seem common to an expert, but I'm only sixteen years old, and a beginner, so think my work should be judged accordingly."

Street Stuff

The ballyhoo artist with a sign on his back combined a vaudeville novelty with his street perigrenations when he appeared to exploit "Fools First," the First National attraction at the Ada Meade Theatre, Lexington, Ky.

Manager Henry Eger, who was approached by the man saw the novelty in his act after he had rattled off the notes of several dozen popular airs on his trombone.



The window display arranged by the Grand Theatre, Corsicana, Tex., for First National's "Smilin' Through." The feature of this layout was an enlarged reproduction of an editorial on the picture which appeared in the Chicago Tribune. The tieup was through the song of the title, phonograph records of which were advertised in a special drive.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

This frame for advance billing is a permanent lobby fixture which Manager De Sales Harrison worked out for the lobby of the Howard Theatre, Atlanta, Ga. It extends across the entrance of the lobby just inside the front doors. This frieze serves as a frame for head cutouts of the stars booked at the Howard. The photo above shows the fixture displaying Paramount's "The Green Temptation" and features a cutout of Betty Compson. This device serves excellently as a display for advance billing as it conforms to the decorations of the theatre and provides a display of great attraction value.

Exploitorials

THE line up of attractions along Broadway this week presents a quite imposing array of motion picture talent. Starting up town and reading down the line there is Mae Murray in "Broadway Rose" at the Capitol; "Manslaughter" at the Rivoli; Norma Talmadge in "The Eternal Flame" at the Strand; "When Knighthood Was In Flower" at the Criterion; and Alice Brady in "Missing Millions" at the Rialto.

IF the ideal of a poster is to attract attention and excite curiosity, then a nod of approval must be sent in the direction of the spread used by Peterson's Park, Matoon, Pa., for "Blood and Sand." With illustration of a moment in a bull fight shown in flashing colors it read "Spanish Bull Fight" "The World's Paramount Toreador Gallardo will thrill Matoon with his matchless daring." Just about the time everybody in town had concluded that a real demonstration of the Spanish national pastime was to be staged there appeared announcements to quiet the storm with assurance that Gallardo would appear but as the hero of "Blood and Sand" on the screen.

THE houses in Spokane should realize quite handsomely on the results of the "go to theatre week" celebration. It was so thorough in canvass of the city that seemingly there should be no difficulty in maintaining a greatly advanced interest in theatres. The only thing that remains is to use the proper "follow through" on the part of the theatres themselves, which should not be a particularly hard job with all the fine attractions offered and promised for the Fall.

OLD Leslie Whelan, who isn't old at all, is proud. We do not pause to twit but to applaud him about it, however. There's reason enough to be proud in putting over a stunt like his in Richmond, Va., which is not all het up over "Manslaughter," which is sees on every street corner in the form of warnings to drivers. The tieup Whelan got with the Committee of Public Safety is a very, very neat piece of exploiteering and proves that Paramount's Washington man works at his job.

TOM KENNEDY.

National Tie-Up Basis Of Campaign

Hyman's Co-operation with Magazine Produces Some Notable Exploitation Features in Brooklyn Campaign for "Fools First"

One of many Brooklyn news stands that played up the "Fools First"—"Peoples Home Journal" tieup, and the sales stand set up daily in front of the Strand.

EDWARD L. HYMAN, Managing Director of the Brooklyn Mark Strand Theatre, launched an exploitation campaign on First National's "Fools First" that reveals to other showmen a fertile realm in which to exploit picture attractions.

Hyman got into active co-operation with a magazine of national circulation that resulted in displays on newstands in all parts of Brooklyn, and tied up the stunt with the Strand's poster advertising by spreading a one sheet announcing the feature.

The Peoples Home Journal, one of the largest selling periodicals in Brooklyn offered a reward to the person suggesting to Helen Lynch, prominent in the cast of "Fools First," a name which the actress might accept as an improvement on the one by which she is now listed in the casts of photoplays.

The campaign was extensively advertised in the columns of five Brooklyn newspapers as follows:

"*The Peoples Home Journal* offers to the patrons of the Brooklyn Mark Strand Theatre $375 in rewards for a new screen name for a beautiful actress. See her in Marshall Neilan's production of 'Fools First.'"

Following this up fifteen thousand heralds were printed by *The Peoples Home Journal* and distributed in the Strand's programs, and enough one sheet posters made to be spread on all the Strand's 24 sheets. Capping these efforts Hyman had two thousand cards printed, about ten by twelve, which men from *The Peoples Home Journal* tacked all over nearly five hundred Brooklyn news stands.

Overlooking no possible bet Hyman interested a local newsdealer sufficiently to make him rig up a news stand outside of the lobby each day the picture ran, before the house opened, on which the Strand cards were decorated in every corner. The dealer liked the idea enough to hire three neatly attired girls to help him sell copies of *The Peoples Home Journal* in front of the theatre every morning, with the page on which the contest was announced turned outward.

The officials of this periodical thought so much of the stunts that they paid for the newspaper ads, the heralds, one-sheet posters, news stand cards, and in fact for everything Hyman used to exploit "Fools First."

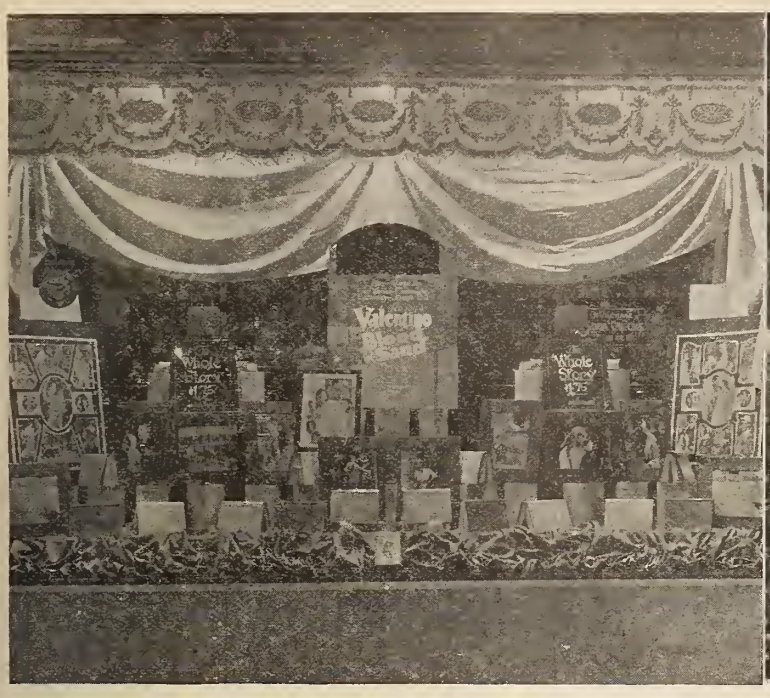
Essay Contest Starts Campaign

Manager Robert Hutchinson of the Folly Theatre, Oklahoma City, practically rounded up the picture patronage of the town with some exploitation stunts for the Pathe serial "The Timber Queen," which stars Ruth Roland. The basis of the campaign was an essay contest.

A full page advertisement was carried in the *Oklahoma Advance* and a notice in the editorial columns started the fireworks. The notice outlined an essay contest in which prizes of tickets to the Folly were offered to the authors of the best essays on the subject "Why I Think Ruth Roland is the best of serial actresses and why I am glad she is coming to the Folly."

After inserting this notice Manager Hutchinson received over one thousand essays from the children of Oklahoma City, and there were fifteen hundred children that attended the Folly Theatre the first day of the picture. Manager Hutchinson also distributed the "Timber Queen" wooden whistles, thrown from the back of a log cabin which was built on a truck.

The essays received from the school children showed that many of them were close students of the serial. One girl declared that Ruth Roland performed thrilling stunts which aroused the enthusiasm of one who does not care for pictures at all, and that the Pathe star plays her part so well that the children could understand the serial as well as the grown-up people.



Lively Displays

On "Masquerader" "Silent Call" "Blood and Sand" "Nice People"

Above are windows displaying Paramount's "Blood and Sand" and "Nice People." The former, shown at the left, was arranged by the Stanley Theatre, Philadelphia, through a tieup with the novel. Manager J. Arthur Simon procured the space in the hat store window for his showing at the Matoon Theatre, Matoon, Ill., on the strength of the national Paramount-Mallory Hat Company tieup for "Nice People." Below: A tieup with a San Francisco department store's living display of a new game "Mah Jong" for First National's "The Masquerader"; and a stage setting designed by Manager J. C. Kruse of the Quality Theatre, Independence, Kans., for display in a store window of his attraction, "The Silent Call."

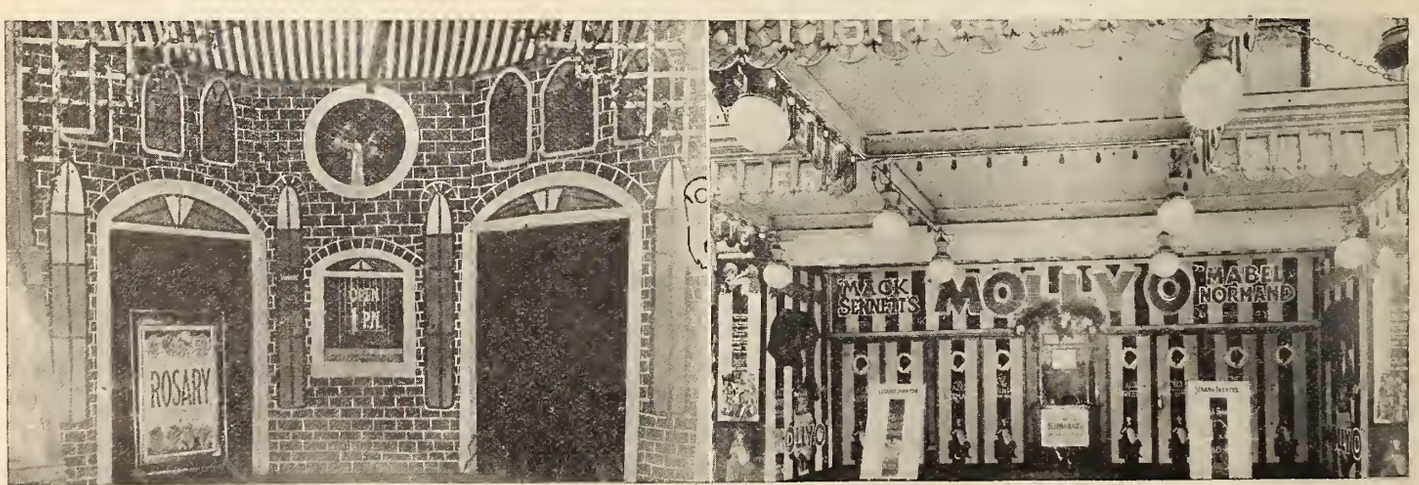
Changing The Front To Suit The Occasion

Above at the left is the yacht idea carried out by Manager Richard Dorman for the run of Selznick's "Reported Missing," at the Imperial Theatre, Jacksonville, Fla. A novel effect was produced by this use of the space over the marquee and the sidewalk, which served as the lower deck of the craft. At the right, a display for Universal's "The Dangerous Little Devil" at the Kinema, Salt Lake City. The black and white check design was carried out in complete style. Over the entrance doors and on the sidewalls open panels were provided for the use of poster style cartoons of scenes of the play. Bright lights were used to heighten the dazzle effect. This lobby was designed by Noble Hearne, Manager.

Displays so elaborate as to give the front of the theatre or the lobby an entirely new appearance often serve the dual purpose of offering regular patrons a fresh and new word of greeting and attracting the attention of the casual passerby; to say nothing of telling a story that will interest the prospective patrons in the picture.

The displays reproduced on this page indicate the extent to which exhibitors have gone in order to produce an effect which not only attracts attention to the theatre but as well makes it conform in appearance to the character of the attraction being presented. The keynote of the feature is expressed in the decorations of the front or the lobby as in the church setting for "The Rosary," the yacht for "Reported Missing" and the others. All entailed considerable expense but each reported complete satisfaction that the results obtained more than repaid for the efforts and money invested.

A complete change from the original lobby was made at the Empress, Oklahoma City, with the reproduction of the brick wall so conspicuous in the play of First National's "Smilin' Through." The lobby was further disguised by liberal use of cutouts, framed 1-sheets and still display frames.



The photos above show decorations of the elaborate type used with great success by many theatres. At the right is the church setting arranged for First National's "The Rosary" at the Riviera Theatre, Knoxville, Tenn. At the left is the lobby of the Strand, Seattle, Wash., for the presentation of "Molly O."

"Dress Up" Campaign, "Monte Cristo"

Strand front, lobby and ushers dressed up for "Monte Cristo"

"Dress Up!"

That was the idea in back of the exploitation campaign for "Monte Cristo," the Fox special, at the Strand Theatre, Cleveland, which Manager Paul Gruevanovic carried out with tense regard for the most minute detail and which enabled him to set new precedents on a week's engagement.

"Dress up!" was the cry. "Dress up the interior of the house, the walls, the lobby, the box-office, the front, the marquee, the ushers, the electric displays and the newspaper advertisements. Dress up the atmosphere, the general aspect of the auditorium and you will reap rich rewards," Manager Gruevanovic declared, and here is what and how he did it:

The lobby of the Strand is long and narrow and provides ample opportunity for unique and elaborate embellishment. So first of all the walls were painted a light ivory to lend spirit to the atmosphere. Then seventeen one-sheet posters, hand painted and framed in antique ivory frames, were hung on the walls of the fore part of the entrance. They were separated by a distance of 18 inches which was decorated with a triangular array of bunting the entire list of which showed the tri-colors of France.

In long frames around the entire length of the lobby, placed directly under the large posters, were 57 stills each bearing a five to ten word caption descriptive of the scene. Persons brought into the lobby by the exterior decorations were bound to linger to read the little story beneath each still and gaze upon the elaborate paints.

The clusters of lights from the ceiling were also covered artistically with tri-color bunting and extra watt lamps inserted to permit ample illumination.

The rear section of the lobby was adorned with large posters bearing enticing pictures of coming attractions at the Strand. A long bunting, gathered at regular intervals, was suspended from the ceiling and about the walls.

The box-office—a station in the centre of the entrance front, was bedecked with cut-out ovals bearing the words "Monte Cristo." Plush and velvet of royal purple was used on the inside of the glass.

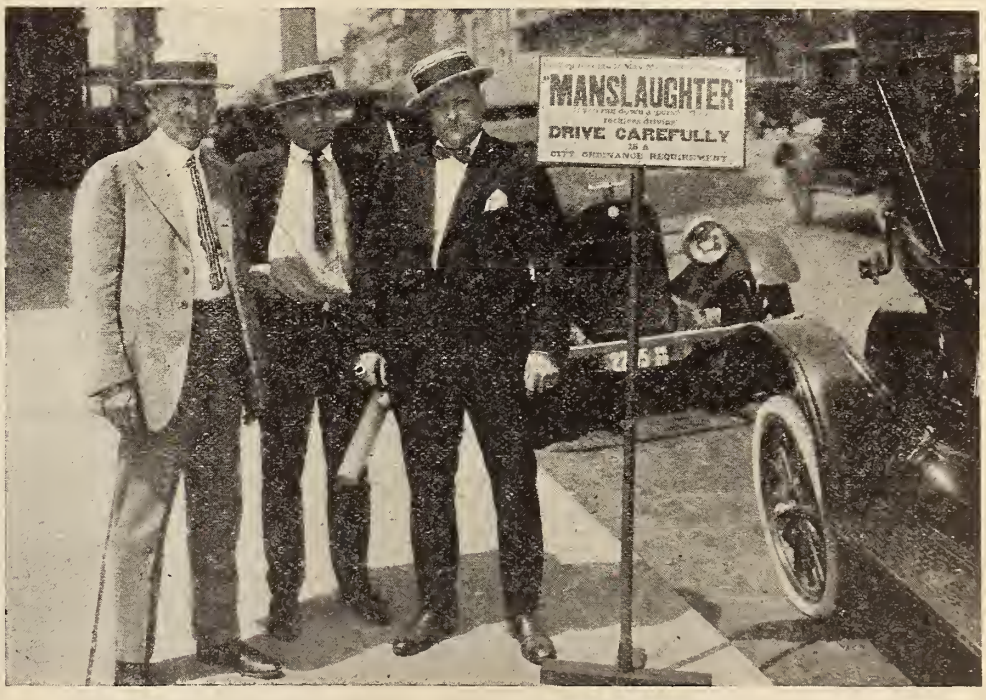
The marquee of the theatre was decked with newly constructed electric displays reading "Wm. Fox presents 'Monte Cristo' The World Is Mine."

Facing the street and resting on the roof of the canopy was a cut-out from a 24-sheet showing the Count of Monte Cristo standing on the globe and with out-stretched arms announcing that the world is "his."

Tri-color bunting also hung from the nitrogen-lamp-edged girders and was criss-crossed underneath.

The ushers and attendants used for the occasion were all women and each wore French court costume.

Civic Body Boosts "Manslaughter"



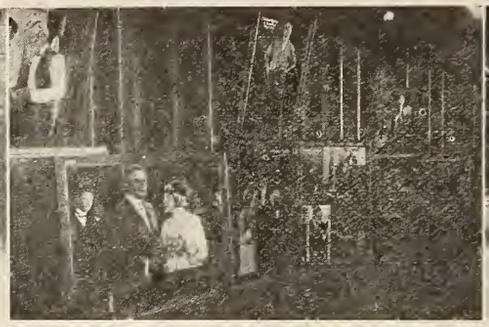
Col. William Meyers, Director Public Safety; Leslie F. Whelan, Paramount Exploiteer, and Edgar B. English, President, Richmond City Council.

Through a tieup with the municipal authorities in a "safety first" campaign Richmond, Va., is receiving powerful advance publicity on "Manslaughter." Sometime previous to the first showing of the De Mille play in Richmond the safety commission and Leslie F. Whelan, the Paramount exploiteer for the district, got out signs for posting in prominent parts of the city. These read:

Do you realize it may mean a conviction of "Manslaughter" if you run down a person through reckless driving? Drive carefully is a City Ordinance requirement.

These cards were placed on all the semaphores and all the police signs in town. Also, they were displayed on trees and the street cars, which carried them free.

Exploitation Of "Human Hearts" in New York



Good street exploitation, a tasty lobby display and a colorful prologue did much to fill the Central Theatre, Broadway and 47th street, New York, during the run of "Human Hearts," the Universal-Jewel production starring House Peters.

The street stunt, arranged by Marc Lachmann, consisted of a victoria, containing two silk-hatted men and expensively gowned women, driven around New York bearing the following sign:

"How many HUMAN HEARTS are there among New York's Brilliant 400?"

The equipage attracted great attention.

The theatre front and lobby were decorated with attractive and elaborately mounted oil paintings and panels.

The prologue, arranged by Andrew J. Cobe, manager of the theatre, consisted of a scene showing the interior of a blacksmith shop, with the smith at the forge, and his helper working near him. A country girl enters and the three sing "Human Hearts," written especially for the picture.

ReaGetsUpSomeSnappyCopy

Says Farewell to Hillsboro with Crack Campaign for Barthelmess Feature

George Rea, manager of the Forum Theatre, Hillsboro, Ohio, said "Farewell" to the folks of the little town which has marked his success as an exhibitor of motion pictures during the past three years, in a manner that long will be remembered. He played a one-day engagement of "Sonny" Richard Barthelmess' latest starring vehicle and also the picture in which Margaret Faulconer, a Hillsboro girl, makes her screen debut.

Like his advertising of every First National attraction which he has been playing regularly, Mr. Rea gave his patrons something new in the way of exploitation. In his program and in the newspapers he had been talking of "Sonny" in a way that aroused interest and curiosity to such a point that Hillsboro folks were afraid to miss seeing the picture because Rea made them feel that it was an occasion decidedly not to be missed.

And this is the way George Rea's ad appeared in the paper:

STOP
This is the big event!
For the first time this year I'll tell you to leave the dishes unwashed—the potatoes unpealed—the yeast unset and the baby with a friend if need be but COME—if you have to miss every other picture this year DON'T MISS Seeing
RICHARD BARTHELMESS In
"SONNY"
The picture all Hillsboro and Filmdom is discussing—The picture in which—
MARGARET FAULCONER OF HILLSBORO
Makes Her Bow
This is the BIG FIRST NATIONAL ATTRACTION considered by all critics to be Richard Barthelmess' greatest picture.
YOU KNOW HOW 'TIS COME EARLY
BOTH FORUM AND ORPHEUM OPEN
Admission 20c and 40c tax included

But Rea didn't stop with his newspaper advertising and publicity. He gave special attention to his lobby, where framed poster and cutouts of the star were conspicuous for more than a week before the showing.

And towards the end of the campaign Rea put on a lobby stunt that was different and had the town people curious. He stretched a big poster on a frame and dotted it here and there with photos of principal players in the cast fitted in behind star-shaped cutouts in the poster. These photos were of Pauline Garon, Margaret Faulconer, Virginia Magee, Richard Barthelmess and Roy Haines, manager of the First National Exchange at Cincinnati.

This is the first time, in this district at any rate, that an exchange manager was featured as a star during the engagement of the picture.

Local Production

Home made movies with local comedians have been popular since "The Crossroads of Louisville" started the idea of exploiting "The Crossroads of New York" with a local take off. The Rialto Theatre, Tulsa, Okla., broadened the scope of public interest by having the fans take part in the scenario writing.

Manager W. M. Smith offered a prize for the best scenario for a short comedy to be enacted by a local cast.

Some 25 scenarios were turned in and, in conjunction with the Tulsa Tribune the stunt was worked to a successful conclusion.

Stages Exploitation On the Quiet

Sumpter, S. C.—Manager Oscar White of the Rex was blessed with a revival meeting the time he played Paramount's "If You Believe It, It's So" and the chief revivalist was attacking motion pictures every time out.

So he did not consider it advisable to make much noise or pull stunts while the meeting was in progress.

But he "happened" to see many of the most prominent people in town and gave them a pass and a personal invitation to attend the showing of this picture. He knew that the picture would do much to overcome the impression being created by the revivalist. The result was a highly successful run.

For the lobby he made an attractive banner, the top of which was a half circle with large facsimile of the Paramount trade mark on each side. On the half circle was lettered, "No. 3 of Paramount's Big 41." Under this was the regulation rectangular banner with title and name of star.

Exploiting In The News Columns

How Exhibitors May Utilize Advance Press Stories to the Best Advantage

By CHARLES KENMORE ULRICH

Editor Paramount Press Sheet

The use of advanced press stories so as to gain the widest possible publicity for motion picture attractions, is a matter of supreme importance to every exhibitor. While exhibitors necessarily are subject to the limitations of their local press, the intelligent employment of matter placed and furnished by producing companies in Press Sheets or other publications, is the basis of his success in obtaining a good newspaper splash.

Here are several rules every exhibitor should observe in his exploitation of motion pictures in the newspapers:—

1. He must know the kind of press stories the individual editors in his jurisdiction are looking for and will print.

2. He should submit not one, but several stories, to his motion picture editors, well in advance of the first showing, permit the editors to make their choice.

3. All editors of experience know precisely the class of press stories their readers want, and the live wire exhibitor should be in a position to supply the kind of stories desired.

4. Don't send clippings from Press Sheets to editors, but deliver them in person, suitably headed and properly edited to suit local conditions. Consult with the editors as to their availability, defer to their judgment and your battle is won.

It is obvious that if these rules are observed, exhibitors will achieve the finest results in the exploitation of their picture attractions. If you know that an editor prefers stories of novel experience of screen players—stories of adventure, personal achievement and the like, it would be unwise to offer him a cut and dried yarn about the picture itself, the story and cast, and the like.

A good adventure story featuring a screen star whether it be a battle with thugs, an automobile race with a smash-up ending, a perilous hunting trip or the like, may be tied up with your coming attraction with impunity, and there is not one editor in a hundred who will turn it down, unless the narrative bears the palpable evidences of fake.

Some editors have a desire to please women fans, and to the end that they may be suitably supplied, exhibitors should utilize such stories found in the Press Sheet as may be best adapted to the purpose.

What can be better than stories describing the rich and varied toilettes of noted feminine stars? A twenty line story describing the Parisian gowns and hats worn by Gloria Swanson in a picture, is worth more to certain editors than a column about the story of the picture itself or of its massiveness as a production.

By the same rule, short stories telling of the culinary accomplishments of a feminine screen star appealing incidents of her family life and others of a like class, invariably are acceptable to most editors and the exhibitor of his publicity agent will supply them if they have their own interests at heart.

It has been the aim of Paramount, to supply advance and current press stories of every description, of all its productions. In the preparation of these stories, care has been taken to observe the following:

1. To make them novel and entertaining.

2. To head up only such stories as have a punch and to incorporate that punch in the opening paragraph.

3. To vest each with the qualities of universal appeal.

4. To make the length thereof proportionate to the importance of the subject.

5. To avoid fakes absolutely.

6. To head up each story in accordance with the subject treated.

7. To supply as far as possible, stories suited to the needs of all classes of exhibitors, from first-run theatres to the humblest village playhouse.

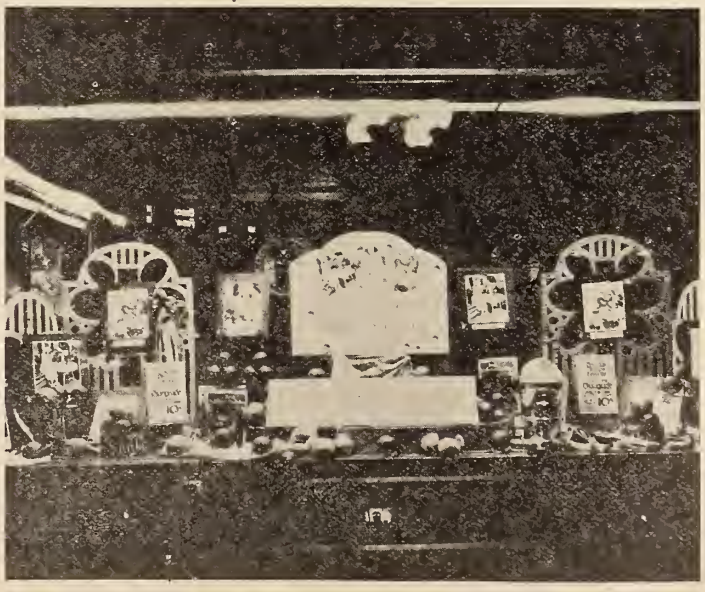
While, now and then, certain of the stories have been criticized, the stories as a rule, have been found quite satisfactory by exhibitors. That the Paramount press stories should be printed in more than six hundred newspapers in this country from week to week, is fairly good evidence that exhibitors have little difficulty in putting them across with discriminating editors.

Novel stories are marketable in every newspaper office. Three years ago, the Press Book contained a story about one of the stars whistling to a fish and causing it to eat out of her hand. One publicity agent said the story was a fake and no editor would print it. Despite his prediction, the story was printed hundreds of times and it is running yet. Why? because it is novel, quaint and appealing, and because, it had an unusual entertaining quality.

Press stories with personal adventure angles, invariably are acceptable by editors. Thus when Leatrice Joy narrowly escaped death in a fall from a railroad bridge during the filming of "Saturday Night," it was not surprising that the facts as outlined in a Press Book story should have been extensively published as an integral feature of the exploitation of that picture. When Mary Miles Minter and Tom Moore, while returning from Wyoming where the scenes of "The Cowboy and the Lady" were filmed, found themselves in a railroad smashup, happily without serious injury to themselves, it was to be expected that news of the accident should be telegraphed all over the country. Why? because the incident was of national interest, not because Miss Minter and Mr. Moore are motion picture stars, but because they have been for years in the public eye with large followings of motion picture fans.

Human nature in New York is the same as it is in the smallest town in Arizona whose inhabitants are served by a weekly newspaper printed on a hand press. It is safe to say that every town having a motion picture theatre, has its newspaper and, perforce, what pertains to the one, interests the other.

The story of a certain picture which would be acceptable by a New York newspaper editor, is equally acceptable by the other, and the readers of both publications have the same things in common. While the editors of both primarily want news, both recognize the value of well prepared publicity material having a news angle, and both will give it space in their columns, always provided the exhibitor or his agent make intelligent use of the publicity material found in the Press Sheets and which has been especially prepared for their benefit by trained newspapermen for newspapermen.



The first window display to materialize from the recently affected national tieup between First National and the Orange Extractor Co., was used in Los Angeles in connection with the showing of "Hurricane's Gal" at the Kinema. The tieup is for Dorothy Phillips, star of the First National attraction.

Week's Drive by Spokane Theatres

Thousands Cheer "Go to Theatre Week" as Impressive Introduction of New Season

Despite the fact that the elements seemed to have had an antagonistic attitude toward the movement fifteen theatres of Spokane, Wash., celebrated the first "Go to Theatre Week" in the city's history eight days, August 26 to September 2.

Opening on Saturday, August 26 "Go to Theatre Week" bucked up against four days that averaged more than 96 in the shade, unusually hot weather for Spokane. On Wednesday, ten minutes before the parade which exhibitors had been working on for a month, the heavens broke loose and following a half hour of heavy rain a hail storm played havoc with the floats, marchers and thousands who lined the down town streets. In spite of the heavy downpour and the fact that the plane which flew over the parade fell into the river when the hail stopped the engines at an altitude of 500 feet, the parade was run off on schedule time and no deviation from the original plans were made. Over a hundred automobiles and floats participated.

On Saturday Pilot Nick Mamer, driving a Casino Theatre plane, flew over the city and distributed 20,000 programs for "Go to Theatre Week." Each theatre distributed 5,000 or more programs during the preceding week and with department stores, hotels, clubs, parks and music dealers participating, it is doubtful if many Spokane people missed seeing the schedule of attractions for August 26 to September 2. Slides screened at all theatres for two weeks previous were used up to and including Sunday August 27 and the city was well placarded with window cards and photographs and window tie-ups of various screen stars whose pictures were shown during the celebration. Ten window tie-ups were effected on current attractions. A band in a Transport truck paraded the down town and residential sections of the city at noon each day. On Monday Pilot Mamer and J. L. Johnston, special representative for the celebration, flew over the city for a stunt exhibition and distributed 250 passes to various theatres along with 20,000 programs.

Through G. E. Foster, photoplay editor of the *Chronicle*, a movie stars' impersonation contest was conducted, a special column being devoted to the idea each day. The *Spokane Press* ran a special three-page advertising section on August 26 and another on August 29. The *Spokesman Review* also gave the event considerable publicity. Fifty dollars of the five hundred

dollar fund subscribed by theatremen to advertise the fete was given the *Chronicle* as prizes for the best impersonations of stars and the Associated First National Exchange of Seattle contributed $50 to be divided by *Chronicle* judges among the three theatres contributing the three best floats in the parade.

Judges of the dual competition were Harry Eagles, Paramount Pictures; Mrs. John T. Little, Spokane society matron and W. E. McMillan, Universal Film Exchanges.

First prize for floats was awarded to Dr. H. S. Clemmer of the Clemmer Theatre who entered a rich red cloth float on which was mounted a throne occupied by a bejewelled beauty who posed for a moving picture made by a feminine cameraman whose tripod rested on the snowy surface of a miniature mountain at the other end of the display. Second prize went to O. W. Newton, of the Rialto Theatre, Hillyard, Wash., whose float was a canoe made of paper roses and containing six little girls in white dresses who tossed candy kisses as they paddled. Third prize was awarded George Terhune, of the Rex Theatre, whose float was made to resemble a tropical scene from "The Idol Dancer," the First National attraction he featured during "Go to Theatre Week." A dancer who closely resembled Clarine Seymour and impersonators of Richard Barthelmess and Creighton Hale also rode in the float. Mr. Terhune also entered two decorated cars.

Manager Ray A. Grombacher entered twenty-two new Hudson and Essex cars bearing the impersonators of the *Chronicle* contest as the Liberty Theatre display. Each car was decorated and bore a two by five canvas sign calling attention to some feature of Liberty Theatre service or the name of some forthcoming attraction. Manager Stillwell of the Casino entered a "Monte Cristo" float on a huge 7½ ton Mack truck, the Empress, Lyric and Majestic Theatres had decorated cars. The American Theatre had ten Studebaker cars and six Northwest Mounted Policemen in uniform. Pantages had two decorated trucks and four Nash cars, the Rotary and Ad Clubs had decorated cars and Pathe, Hodkinson and Universal and the Alexander Film laboratories had decorated cars. Pathe employees distributed 1,000 asters and the Pathe cameraman took pictures of the parade for showing at the Casino Theatre the same evening.

Associated First National Pictures of Seattle entered a handsome float of white and silver on which Miss Ruth Harkins, prize winning beauty of the Inland Empire, dressed in a dainty pink crinoline gown of 1865 rode with a prize Siberian wolf hound tied to a leash. Miss Harkins distributed asters to the crowds and also tossed away several thousand miniature real photographs of First National stars. Over 300 vari-colored asters were used in the folds of the cloth on the First National float.

Ad Club, Rotary, Kiwanis, Lions and Chamber of Commerce Club organizations gave the principal speaker's privilege to theatre men at each regular meeting during the week.

Members of the committees in charge of "Go to Theatre Week" were: Ray A. Grombacher and James E. Vesey, Liberty Theatre; E. Clark Walker, Pantages; Dr. H. S. Clemmer and Hugo C. Lambach, Clemmer Theatre; George Terhune, Rex; C. E. Stillwell, Casino; E. C. Shaffer, Class A; Charles Packeritz, Empress; O. W. Newton, Rialto, Hillyard; Major Laird and J. P. McGovern, American and J. L. Johnston, First National Pictures and manager of the celebration.

Blanche Sweet and John Bowers spent a few hours in Spokane during "Go to Theatre Week" enroute from Marcus, Wash., to Los Angeles. Miss Sweet gave a message over the *Chronicle* radiophone.

Programs of all theatres participating:

Liberty—Mack Sennett's "Crossroads of New York" (4 days); John M. Stahl's "The Song of Life" (3 days).

Clemmer—Thomas Meighan in "If You Believe It, It's So" (4 days); Anita Stewart in "Rose O' the Sea" (3 days).

Pantages—Charles Chaplin in "The Idle Class" (one week) and vaudeville.

Casino—Hobart Bosworth in "The Sea Lion" (all week).

Class A—Norma Talmadge in "Smilin' Through" (all week, second run).

Rex—"Last of the Mohicans" (three days); "The Idol Dancer" (first run, 4 days).

Lyric—Buck Jones in "Bar Nothing," Bill Hart in "Sand," Henry Walthall in "A Splendid Hazard," Wallace Reid in "Double Speed," "While New York Sleeps," Katherine MacDonald in "Trust Your Wife," Tom Mix in "The Big Town Round-Up."

Majestic—Tom Mix in "Sky High (3 days); "Unseen Forces" (one day); "Not Guilty" (one day); Marguerite Clark in "Scrambled Wives" (1 day); Constance Talmadge in "Dangerous Business" (1 day); Rodolph Valentino in Moran of the Lady Letty" (one day).

Empress—"Hearts of the North" (1 day); Constance Talmadge in "Lessons in Love" (2 days); Mildred Harris in "Old Dad" (2 days); Norma Talmadge in "Yes or No" (3 days).

American—Ackerman & Harris, vaudeville.

Auditorium—Wesley Barry in "School Days."

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"A FOOL THERE WAS"

(Fox)

Strand, Norfolk, Va.—Admission, 25-35 cents. Big business.

Short Subjects. — "Snookey's Home Run."

Exploitation.—Larger newspaper space; billboards, lobby.

Daily Press Comment.—"A truly excellent characterization."—"Norfolk Landmark."

"BLOOD AND SAND"

(Paramount)

Bijou, Richmond, Va.—Admission, 40-50 cents. Absolute capacity audiences.

Exploitation.—Large newspaper space; effective lobby; twenty-four sheet stands, window cards, lithographs and attractive heralds.

Daily Press Comment.—"A notable tragedy filmed in a masterly manner."—"Times."

Granby, Norfolk, Va.—Admission, 40-50 cents. The record breaking crowds of the season.

Exploitation.—Several thousand heralds a week in advance. Large newspaper space four days ahead; window cards; lobby display.

Daily Press Comment.—"A screen production of unusual appeal."—"Norfolk Landmark."

Imperial, Charlotte, N. C.—Admission, 10-30 cents. Capacity business.

Daily Press Comment.—"You haven't seen Valentino until you see "Blood and Sand."—"Observer."

Strand, Birmingham, Ala.—Admission, 15-35-55 cents. Business exceptionally good.

Exploitation.—The usual newspaper advertising and free publicity plus some very unique lobby decorations.

Press Comment.—"'Blood and Sand' is magnificent. It has all of the elements of greatness."—"Birmingham News."

Strand, Milwaukee, Wis.—Special requests in newspaper advertising to attend matinees filled house night and afternoon.

Short Subjects.—Comedy and news reel.

Daily Press Comment.—"The whispers that have preceded it have not done justice to the merits of the film."—"Sentinel."

Shea's Hippodrome, Buffalo, N. Y.—Admission, 15-50 cents. Capacity was the rule until the end of the week's showing. It was impossible to get a seat unless you got in early the first half of the week.

Exploitation.—Enlarged newspaper advertising, billboards, window cards, lobby display, special stories.

Short Subjects—"The Eskimo," Clyde Cook (comedy); Hippodrome Review.

Daily Press Comment.—"Artistically splendid."—"News." "A notable tragedy filmed in a masterly manner."—"Express." "A good picture play, above the average in dramatic situation, consistency of action and casting."—"Courier." "It is the pinnacle of Rodolph Valentino's career."—"Times."

Liberty, Portland, Ore.—Admission, 25-35 cents. Held over the second week—brought excellent business during the entire showing big matinees.

Exploitation.—Big advertising space in papers—stars name over marquee in big electric letters.

Short Subjects. — International News, "Felix at the Fair," Greater Features.

What They Give the Public

STRAND THEATRE
Albany, N. Y.
Week September 7-8-9

1. Overture—Processional from Bacchus (Delites)
2. Topical Review
3. Famous Authors Series—*James Fenimore Cooper* (Hodkinson)
4. Tenor Solo—Mary of Argyle (Scotch) Nelson
5. Organ Solo—Selected
6. Comedy—*The Village Sheik*
7. Feature—*Nice People* (Paramount)

MISSOURI THEATRE
St. Louis, Mo.
Week September 2

1. The Missouri News
2. Meditation from Thais (Massenet)
3. Novelty
4. Musical—Il Trovatore (Verdi)
5. Feature—*Her Gilded Cage* (Paramount)

KINEMA THEATRE
Los Angeles, Cal.
Week September 3

1. Grand Novelty Overture
2. Pictorial News
3. Organ Solo—My Wild Irish Rose
4. Scenic Beautiful
5. Violin Solo
6. Topics of the Day
7. Vocal Number
8. Arabian Dance—Prizma
9. Novelty Musical Number
10. Cartoon (Felix Comedy)
11. Feature—*The Masquerader* (First National)

RIALTO THEATRE
Los Angeles, Cal.
Week September 3

1. Overture—Orchestra
2. Pathe News and Weekly
3. Organ Solo
4. Film Novelty
5. Urban's Movie Chats
6. Feature—*Manslaughter* (Paramount)

GRAUMAN'S THEATRE
Los Angeles, Cal.
Week September 10

1. Overture—(a) Robespiere (Litolff) (b) Polonaise (From Mignon) (c) Georgette (Ray Henderson)
2. Urban's Movie Chats
3. Pathe Weekly
4. Organ Selections
5. Music and Song
6. World Visions
7. Feature—*Her Gilded Cage* (Paramount)

CALIFORNIA THEATRE
Los Angeles, Cal.
Week September 3

1. Soloist—William Hamilton, Trumpeter
   (a) Mlle. Modiste (Herbert)
   (b) The Carnival of Venice (Clarke)
   (c) Syncopated Impressions
2. Feature—*Just Tony* from Alcatraz by Max Brand. The greatest animal picture ever produced, with the possible exception of "The Silent Call," and we will leave it to your judgment as to which is the better.
3. Comedy *Supply and Demand*
4. Topical Review and Magazine (News Weeklies)
5. Topics of the Day (Literary Digest)

MISSION THEATRE
Los Angeles, Cal.
Week August 26

1. Fox News
2. Organ Solo—Narciccus (Nevin)
3. Out of the Inkwell Comedy Cartoon—*Bubbles*
4. Comedy—*Such Is Life in Paris Shops* (Hi Mayer Travelaugh)
5. Violin Solo—(a) Serenade Espagnole (Shaminade-Kreisler) (b) Who Loves You Most After All (Henry Cohen)
6. Feature—*Queen of the Moulin Rouge* (American Releasing)

Press Comments.—"A tragedy but interesting."—"Journal." "Movie fans who admire this actor will not be disappointed in this production."—"Telegram."

Mark Strand, Albany, N. Y.—Admission, 30-60 cents. Started off well with Monday's matinee, crowds increasing day by day.

Exploitation.—Extra newspaper space.

Short Subjects.—Topical Review, "The Goat," comedy.

Daily Press Comment.—"Valentino makes the Spaniard of humble origin very real. One of the best pictures in months."—"Knickerbocker Press."

New Grand Central, St. Louis, Mo.—Admission, 30-60 cents. Capacity every night, matinee well attended. Midnight shows Saturday and Sunday night drew very good.

Exploitation.—Window cards, billboards, advance sheets in lobby, posters in front of street cars, street stunt and regular newspaper advertising.

Short Subjects.—Overture, "Topics of the Day," New Grand Central News, and comedy.

Daily Press Comments.—"In every respect this can truly be described as a great picture."—"Post-Dispatch." "A stirring drama of deep emotions, of passion and thrills, and of gorgeous splendor."—"Globe-Democrat."

Loew's State, Indianapolis, Ind.—Business opened with a line in front of the theatre and continued good.

Exploitation.—Rodolph Valentino exploited in all advertising.

Daily Press Comments.—"Thrills galore are to be found in the bull fights and love a plenty is in every reel."—"The News." "Rodolph Valentino has one of the best roles of his meteoric career."—"The Star."

"THE BONDED WOMAN"

(Paramount)

State, Scranton, Pa.—Fine business on three day run.

Exploitation.—Advertising in concert on same page with other theatres playing up Paramount Week, together with lobby displays and some attractive photographs of Miss Compton.

Liberty, Seattle, Wash.—Admission, 25-35 cents. Good patronage.

Exploitation. — Newspaper space, billboards, window cards and lobby.

Short Subjects.—Novelty comedy, wilderness scenic, Liberty News.

Daily Press Comment.—"One of the star's finest pictures."—"Times."

"BORDERLAND"

(Paramount)

Galax Theatre, Birmingham, Ala.—Admission, 10-20 cents. Business good for every performance.

Exploitation.—The usual advertising.

Press Comment.—"A vehicle in which Miss Ayres appears in three separate roles and adorns them all."—"Birmingham News."

"BROADWAY ROSE"

(Tiffany)

Ohio, Indianapolis, Ind.—Opening to a long line in afternoon and theatre jammed to capacity for two evening shows.

Exploitation.—Usual card and poster ad-

vertising and playing Monte Blue as Indianapolis boy in newspaper.

Daily Press Comments.—"Clothes and a woman fascinate those who see 'Broadway Rose.'"—"News." "It gives the star more than one opportunity to display her ability as a dancer."—"Star."

"COUNT OF MONTE CRISTO"

(Fox)

Blue Mouse, Portland, Ore.—This picture ran two weeks, and did a big business all the time.

Exploitation.—Cut out in lobby in addition to the usual stills, news ads and good write-ups in paper.

Press Comment.—"Astonishingly like novel."—"Journal."

"THE DELICIOUS LITTLE DEVIL"

(Universal)

Criterion, Oklahoma City, Okla.—Admission, 10-30-40 cents. Instant hit. Held up fine all week.

Exploitation.—Special Sunday advertising and regular one inch week days. Usual window cards, one sheet and street car advertisements.

Short Subjects.—International News, Pathe comedy, "One Terrible Day."

Newspaper Comment.—"Corking good picture, and pleased patrons."—"Times."

"THE DICTATOR"

(Paramount)

Rialto, Oklahoma City, Okla.—Admission, 10-20 cents. Large audiences throughout the week.

Exploitation.—Usual newspaper space and attractive lobby.

Short Subjects.—Pathe Weekly, Vanity Comedy, "Mind Your Business."

Toy, Milwaukee, Wis.—Did fair business. No special exploitation.

Short Subjects.—Comedy.

Daily Press Comments.—"One of Paramount's most delightful screen offerings."—"Telegram." "Exceedingly clever picturization."—"Sentinel."

Savoy, Wilkesbarre, Pa.—Big audiences Labor Day and good the next day also. Two day run.

Exploitation.—String of easels with stills from play and pictures across entire front before and after performance hours. Special newspaper space. Emphasis on name of star.

"FASCINATION"

(Metro)

Butterfly, Milwaukee, Wis.—With admissions reduced to pre-war levels, 22 cents matinees and 31 cents nights, with children a dime always, Mae Murray's film gave the box office heavy receipts in its second week here.

Exploitation.—Extensive lobby display featured with newspaper space liberally used.

Daily Press Comment.—"Even more vital and vivid than her previous Metro picture, 'Peacock Alley.'"—"Milwaukee Telegram." "Has fascinated the public."—"Sentinel."

"THE FAST MAIL"

(Fox)

Colonial, Richmond, Va.—Admission, 30-40 cents. Three days to wonderful business.

Exploitation.—Advance newspaper campaign playing up the thrills. Billboards and life lobby display.

Leland, Albany, N. Y.—Admission, 28 cents. Ran entire week to big business.

Exploitation.—Some additional newspaper space.

What They Give the Public

KINEMA THEATRE
Los Angeles, Cal.
Week September 3

1. Grand Novelty Overture
2. Pictorial News
3. Organ Number—My Wild Irish Rose
4. Scenic Beautiful
5. Violin Solo
6. Topics of the Day (Literary Digest)
7. Vocal Number
8. Film Novelty
9. Vocal Number
10. Felix Comedy Cartoon
11. A Riot of Syncopated Melodies
12. Feature—*The Masquerader* (First National)

MISSOURI THEATRE
St. Louis, Mo.
Week September 9

1. Missouri News
2. Organ Selections—(a) Wait 'Till the Sun Shines, Nellie, (b) I Am Always Chasing Rainbows; (c) Look for the Silver Lining, (d) April Showers
3. Comedy *The First Barber*
4. Musical Numbers (Herbert)
5. Overture—Il Guarany (Gomez)
6. Feature—*The Siren Call* (Paramount)

69TH STREET THEATRE
Philadelphia, Pa.
Week September 18

FIRST HALF

1. Overture—Hungarian Rhapsody (Liszt)
2. News
3. Comedy—*Children of France* A Hi Mayer Travelaugh
4. *The Inauguration of William McKinley*
5. Feature—*If You Believe It, It's So* (Paramount)

SECOND HALF

1. Overture—Excerpts from Robin Hood (DeKoven)
2. News of the World
3. Movie-Queens
4. Prologue
5. Feature—*Her Gilded Cage* (Paramount)

CALIFORNIA THEATRE
Los Angeles, Cal.
Week September 10

1. Musical Number (a) Il Guarany (Gomez) . b) Sizilietta (von Blon) (c) How Many Do You Recall? (7th of series) arranged by Mr. Elinor.
2. Feature—*The Sign of the Rose*
3. Aesop Fable—*The Boy and the Bear*
4. California Topical Review and Magazine.
5. Topics of the Day (Literary Digest)

CALIFORNIA THEATRE
Los Angeles, Cal.
Week September 3

1. Soloist Trumpeter—Mlle. Modiste (Herbert)
2. Trumpet Solo—The Carnival of Venice (Clarke)
3. Syncopated Impressions
4. *Just Tony* from Max Brand's Novel Alcatraz (Fox)
5. Feature—*Supply and Demand* (Pathe)
6. California Topical Review and Magazine (News Weeklies)
7. Topics of the Day (Literary Digest)

BRANFORD THEATRE
Newark, N. J.
Week September 9

1. Review of Events
2. Topics of the Day
3. Comedy—*Schoolday Love*
4. Prologue—Early Days of Old Spain
5. Feature—*Blood and Sand* (Paramount)
6. Overture—Light Cavalry (Suppe)

EASTMAN THEATRE
Rochester, N. Y.
Week September 10

1. Overture—Oberon (Carl Maria von Weber)
2. Current Events
3. Concerto—B flat Minor Op. 23 (Tschaikowsky)
4. Theatre Magazine
5. Ballad—Because of You (Alfred Solman)
6. Feature—*The Man Who Played God* (United Artists)
7. Organ Exit.

STANLEY THEATRE
Philadelphia, Pa.
Week September 12

1. Organ Number—Il Guarnay (Gomez)
2. Topical Review (News Weeklies)
3. Prologue—A Tavern in the Suburbs of Seville. Escamillio, The Toreador (Millo Picco)
4. Feature—*Blood and Sand* (Paramount)
5. Cartoon
6. Scenic—*Sunny Spain*
7. Organ Numbers—March Carnavalesque (Friml)

Daily Press Comments.—"'The Fast Mail' is about the swiftest hour of movie thrills that could be shot out of a studio."—"Knickerbocker Press."

"FOOLS FIRST"

(First National)

Victoria, Wilmington, N. C.—Admission, 25-40 cents. Very poor business for three days.

Short Subject.—International News.

"FOOL'S PARADISE"

(Paramount)

Rialto, Des Moines, Ia.—Second run, but pulled good attendance all week.

Exploitation.—Newspapers and lobby display, including real, live, young alligators.

"HER GUILDED CAGE"

(Paramount)

Missouri Theatre, St. Louis, Mo.—Admission, 30-50 cents. Well attended matinees and nights. Tuesday night a sell-out. Had to stop selling tickets and lock doors. (St. Louis, Brown's Testimonial.)

Exploitation.—Billboards, window cards, usual newspaper space, extra stories on testimonial in every newspaper.

Short Subjects.—Missouri News, singing and dancing specialty, The Browns and New York Americans in action and a comedy.

Daily Press Comments.—"It is a fashion show and nothing else."—Post Dispatch." "It is one of the most gorgeous films ever shown here."—"Globe Democrat."

Strand Theatre, Allentown, Pa.—Great hit, big houses.

Exploitation.—Rode along on success of Paramount Week.

Rialto, Louisville, Ky.—Good business.

Exploitation.—Began sending out announcements of its programs for one month, beginning with the current week. The mailing list is designed to take the place of subscribers to two principal newspapers, which are not used.

Daily Press Comment.—"There appears to be no limit to the gorgeousness of Gloria Swanson's garb. She reaches a climax of sartorial magnificence in this picture."—"Herald."

The Strand, Des Moines, Ia.—Proved good puller all week.

Exploitation.—Newspaper, lobby, advance screen notices.

Short Subjects.—"All Wet," Al St. John.

Grauman Theatre, Los Angeles, Calif.—Admission, 20-35 cents matinees, 40-55 cents nights. Pulled very good business.

Exploitation.—The usual advertising used and news stories only exploitation.

Short Subjects.—Urban Movie Chats, Pathe Weekly, Grauman's World's Visions.

Press Comments.—"One luxurious scene after another pivoted about the glorious Gloria, trailing ermine, paradise plumes and lace."—"Examiner." "There is a constant striving for glamor in which a splendid opportunity for emotional is underplayed."—"Herald."

Lorenz Theatre, Bethlehem, Pa.—Ran all week with distinguished success.

Exploitation.—Use of cuts showing dancer of Paris, poses, readers in the plot, lobby display of stills, newspaper space.

Capitol Theatre, Oklahoma City, Okla.—Admission 10-30-40 cents. Drew large pleased business.

Exploitation—Usual newspaper advertising, street car, billboard, lobby display. Patrons presented with cards which were punched, entitling holder to set of Movie Actress Photos.

Short Subjects—Kinigrams Gaiety Comedy "Double Rooms."

"THE GLORIOUS FOOL"

(Goldwyn)

Alcazar Theatre, Birmingham, Ala.—Admission 10-20 cents. Business fairly good.

Exploitation—The usual newspaper publicity and advertising.

"THE GOOD PROVIDER"

(Paramount)

Old Mill, Dallas, Texas.—Admission matiness 25 cents, night 40 cents. Average attendance.

Exploitation.—Usual newspaper space, posters and cards in downtown show windows.

Daily Press Comment.—"Smiles and laughs built around the life of a Jewish family are intermingled with the pathos and tragedy of the picture." "Times Herald." "The Good Provider is the sort of picture which causes laughter but it also brings sober thought." "Dallas News."

"GRANDMA'S BOY"

(Pathe)

Symphony Theatre, Los Angeles, Cal.—Admission 39-55 cents. The picture is playing to the 17th week and will continue at least two weeks more.

Short Subjects.—Fox News, Yosemite Valley—"Good Things of Life."

Alame, Louisville, Ky.—Good run. Held over for second week.

Exploitation.—Extra amount of newspaper advertising and lobby.

Short Subjects—Selznick News and a pictorial.

Daily Press Comments — "A laugh throughout. Lloyd is just as good in five reel comedy as in two." "Courier Journal." "Harold Lloyd proves that he cannot be surpassed as an entertainer." "Herald."

Apollo, Indianapolis, Ind.—Opened to capacity and the business held up.

Exploitation—Increased newspaper space and special card and billboard.

Short Subjects.—"The White Mouse" Selig-Rork, Fox News.

Daily Press Comments.—"Lloyd gets over with a bang in this new picture. It is chock full of laughs and mighty good fun." "The News." "It has new Lloydism and is full of humor." "The Star."

"THE GRIM COMEDIAN"

(Goldwyn)

Colonial Theatre, Indianapolis, Ind.—Hundreds were turned away the opening day.

Exploitation—The usual newspaper and special billboard advertising.

Short Subjects—Paul Parrot Comedy, Pathe News.

Daily Press Comments.—"Jack Holt saves a rather weird production in 'The Grim Comedian' by his splendid portrayal." "The News." "It is skillfully designed to appeal to the mental emotions and the sentiments of the average audience." "The Star."

"HEARTS HAVEN"

(Hodkinson)

Majestic Theatre, Dallas, Texas.—Admission, matinee, 25-35 cents; night, 35-55 cents. Slightly better than usual attendance.

Exploitation—Newspaper advertising and lobby cut outs.

Short Subjects.—Five acts of vaudeville; Majestic News.

"HUMAN HEARTS"

(Universal)

Merrill, Milwaukee, Wis.—Drew big box office at all performances. Lobby advertising only other exploitation.

Press Comment.—"Is of superlative quality." "Telegram." "It is in no way a spectacle but a simple story of human lives and hardships." "Sentinel."

"JUST TONY"

(Fox)

Miller's California, Los Angeles.—Admission 25-35-55-75 cents. About the biggest picture of the year. It is a tremendous drawing card. Will be moved to Miller's. No extra advertising was used for this picture and the only exploitation being the personal appearances and "Tony" transversing the boulevards in his own automobile.

Short Subjects.—Johnny Jones in "Supply and Demand," California Topical Review and Magazine, Topics of the Day.

Press Comments.—"The audience was so infectiously happy over the way Tony behaved that one would believe he was there in reality. The comedy on the program is as refreshing in its own qualities as are the adventures of Tony." "Examiner." "Without considering Tony, who is the big IT, this picture is far above the Western Drama." "Herald." "The picture is one to delight all lovers of horse flesh, and in fact all who love animals." "Express."

"MANSLAUGHTER"

(Paramount)

Grauman's Rialto, Los Angeles, Cal.—Admission 35-55 cents; tremendous business.

Exploitation.—The usual advertising used and no exploitation.

Short Subjects.—Pathe News and Weekly, soloist, film novelty, Urban Movie Chats.

Press Comments—"'Manslaughter' is IT," "Times." "De Mille's greatest and most honest effort." "Herald." "The film ceases to be a film and becomes a living thing before your eyes." "Express."

"THE MARRIED FLAPPER"

(Universal)

Columbia, Seattle, Wash.—Admission 25-35 cents. Drew well and held up with excellent patronage.

Exploitation. — Newspaper advertising, billboards, lobby trim, advertising "Jazz Week" at the Columbia.

Daily Press Comment.—"Offers star many opportunities to display her natural flirtatious charms and also her real dramatic ability." "Times."

"THE MASQUERADER"

(First National)

Rivoli, Portland, Ore.—Good business throughout the entire showing.

Exploitation.—Additional ad space in papers, lobby display, stills, and billboards.

Short Subjects — "Cured" Universal comedy; Selznick News.

Press Comments.—"The picture as a whole is splendid, "Telegram." "Good story, great acting." "Journal."

Kinema Theatre, Los Angeles, Cal.—Admissions 25-35-55; 25-35-55-80 cents. Drew very good business. Line-up most of the week.

Short Subjects.—Kinema Pictorial Review; Topics of the Day, Film Novelty, "Felix Comedy Cartoon."

Press Comments.—"One can hardly doubt but that this picture will surely enhance his reputation." "Herald." "Routine hokum is conspicuously absent and is technically excellent and dramatically sound." "Times." "Both producer and star, as well as the general public are to be congratulated upon the result of this film." "Examiner." "In this picture six years' art has been preserved admirably." "Express."

Coliseum, Seattle, Wash.—Admissions 25-50 cents. Playing to capacity.

Exploitation. — Newspaper advertising, billboards, window cards, lobby.

Short Subjects.—"Felix All a Sea" (Comedy), Topics of the Day, Pathe News, Kinograms.

Daily Press Comment.—"The action is even more consistent and gripping than on the stage." "Times."

"MONTE CRISTO"

(Fox)

Liberty, Kansas City, Mo.—Admission, 15-35 cents. Considering hot weather, proved good drawing card.

Exploitation.—Newspaper, billboard and lobby display space.

Short Subjects.—Current Events, Pathe News.

Daily Press Comments.—"The camera has given the film much more of the flavor than the original play of the stage did."—"Star-Times." "One of the biggest productions of the season."—"Journal-Post."

Mary Anderson, Louisville, Ky.—Surprising amount of business, in view of excessive hot weather. More newspaper and poster advertising than usual. Also, strong display of stills in lobby and in front of theatre. Had a one-man street parade.

Short Subjects.—"Aesops Fables," Kinograms and Topics in Brief.

Daily Press Comment.—"Lacks the huge spectacles of previous Fox features, but is destined to take its place in the cinema hall of fame."—"Courier Journal." "John Gilbert, splendid young actor, gives a fine portraiture."—"Herald."

Washington, Dallas, Tex. — Admission, matinee, 25 cents; nights, 40 cents. Fair attendance.

Exploitation.—Entire front of lobby made to represent prison wall. Special newspaper advertising, posters and cards in downtown show windows.

Daily Press Comment.—"A film masterpiece."—"Times Herald." "A great spectacle with not a dull moment in it."—"Dallas News."

Trianon Theatre, Birmingham, Ala.—Admission, 15-35-55 cents. For every afternoon and evening performance the house was crowded.

Exploitation.—The usual newspaper publicity and advertising space, plus an added amount of billing.

Press Comment.—"The romance, force, intrigue and interest have all been caught and imprisoned on the silver sheet."—"Birmingham News."

Blue Mouse, Seattle, Wash.—Admission, 25-50 cents. Having record-breaking run, bringing rounds of applause at every performance. Extra midnight matinees necessary two opening nights.

Exploitation.—Extra newspaper space, town thoroughly papered, lobby trim, tieups with leading jeweler, cafe, music stores, etc.

Daily Press Comment.—"Here is given to the screen a production that will live for a long time."—"Times."

Garden, Milwaukee, Wis.—Second week of this film drawing big houses afternoons and packed at night. Newspapers and special lobby display sole advertising scheme.

Fox Liberty Theatre, St. Louis, Mo.—Admission, 20-40 cents. Enjoyed a good start but fell off.

Exploitation.—Usual newspaper space, lobby advance sheets and window cards.

Short Subjects.—Fox News and Review.

Daily Press Comments.—"A picture that will stand out unquestionably as one of the notable successes of the year."—"Star." "One of the finest screen dramas ever shown."—"Globe-Democrat."

"NANCY FROM NOWHERE"
(Paramount)

Rialto Theatre, Birmingham, Ala.—Admission, 10-20 cents. Business only fairly good.

Exploitation.—The usual newspaper publicity and advertising.

"NICE PEOPLE"
(Paramount)

Newman, Kansas City, Mo.—Admission, 15-25-35-50-75 cents. Went over great.

Exploitation.—Newspaper, billboard and lobby display space.

Short Subjects.—"Rapid Fire" (comedy), Newman News and Views.

Daily Press Comments.—"A very interesting story and the east presents it well."—"Star-Times. "A truly, all-star east."—"Journal-Post."

Palace, Dallas, Texas.—Admission, matinee, 25-35 cents; night, 35-55 cents. Heavy attendance throughout week.

Exploitation.—Lobby stills, extra newspaper spaee, posters and lobby deeoration.

Short Subjects.—Palaee Prologue, Palaee News, Palace Tours.

Daily Press Comment.—"It is thoroughly entertaining produetion, altogether unusual and inclined to be sensational."—"Dallas News." "It is distinetly a elass as well as a classy play."—"Dallas Journal."

Strand Theatre, Seattle, Wash.—Admission, 35-50 eents. Patronage held up well all week.

Exploitation.—Billboards, window eards, newspaper advertising, attraetive lobby with illuminated frames.

Short Subjects.—"The Speeders" (comedy), Kinograms.

Daily Press Comments.—"Vitality, subtlety and dramatie perfection eombine to form excellent entertainment."—"Times." "Surpasses both of its predeeessors."—"Star."

The Des Moines, Des Moines, Ia.—Good attendanee all week.

Exploitation.—Billboards, lobby, newspapers, and filming during preeeding week of "Niee People" about town.

Short Subjects.—"Home Made Movies" (First National).

"NORTH OF THE RIO GRANDE"
(Paramount)

Loew's State, Buffalo, N. Y.—Admission, 20-40 eents. This attraetion stood them up most of the week.

Exploitation.—Quarter page ads on drama pages; city well papered, big eleetric display on two entrances to house.

Short Subjects.—"A Small Town Hero" Snooky (comedy), "Who's Who in Buffalo," loeal feature, Fox News.

Daily Press Comment.—"Bebe Daniels is not without her opportunities to use her beauty and western training to pull herself out of many a troublesome spot."—"Courier."

"PENROD"
(First National)

Strand Theatre, Allentown, Pa.—Ran whole week with exeellent business.

Exploitation.—Posters, lobby pietures, newspaper advertising.

"THE QUEEN OF THE MOULIN ROUGE"
(American Releasing)

Mission Theatre, Los Angeles, Calif.—Admission, 35-50-80 eents, 50-80 eents, $1.00. Doing good business in the seeond week considering the heat and a big eireus in town along with an industrial show. The usual advertising and no exploitation.

Short Subjects.—"Fox News, "Out of the Inkwell," "Bubbles," Mayer Travelaugh.

"THE RULING PASSION"
(United Artists)

Broadway, Richmond, Va.—Admission, 25-30 eents. Fair business; stiff opposition.

Daily Press Comment.—"A totally different George Arliss role, but one that pleases largely."—"Times Dispateh."

"A SELF MADE MAN"
(Fox)

Clunes Broadway, Los Angeles, Calif.—Admission, 15-25 eents. Children, 25-35 cents. The picture has shown very good box offiee reeeipts.

Exploitation.—The usual weekly advertising.

Short Subjects.—Kinograms, Lloyd eomedy, "Going, Going, Gone," No. 4 Sterling Review.

Press Comments.—"Exeellent story in which are mingled eomedy and dramatie ineident."—"Herald." "The tempo is fast and the charaeterization is pleasant."—"Times." "The pieture is punehy throughout."—"Examiner."

"SHACKLES OF GOLD"
(Fox)

Bluebird, Richmond, Va.—Admission, 10-20 eents. Fair business three days run.

Short Subjects.—"Puppy Love" (Sunshine comedy), International News.

Daily Press Comment.—"A stirring, interesting drama."—"Times Dispateh."

"SHERLOCK BROWN"
(Metro)

Palace Hippodrome, Seattle, Wash.—Attraeted unusual attention and good patronage.

Daily Press Comment.—"Rieh in comedy, still a thrilling drama rivaling the stories from whieh its name was taken."—"Times."

"THE SILENT CALL"
(First National)

New Folly, Oklahoma City, Okla.—Admission, 10 eents. Played to large business for two days' run.

Exploitation.—Usual newspaper advertising and attraetive lobby.

Short Subjects.—Harold Lloyd in "Billy Blazes, Esq."; International News, Saered Film Serial, "The Deluge."

"SILVER WINGS"
(Fox)

Alhambra, Milwaukee, Wis.—House well filled in afternoon, paeked at night. Newspaper and lobby advertising featured.

Daily Press Comment.—"Possesses an enormous abundanee of appeal."—"Sentinel."

"WHILE SATAN SLEEPS"
(Paramount)

Strand, Birmingham, Ala.—Admission, 10-25 eents. Drew an exeeptionally big business.

Short Subject.—International News Feature.

Exploitation.—The usual newspaper publieity.

Press Comment.—"Something new under the sun, a picture with every opportunity to follow the old and hardened rules of dramaturgy, but still with a freshness and appeal all its own."—"Birmingham News.

Strand, Allentown, Pa.—Big suecess, attendanee past normal.

Exploitation.—Big newspaper space, featuring new agreement with Paramount ensuring Allentown newest bookings.

The Des Moines, Des Moines, Ia.—Attendanee above average for this season of the year, espeeially for earlier part of the week.

Exploitation. — Lobby speeials, newspapers, billboards.

Short Subject.—"Golf," Larry Semon.

"TOP OF NEW YORK"
(Paramount)

Aldine, Philadelphia, Pa.—Admission, 50 and 75 eents. Fair business. Matinees seemed to do little better than average, while evening patronage fell off a little.

Exploitation.—Window eards and three sheets used extensively throughout the eity.

Short Subjects.—"Puppy Love" (comedy), International News, Pathe Review, and Starland Review.

Daily Press Comments.—"A mild little bit of sentiment, with its handsome prince, its poor little drudge and a slimy villain, while the fairy-tale happy ending tops off the fairy-tale plot."—"North Ameriean." "As obvious as the plot is, the picture deserves praise, largely through the excellent aeting of the star and the supporting east."—"Inquirer."

Old Mill, Dallas, Texas.—Admission, matinee, 25 cents; night, 40 eents. Attendance good; four day run.

Exploitation.—Usual amount of newspaper advertising and stills in lobby.

Short Subjects. — "Leather Pushers" (Witner), Fox News.

Daily Press Comment.—"Its interest is largely attributable to its human appeal."—"Dallas Journal." "The real kick in the pieture is the new situations and novel settings which have been wonderfully set out."—"Times Herald."

Colonial, Richmond, Va.—Admission, 30-40 cents. Very good business.

Short Subjects.—"A Trip to Paramountland" (Paramount), "Rough on Romeo," Christie eomedy.

Daily Press Comment.—"Filled with pathos and romanee, carefully eompounded."—"Riehmond Times Dispateh."

Liberty Theatre, Seattle, Wash., Week of Aug. 19.—Admission, 25-35 eents. Proved popular with audiences.

Exploitation.—Regular newspaper space, billboards, window eards and lobby.

Short Subjects.—"Home Made Movies" (eomedy), Liberty News, Pathe Review.

Daily Press Comments.—"The star does some dances that are delightful bits of beauty and graee."—"Times." "It is an interesting ereation of modern fietion.. 'Home Made Movies,' though presented in the broadest kind of farce, the story nevertheless contains a good moral lesson."—"Post-Intelligencer."

Majestic, Portland, Ore.—Business fair.

Exploitation.—Usual newspaper space, billboards and lobby display.

Daily Press Comment.—"Contains mueh that is trite, and at times is flavored with the melodramatie."—"Portland Telegram."

Short Subjects.—Pathe News, "Traeked Down" (Universal).

"TROUBLE"
(First National)

Allen, Cleveland, O.—Admissions, 35-60 cents. Exeeptionally satisfaetory business, with matinees mueh better than on average. Evening performanees well attended.

Exploitation.—Newspaper advertising and street stunts, i.e. hidden vouehers good for $100.00, but did not invoke mueh enthusiasm.

Short Subjects.—News events and eomedy, "The Week End Party."

Press Comment.—"The picture is bound

to create genuine satisfaction; it is a splendid entertainment."—"News." "'Trouble' is the best picture Jackie has been shown in since 'The Kid.'"—"Press." "Jackie is a capable performer. 'Trouble' will hand you a lot of laughs."—"Plain Dealer."

"THE UNDERSTUDY"
(F. B. O.)

Arcadia, Philadelphia, Pa.—Admission, 50 cents. Fair business for the week.

Exploitation.—Retrenched a little on the usual newspaper space.

Short Subjects.—"The Avenger" (drama), Pathe News, Urban Movie Chats, and Screen Snapshots.

Daily Press Comments.—"The star is sprightly and winsome in the leading role, and not too many demands are placed upon her acting ability."—"North American." "The picture will afford light, breezy entertainment."—"Inquirer."

"A WISE FOOL"
(Paramount)

Queen, Dallas, Tex.—Admission, matinee, 10, 15 and 25 cents; night, 15, 25 and 40 cents. Drew well; four days.

Exploitation.—Unique lobby display of cardboard figures.

Short Subjects.—Selznick News.

Daily Press Comment.—"The story is the old one of the eternal triangle in a slightly different version."—"Dallas Journal."

"A WOMAN OF NO IMPORTANCE"
(Selznick)

Criterion, Oklahoma City, Okla.—Business good for two day run.

"WOMAN'S HATE"
(Metro)

Loew's Hippodrome, Baltimore, Md.—Admission, afternoon, 20 and 25 cents; night, 25, 40 and 50 cents. Excellent business during entire week.

Exploitation.—Usual newspaper display advertisements, lobby displays, etc.

Short Subjects.—Loew's Up-To-Date News Events; "Wet and Warmer," (First National), vaudeville.

Daily Press Comment.—"Alice Lake in 'Woman's Hate,' is a picture well worth seeing."—"Baltimore American."

"THE WOMAN HE MARRIED"
(First National)

Kinema Theatre, Los Angeles.—Admission, matinee, 25, 35 and 55 cents; evening, 25, 35, 55 and 80 cents. The picture pulled very good business in spite of the heat. The usual weekly advertising was used and no exploitation.

Short Subjects.—Kinema Pictorial Review, Educational Cartoon, "One Ole Cat," Burlingham Scenic Beautiful, "Pelican Isle," Topics of the Day, Prizma "Savage Dance," "A Trip to Spain."

Press Comments.—"Three interesting departures from the formulae are made in "The Woman He Married" and these are credited to the intelligence of Director Fred Niblo, together with several other directorial touches." — "Record." "Miss Stewart is always the occasion for rejoicing."—"Examiner." "Fred Niblo directed and there is not a thing to find fault with except the story itself."—"Times." "Another decidedly notable feature on the bill was the remarkable travel film, "Pelican Isle."—"Examiner."

Royal, Kansas City, Mo.—Admission, 10, 35 and 50 cents. Did a lively business all week.

Exploitation.—Usual newspaper, lobby display and billboard space.

Short Subjects. — "Golf" (comedy), Royal Screen Magazine (Current Events).

Daily Press Comments.—"We don't think the picture is Anita Stewart's best effort, but it is the best for some time."—"Star-Times." "A good version of one of the most successful plays of the legitimate stage."—"Journal-Post."

"THE WONDERFUL THING"
(First National)

Lehigh Orpheum, Bethlehem, Pa. (Second Half).—Fair sized crowds for summer.

Exploitation.—Devoted chiefly to boosting in newspapers whose space was dedicated to announcements in bold faced type of appearance of star in this production.

"THE WOMAN WHO WALKED ALONE"
(Paramount)

Rialto, Allentown, Pa.—Went through for average business.

Exploitation.—Confined mostly to big stuff on all star cast and the elaborate gowns by women in cast.

Strand, New Orleans, La.—Admission, 55 cents. Business fair.

Exploitation. — Newspaper advertising, billboards and lobby display.

Short Subjects.—"Home Made Movies" (First National comedy), Strand Orchestra, Strand Topical Digest.

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

RIALTO

1. Overture—Lohengrin (Wagner Preludes from Act I and Act. III)
2. Riesenfeld's Classical Jazz
3. *Through English Eyes* A Post Nature Picture
4. Rialto Magazine
5. Serenade—French horn virtuoso
6. Feature—Alice Brady in *Missing Millions* (Paramount)
7. Circassian Sword Dance—Delibes. Original dance by Lillian Powell
8. Ben Turpin in Home Made Movies (First National)

Press Comments

Herald—Comes within striking distance of being the best crook thriller ever produced. *Sun*—The picture is a fairly good specimen of its kind. *Journal*—Another one of those clever crook plays.

RIVOLI

1. Overture—The Force of Destiny (Giuseppe Verdi)
2. Feature—Cecil B. DeMille's Production *Manslaughter* (Paramount)

Press Comments

Herald—A sure "Killing" in popularity. *Tribune*—Is a peach of an idea—if only Mr. de Mille and Miss MacPherson had been content to let it go as a story told for the entertainment value. *World*—Its dramatic pace seems never to slacken. *Sun*—The picture now stands, even with its several shortcomings, as an exceptionally impressive film. *Globe*—At picturing revels, bacchanalian and otherwise, Cecil B. De Mille has no cinema superior. *Telegram*—There is a deep tragedy in the theme touches of comedy and always a consciousness of a fine sincerity. *Journal*—Appears to possess all the elements of an unusual success. *Mail*—It's a good picture and it is well done by an excellent cast. *World*—It is another one of those "he-seen-his-duty-and-he-done-it" films.

STRAND

1. Overture—Selections from Carmen (Bizet)
2. Mark Strand Topical Review
3. Vocal Prologue—Evening and You (House)
4. Feature—Norma Talmadge in *The Eternal Flame* (First National)
5. A Tony Sarg Almanac (Educational)
6. Organ Solo

Press Comments

Herald—The picture is more consistently dramatic than "Smilin' Through." *Tribune*—This is in every way an enjoyable picture. *American* — Elaborately mounted and finely directed. *World*—There are a great deal of beauty and dramatic strength in this adaptation. *Sun* Miss Talmadge in this lavish picture has upheld the standard she set in "Smilin' Through." *Globe*—It is far from a bad picture and should provide excellent opportunity for an actress at home in the sublime, intense manner. *Telegram*—All the pomp and glory of the court of Louis XVIII is brilliantly presented. *Journal*—There are scenes of regal magnificence now and then. *Mail*—As artistic in its screening as the original story was in the telling.

CAPITOL

Unit No. 1. Overture—Pagliacci (Leoncavallo)
Unit No. 2. Pianist—Hungarian Fantasy (Liszt)
Unit No. 3. Capitol Magazine
Unit No. 4. Capitol Divertissements (a) Deep River (Burleigh) Capitol Quartette Betsy Ayres, Louise Scheerer, Ava Bomberger, Ray Hunter; (b) Une Tabiere de Musique (Lisdow) Mlle. Gambarelli, Ballerina; (c) Broadway Rose
Unit No. 5. Feature—Mae Murray in *Broadway Rose* (Metro)
Unit No. 6. Organ Recital

Press Comments

Herald—Robert Z. Leonard has produced Edmund Goulding's obvious story with a care and lavishness that almost lift it out of the commonplace. *World*—We have not seen her in more beautiful gowns, and the direction by Mr. Leonard is extremely artful considering the manuscript he was forced to follow. *Sun*—Mae Murray appears fated to screen vehicles in which she is a dancer who has the deuce of a time with her passions.

CRITERION

1. Overture—Marion Davies March (Victor Herbert)
2. Entire Musical Score specially composed by Wm. Frederick Peters
3. When Knighthood Was in Flower, Waltz, played as overture to Part II composed by Victor Herbert
4. Feature—Marion Davies in *When Knighthood Was in Flower* (Paramount)

Press Comments

Times—As a spectacle, it is dazzling to the eye, splendidly impressive and apparently true to the time and places of its setting. *American*—Sets a new pace for pictures. *Tribune*.—This picture is all that has been claimed for it. *Herald*—Delight of the romantic minded, while needing suspense at times, it is the best Miss Davies has made. *Telegram*.—Has the magnitude of a pageant.—*Mail*.—The most amazingly beautiful motion picture ever screened. *Sun*—Is just about the loveliest thing to look upon in a season of beautiful screen spectacles. *Globe*.—And if the film is a moving photograph of inviting vistas, gorgeous interiors and groupings, Raphael-like in their precision, the acting is that of portraits come to life.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Above All Law"	(Mia May),	Paramount	Aug. 5	727
"Affinities"	(Colleen Moore),	Hodkinson	Aug. 19	817
"Afraid to Fight"	(Frank Mayo),	Universal	July 15	559
"Always the Woman"	(Betty Compson),	Goldwyn	July 22	611
"A Fool There Was"	(Special Cast),	Fox	July 29	667
"Arabian Nights"	(All-Star)		July 15	525
"Barb' Wire"	(Jack Hoxie),	Sunset Production	July 15	525
"Belle of Alaska"	(Jane Novak),	American Releasing	July 15	557
"Black Bag, The"	(Herbert Rawlinson and Virginia Valli),	Universal	June 10	127
"Blood and Sand"	(Rudolph Valentino),	Paramount	Aug. 19	819
"Bluebeard, Jr."	(All-Star),	American Releasing	July 8	493
"Bonded Woman, The"	(Betty Compson),	Paramount	Aug. 12	765
"Burning Sands"	(Special Cast),	Paramount	Sept. 16	1081
"Colleen of the Pines"	(Jane Novak),	F. B. O.	July 29	667
"Country Flapper"	(Dorothy Gish),	Producers' Security	Aug. 12	751
"Crusader, The"	(William Russell),	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast),	Weber & North	Sept. 16	1056
"Daring Danger"	(Special Cast),	American Releasing Corp.	Aug. 19	821
"Devil's Pawn, The"	(Pola Negri),	Paramount	June 24	245
"Desert Gold"	(E. K. Lincoln),	Hodkinson	July 22	615
"Destiny's Isle"	(Special Cast),	American Releasing	Aug. 5	724
"Divorce Coupons"	(Corinne Griffith),	Vitagraph	July 8	495
"Dictator, The"	(Wallace Reid),	Paramount	July 15	557
"Domestic Relations"	(Katherine MacDonald),	First National	June 17	183
"Don't Shoot"	(Herbert Rawlinson),	Universal	Aug. 26	879
"Dusk to Dawn"	(Florence Vidor),	Associated Exhibitors	Sept. 9	1025
"Dust Flower, The"	(Helen Chadwick),	Goldwyn	July 15	555
"East Is West"	(Constance Talmadge),	First National	Sept. 9	1021
"Evidence"	(Elaine Hammerstein),	Selznick	June 24	247
"Eyes of the Mummy, The"	(Pola Negri),	Paramount	Aug. 26	876
"Face Between, The"	(Bert Lytell and Sylvia Breamer),	Metro	June 10	119
"Fast Mail, The"	(Charles Jones),	Fox	July 15	553
"Five Dollar Baby, The"	(Viola Dana),	Metro	June 17	187
"Flesh and Blood"	(Lon Chaney),	Western Pictures Exploitation	Aug. 19	806
"Fools First"	(Special Cast),	First National	Aug. 12	761
"Fools of Fortune"	(Special Cast)	American Releasing	Sept. 16	1078
"Fools of Fortune"	(Special Cast),	American Releasing Corp.	Aug. 19	817
"Forget-Me-Not"	(Bessie Love),	Metro	Aug. 12	767
"For Big Stakes"	(Tom Mix),	Fox	July 1	301
"Galloping Kid, The"	(Hoot Gibson),	Universal	Sept. 23	1144
"Gay and Devilish"	(Doris May and Cullen Landis),	R-C Pictures	June 10	125
"Girl's Desire, A"	(Alice Calhoun),	Vitagraph	Sept. 16	1081
"Girl in His Room"	(Alice Calhoun),	Vitagraph	July 8	491
"Girl in the Taxi, The"	(Mr. and Mrs. Carter De-Haven),	First National	June 10	121
"Glory of Clementina"	(Pauline Frederick),	R-C Pictures	June 10,	121
"God's Country and the Law"	(William H. Tooker),	Arrow	July 15	523
"Golden Dreams"	(All-Star),	Goldwyn	June 17	191
"Grandma's Boy"	(Harold Lloyd),	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The"	(Clara Kimball Young),	Metro,	Sept. 2	941
"Head Over Heels"	(Mabel Normand),	Goldwyn	June 17	189
"Heart's Haven"	(Special Cast),	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson),	Paramount	Aug. 12	763
"Her Majesty"	(Special Cast)	Playgoers Pictures	Sept. 16	1077
"Her Night of Nights"	(All-Star),	Universal	July 8	489
"Heroes and Husbands"	(Katherine MacDonald),	First National	Sept. 16	1080
"His Back Against the Wall"	(Raymond Hatton and			
"Honor First"	(Special Cast),	Fox	Sept. 9	1023
"How Women Love"	(Betty Blythe),	B. B. Production,	Sept. 2	920
"Human Hearts"	(House Peters),	Universal	July 29	671
"Hurricane's Gal"	(Dorothy Phillips),	First National	Aug. 5	725
"If You Believe It, It's So"	(Thomas Meighan),	Paramount	July 22	613
"In the Name of the Law"	((All-Star),	Film Booking Offices	July 22	615
"John Smith"	(Eugene O'Brien),	Selznick	July 1	303
"Just Tony"	(Tom Mix and his horse Tony),	Fox	Aug. 19	819
"Kick-Back, The"	(Harry Carey),	F. B. O.	Aug. 5	726
"Ladder Jinx, The"	(Special Cast),	Vitagraph	Aug. 5	726
"Light in The Dark, The"	(Hope Hampton),	First National	Sept. 23	1143
"Lights of the Desert"	(Shirley Mason),	Fox	June 24	239
"Little Child Shall Lead Them, A"	(Special Cast),	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun),	Vitagraph	Sept. 23	1144
"Love Is An Awful Thing"	(Owen Moore)	Selznick	Sept. 16	1078
"Man's Law and God's"	(Special Cast),	American Releasing Corp.	Aug. 19	825
"Man Unconquerable, The"	(Jack Holt),	Paramount	July 29	669
"Man Who Played God, The"	George Arliss),	United Artists	Sept. 16	1076
"Married Flapper, The"	(Marie Provost),	Universal	Aug. 5	725
"Married People"	(Mabel Ballin),	Hodkinson	Aug. 5	724
"Masquerader, The"	(Guy Bates Post),	First National	Aug. 26	879
"Me and My Gal"	(Special Cast),	American Releasing Corp.	Aug. 26	877
"Mohican's Daughter, The"	(Special),	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast),	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum),	Fox	Sept. 2	937
"More to Be Pitied Than Scorned"	(Special Cast),	C. B. C.	July 29	639
"Mr. Barnes of New York"	(Tom Moore),	Goldwyn	June 10	127
"My Dad"	(Johnnie Walker),	Film Booking Offices	July 22	609
"My Wild Irish Rose"	(All-Star),	Vitagraph	June 24	247
"Nanook of the North"	(Eskimo Cast),	Pathe	June 24	241
"New Teacher, The"	(Shirley Mason),	Fox	Aug. 19	825
"Nice People"	(Wallace Reid),	Paramount	Aug. 26	878
"Night Life in Hollywood"	(Special)	Arrow	Sept. 23	1110
"Nine Seconds from Heaven"	(All-Star),	Rialto Productions	July 15	525
"Oathbound"	(Dustin Farnum),	Fox	Aug. 12	761
"One Clear Call"	(All-Star Cast),	First National	July 1	303
"One Eighth Apache"	(Roy Stewart),	Arrow	Sept. 23	1110
"Ordeal, The"	(Agnes Ayres and Conrad Nagel),	Paramount	June 10	123
"Our Leading Citizen"	(Thomas Meighan),	Paramount		243
"Out of the Silent North"	(Frank Mayo)		June 24	241
"Over the Border"	(Tom Moore),	Paramount	June 17	187
"Paid Back"	(Gladys Brockwell),	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks),	Arrow	Sept. 23	1110
"Prince and the Pauper, The"	(Special Cast),	Not known	Sept. 2	939
"Prisoner of Zenda, The"	(Alice Terry),	Metro	Aug. 12	763
"Queen of the Moulin Rouge, The"	(Martha Mansfield),	American Releasing Corp.	Aug. 19	823
"Rose o' the Sea"	(Anita Stewart),	First National	Aug. 26	878
"Real Adventure, The"	(Florence Vidor),	Associated Exhibitors	July 22	609
"Remembrance"	(Special Cast))	Goldwyn	Sept. 16	1075
"Restless Souls"	(Earle Williams),	Vitagraph	July 8	489
"Rich Men's Wives"	(Special Cast),	Al Lichtman Corporation	Sept. 2	941
"Rough Shod"	(Charles Jones),	Fox	June 17	183
"Saved by Radio"	(George Larkin),	Russell Production	Sept. 9	978
"Self-Made Man, A"	(William Russell),	Fox	July 15	559
"Sherlock Brown"	(Bert Lytell),	Metro	July 8	495
"Sign of the Rose"	(George Beban),	American Releasing	Aug. 12	767
"Silas Marner"	(All-Star),	Associated Exhibitors	June 24	245
"Slim Shoulders"	(Irene Castle),	Hodkinson	July 8	493
"Smudge"	(Charles Ray),	First National	July 29	669
"Snitching Hour"	(Arthur Housman),	Clark-Cornelius		217
"Snowshoe Trail, The"	(Jane Novak),	F. B. O.	Sept. 23	1142
"Son of the Wolf, The"	(All-Star),	R-C Pictures	June 24	237
"Sonny"	(Richard Barthelmess),	First National	June 10	123
"South of Suva,,	(Mary Miles Minter),	Paramount	July 1	301
"Spanish Jade, The"	(All-Star),	Paramount	June 17	191
"Strange Idols"	(Dustin Farnum and Doris Pawn)	Fox	June 10	119
"Stroke of Midnight, The"	(All-Star),	Metro	June 17	185
"The Half-Breed"	(All-Star Cast),	First National	July 1	305
"The Storm"	(All-Star Cast),	Universal	July 1	305
"The Top of New York"	(May McAvoy),	Paramount	July 1	307
"They Like 'Em Rough"	(Viola Dana),	Metro	July 1	307
"Three Must-Get-Theres, The"	(Max Linder)	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast),	Playgoers	Sept. 9	1019
"Top O' The Morning"	(Gladys Walton),	Universal	Sept. 23	1143
"Timothy's Quest"	(Special),	American Releasing	Sept. 23	1145
"Tracks"	(All-Star),	Pathe	June 24	237
"Trimmed"	(Hoot Gibson),	Universal	July 15	555
"Trooper O'Neil"	(Charles Jones),	Fox	July 29	665
"Trouper, The"	(Gladys Walton),	Universal	July 29	671
"Unconquered Woman, The"	(Rubye De Remer)	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein),	Selznick	Sept. 2	937
"Understudy, The"	(Doris May),	F. B. O.	July 15	553
"Unfoldment, The"	(All-Star),	Associated Exhibitors.	July 22	611
"Up in the Air About Mary"	(Special Cast),	Associated Exhibitors	July 29	665
"Up and At Them"	(Doris May),	F. O. B.	Aug 26	876
"Valley of Silent Men, The"	(Alma Reubens),	Paramount	Sept. 9	1023
"Veiled Woman, The"	(Marguerite Snow),	Hodkinson	July 22	611
"Virgin's Sacrifice, A"	(Corinne Griffith),	Vitagraph	June 17	189
"Voices of the City"	(Lon Chaney),	Goldwyn	Aug. 19	823
"West of Chicago"	(Charles Jones),	Fox	Aug. 26	877
"What's Wrong with the Women?"	(Special Cast)	Equity	Aug. 12	751
"When Husbands Deceive"	(Special Cast),	Associated Exhibitors	Sept. 9	1019
"When the Devil Drives"	(Special Cast),	Associated Exhibitors	Aug. 12	765
"While Satan Sleeps"	(Jack Holt),	Paramount	July 8	491
"Wildness of Youth"	("Bobby" Connelly)	Graphic Film	Aug. 26	867
"Woman He Loved, The"	(Special Cast),	American Releasing	Sept. 16	1076
"Woman of No Importance, A"	(All-Star)	Selznick	June 24	239
"Woman Who Came Back, The"	(Special Cast),	Playgoers	Sept. 9	1021
"Woman Who Walked Alone"	(Dorothy Dalton),	Paramount	June 17	185
"Worldly Madonna, The"	(Special Cast),	Equity	Aug. 5	694
"Yellow Men and Gold"	(Helen Chadwick and Richard Dix),	Goldwyn	June 10	125
"Young Diana, The"	(Marion Davies),	Paramount	Sept. 16	1077
"Youth Must Have Love"	(Shirley Mason),	Fox	Sept. 23	1142

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

The Fighting Guide

Vitagraph Photoplay in Five Parts. Author, Bradley J. Smollen. Director, William Duncan. Cameraman, George Robinson. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Ned Lightning, William Duncan; Ethel MacDonald, Edith Johnson; Lord Chumleigh Winston, Harry Lonsdale; Tubbs, William McCall; Grant Knowles, Sidney D'Albrook; John MacDonald, Charles Dudley; Indian Bill, Fred De Silva; Mrs. Carmody, Mrs. Harry Burns.

Lord Chumleigh Winston and his valet, Tubbs, start to cross the Canadian Rocky Mountains with Ned Lightning as guide. His lordship's ideas of life in the open are too luxurious to suit Ned, who explodes in a rage, roughhouses the peer and leaves him in the wilds with an Indian for company. Ned dresses up as Lord Chumleigh, forces Tubbs to accompany him, reaches the village for which Winston was headed and impersonates the nobleman. There he learns that Knowles, manager of Lord Winston's company, is planning to deprive Ethel MacDonald of a valuable strip of land, while her father lies in jail, charged with having murdered Knowles' secretary. At night Ned breaks into the jail and releases MacDonald, who tells him that a certain half breed knows who committed the crime. Ned trails the half breed and brings him back. MacDonald is recaptured, tried and found guilty. But before sentence is pronounced Ned appears with the half breed, who points out Knowles as the guilty man. The latter is shot while attempting to escape. Ned marries Ethel and is made manager of Winston's company by his lordship.

There is an amazing amount of "zippy" action in this film, which registers as an uncommonly good western melodrama and hasn't a dull moment to mar its breezy, out-of-doors appeal. The photography is excellent and William Duncan adds fresh lustre to his screen reputation in the dual capacity of star and director. Despite its numerous complications the plot is refreshingly easy to follow, due to the skill with which the continuity is preserved; there is an absorbing murder mystery, an interesting love story, some really marvelous feats of horsemanship and an undercurrent of comedy in evidence, all smoothly developed and leading up to a happy ending of the kind that gives universal satisfaction. Judged from any point of view "The Fighting Guide" must be set down as an exceptionally high grade picture of its type and one that should make money for the exhibitor.

Points of Appeal.—The comedy stuff in the mountains, when Ned Lightning rebels against the finicky demands of his noble employer, is immense and sure to "get the laughs over" wherever the picture is shown. There are thrills innumerable, acrobatic stunts extraordinary, as for instance when the hero when pursuing the murderer, executes a sensational leap from the back of one steed to another, the suspense never weakens and a crashing climax is reached.

Cast.—William Duncan is peculiarly well cast in the role of Ned Lightning, which affords him such a remarkable field for exhibiting his athletic prowess and undeniable dramatic ability. Edith Johnson is a charming figure as the heroine, Harry Lonsdale, as his Lordship and William McCall as the valet, are irresistibly funny and every member of the supporting company contributes to the film's success.

Photography, Lighting, Direction.—There are many beautiful exteriors, with alluring long shots and impressive backgrounds of rugged mountain scenery, and the lighting is perfect. Smooth continuity and rapid action distinguish the entire production.

The Isle of Doubt

Playgoers Pictures Photoplay in Six Parts. Released by Pathe. Author, Derek Bram. Director, Hamilton Smith. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Dean Deland, Wyndham Standing; Eleanor, Dorothy Mackaill; Her Father, George Fawcett; Her Mother, Marie R. Burke.

The death of Burton Warburton leaves his wife and daughter Eleanor in very poor circumstances. They struggle with poverty for years. Eleanor is infatuated with Gerry Patten, a useless wastrel, but as he is also in bad financial straits, she sees little hope of being united to him. Eleanor meets Dean Deland, a wealthy bachelor, who falls in love with her. She decides to marry him and does so. Her plan is to make Dean's life so wretched that he will grant her a divorce with large alimony. Then she intends to wed Patten. But Dean becomes aware of the plot and frames a counter scheme. He takes Eleanor for a yachting cruise, has Patten kidnapped and brought aboard. They sail to a tropical island, uninhabited. There Dean forces Eleanor and Patten to land with him and the trio proceed to live in primitive fashion. Eleanor is rebellious but finds herself obliged to cook or starve. Gradually as the characters of the two men begin to unfold under the stress of life in the open, she realizes that Patten is utterly unworthy of her esteem, while Dean shows all the qualities of a real man. Still, she remains cold to her husband until one day Patten secures Dean's gun and shoots him. It transpires that the cartridges were blank and Dean is unhurt, but the fright moves Eleanor to confess her love and folly of the past, with the result that husband and wife are reunited and face a happy future together.

Abundance of thrills, colorful atmosphere and a romantic love story combine to make "The Isle of Doubt" a picture which is likely to please the great majority of movie patrons. Plots dealing with the adventures of a hero, heroine and the third man in the case marooned on an uninhabited island are common screen material, but this feature can lay claim to the quality of originality, thanks to its diversity of incident and the unexpected twists given the narrative. Instead of the stereotyped "shipwreck" idea, there is the novelty of a departure from civilization and entry into the primitive life, craftily engineered by an injured husband who adopts this kidnapping scheme in order to prove his own worth and the contrasting weakness of the man with whom his wife has become infatuated. The result is a very entertaining film which gives indications of scoring heavily as a box office asset.

Points of Appeal.—At the outset it is rather hard to feel any particular amount of sympathy for the erring wife who persists in being so blind to her own interests, the more so as the chap for whom she intends to sacrifice her husband doesn't appear to be the sort of creature who would be likely to fascinate any woman equipped with average brains. But the story of her regeneration is cleverly wrought out, the adventures of the trio on the island are exciting and a satisfactory climax is attained.

Cast.—Wyndham Standing gives a clean-cut, impressive performance as the hero, Dean Deland, a role which he plays with virile dash and energy; Dorothy Mackaill is a pretty heroine and thoroughly equal to the many emotional exigencies of the part, George Fawcett is excellent as her father and the support is all that could be desired.

Photography, Lighting, Direction.—There are many fine marine views in evidence, with skillful long shots and a wealth of luxuriant tropical scenery. The lighting is effective at all times, the continuity unbroken and action fast.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704
Timothy's Quest (Dirigi Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6,000*
When the Desert Calls (Pyramid Pictures)	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet)	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid-Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Sacramenta Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seen-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Johnson)	4,666
Daring Dangers (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dwan)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Harold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welsh-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jane Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louise Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Delores Sassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor-Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Dictator (Wallace Reid)	5,221
The Young Diana (Marion Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves of Pharoah (Ernest Lubitsch)	7,352
Her Gilded Cage (Gloria Swanson-Sam Wood prod.)	6229
Nice People (Wm. de Mille prod.)	6244

*Approximately

Blood and Sand (Rodolph Vaneltino-Fred Niblo prod.)	8,110
The Valley of Silent Men (Cosmopolitan)	6541
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6069
Manslaughter (Cecil B. DeMille Prod.)	????
REALART PICTURES	
(Through Famous Players-Lasky)	
STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Playtbing of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilisb (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
Tbe Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of tbe Dust (R. A. Walsb-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
CHARLES JONES SERIES	
Hurricane's Gal (Dorotby Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Kose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Katherine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131
ASSOCIATED PRODUCERS	
(Through First National)	
Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL	
The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555
WILLIAM FARNUM SERIES	
Shackles of Gold	5,967
Moonshine Valley	5,679
PEARL WHITE SERIES	Footage
Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406
TOM MIX SERIES	
Just Tony	5,242
Do and Dare	????
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Figbting Streak	4,888
CHARLES JONES SERIES	
Bar Nothin'	4,311
Ridin' Witb Death	4,175
Pardon My Nerve	4,484
Western Speed	5,002
West of Chicago	4,694
DUSTIN FARNUM SERIES	
Iron to Gold	4,515
Oathbound	4,468
The Yosemite Trail	????
WILLIAM RUSSELL SERIES	
Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	4,580
Tbe Crusader	4,780
SHIRLEY MASON SERIES	
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888
The New Teacher	4,453
Youth Must Have Love	4368
JOHN GILBERT SERIES	
Arabian Love	4,440
Honor First	5075
In Calvert's Valley	????
TWENTIETH CENTURY PICTURES	
Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope, If You Must (Eileen Percy)	4,995

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
Tbe Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, Tbe (Special Cast)	5,693
Glorious Fool, The	5,392
Man Witb Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, Tbe	5,228
Grand Larceny	5,228
Tbeodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
Tbe Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Demer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Seldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

The Eternal Flame

First National Photoplay in Eight Parts. Adapted from Honore Balzac's Novel, "La Duchesse de Langeais." Scenario by Frances Marion. Director, Frank Lloyd. Cameraman, Tony Gaudio. Running Time, Eighty-Eight Minutes.

CAST AND SYNOPSIS.

Duchesse de Dangeais, Norma Talmadge; Duc de Langeais, Adolphe Jean Menjou; Marquis de Ronquerolles, Wedgewood Nowell; General de Montriveau, Conway Tearle; Madame de Serizy, Rosemary Theby; Princess de Vlamont-Chaurray, Kate Lester; Vidame de Pamlier, Thomas Richetts; Count de Marsay, Irving Cummings; Abbe Conrand, Otis Harlan.

The period is that of the reign of Louis XVIII. The Duc de Langeais treats his young and beautiful wife as a mere toy. His interest is centered in his own career and he leaves to take command of the army at the front. The Duchess has many suitors but repulses all until she meets General de Montriveau, an intimate of Napoleon. She wonders if her charms can impress the inflexible warrior. He is not swayed by the scandal circulated regarding her and believes her sincere. But in a moment of vanity she boasts of her conquest. The general hears and loses his faith in her. He kidnaps her, in order to revenge himself She makes a moving appeal to him and he releases her from the impending punishment, but refuses to show any further love for her. Yet he is on the verge of forgiveness, when a false move on her part ruins all and he leaves. The Duchess's letters asking pardon are in vain. Her husband has died. She resolves to enter a convent. The man who had lied to the general about her, admits that he was mistaken and de Montriveau hastens to her side. He arrives just as she is about to take the vows, intervenes and they are united.

When an eight reel picture runs its entire course without once losing its grip on the spectators, surely no more significant proof of a film's entertainment values can be required! "The Eternal Flame" accomplishes this feat successfully, thereby winning a place in the van of the season's best attractions and scoring a decisive triumph for all concerned in its production. Photographically it is a delight to the discriminating eye, presenting wonderful vistas of gorgeous interiors and realistic views of old Paris, enhanced by that colorful Eighteenth Century atmosphere so faithfully developed with true artistic skill by director Frank Lloyd. But the feature's compelling charm lies in the intensive appeal of the dramatic situations craftily culled by the scenario writer from Balzac's great story. The tale of the young Duchess whose husband's neglect results in her becoming an accomplished coquette and finally a victim to genuine passion, fairly vibrates with heart interest which flames through every foot of the film and sways an audience's emotional sensibilities irresistibly right up to a well rounded and convincing finish. It was given a veritable ovation when shown at The Strand Theatre, New York, before a packed house and should prove a welcome investment for any exhibitor in search of a paying attraction.

Points of Appeal.—The costumes of the period are reproduced with pleasing fidelity of detail, and best of all, the players look natural in them. There is a powerful emotional urge in evidence from beginning to end, constantly gathering force and culminating in a really tremendous climax.

Cast.—Norma Talmadge, both as the coquette and woman who finally awakens to the call of a love for which she is willing to sacrifice everything, scores what many of her numerous admirers will be disposed to consider the greatest hit of her screen career. Conway Tearle gives an impressive performance in the role of the lover and superb support is rendered the principals by the other members of the company.

Photography, Lighting, Direction.—The settings are consistently magnificent, particularly those adorning the palace and court of the king, there are many beautiful long shots and exquisite lighting adds to the picture's artistic lure. The continuity holds together without a break and the action moves swiftly.

Caught Bluffing

Released by Universal. Story by Jack Bechdolt. Scenario by Charles Sarver. Cameraman, Charles Stumar. Director by Lambert Hillyer. Length, 4517 Feet.

CAST AND SYNOPSIS.

John Oxford, Frank Mayo; Doris Henry, Edna Murphy; Wallace Towers, Wallace MacDonald; Peter Scarr, Jack Curtis; Ham Thomas, Andrew Arbuckle; College Kate, Ruth Royce; Siwash Sam, "Bull" Durham; Silk O'Malley, Jack Walters; Jones, Scott Turner; Broome, Martin Best; Indian Guide, Tote Ducrow.

Upon her arrival at Katema, Doris finds that her finance, Wallace Towers, has absconded with some of the company's money. She believes that his friend, John Oxford, gambler, has been the cause of his downfall. She starts out for a nearby village with a guide in hopes of finding Towers. En route they reach a cabin and stop to rest. Scarr, the guide, makes advances to Doris and she tries to escape. Oxford, who happens to be around at that time sees the struggle and thrusts his presence upon them by pretending to have been thrown from his horse. Meanwhile he has sent word back to Towers to come to the cabin. Oxford is refused shelter in the cabin for the night and makes an agreement with Scarr to settle the question with cards. He wins but Scarr refuses to leave. A fight ensues and Scarr is thrown out of the house. The girl then discovers that her protector is the man whom she believes to be the cause of her unhappiness. She turns against him immediately and he does not try to explain. Later Towers appears. Oxford leaves him to tell the girl the truth, but when he returns he finds that Towers, in order to clear himself, has allowed the blame to fall on him. He then forces Towers to tell Doris that he is in no way responsible for what has happened and further than that to admit that he has done everything to help keep him straight. Oxford learns that the return of the money to the company will straighten matters and gives Towers the amount to pay back. Doris realizes that she does not love Towers any more and transfers her affections to Oxford who is a ready waiting suitor.

There is plenty of excitement and thrills running on schedule time during the showing of "Caught Bluffing." The story, with all due respects to its age, contains the usual melodramatic touches that so far have seemed to be inevitable in creating atmosphere in a locale of this choice. However, there is a bit of newness about the plot inasmuch as a thoroughly good gambler is somewhat of a novelty on the screen. The story does not fail to reach a good appeal and proves to be thoroughly enjoyable. Little or no difficulty should be had in putting it over to good advantage in places where red blooded themes are popular.

Points of Appeal.—There is a good fight that takes place between Oxford and Scarr. Also some exciting happenings in the gambling house. Oxford's spectacular leap from the cliff into the water below carries a thrill with it. The triangular aspect of the story lends interest and although there is little doubt as to who will win the girl there is enough action to keep things moving in a well regulated fashion until the final clinch.

Cast.—Frank Mayo, as John Oxford the gambler, is just about at his best during this performance. Through his earnest efforts he wins an instantaneous appeal with the audience. Edna Murphy is attractive in the role of Doris. Wallace MacDonald, as Towers, Ruth Royce, as Kate, and other members of the cast give good support.

Photography, Lighting, Direction.—There are some nice long shots and interesting interiors. The lighting is always good. The continuity is well handled and furnishes fairly good suspense. Direction good.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Beliving (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPE HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Tamadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairhanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Ahel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and House Peters)	8,000*
Human Hearts (House Peters)	7,000*

UNIVERSAL FEATURES

Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Top O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
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My Wild Irish Rose	7,000*
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CORINNE GRIFFITH PROD.

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The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

ALICE CALHOUN PROD.

The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

She Sighed by the Sea- side	Made in the Kitchen
A Penny Reward	Call a Cop

BEN TURPIN COMEDIES (2)

Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face	The Copper Beeches
The Noble Bachelor	The Empty House

Figures in parenthesis denote numher of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special)	A False Alarm
A Penny Reward	Circus Days
	A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday	Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop	Jogging Across Sawtooth
Music in the Air	

CHESTER SCENICS (1)

Old Moose Trails	New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me!	Bucking Broadway
'Tis the Bull	Mile-a-Minute Mary
Fair Enough	Cold Feet
Any Old Port	That Son of a Sheik
A Hickory Hick	Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Self-Defense	Annette Kellerman in High Diving
	Golf

GAYETY COMEDIES

Wild and Willie	Standing Pat
Assault and Flattery	

KINOGRAMS (1)

News Reel—Sunday and Thursday

MERMAID COMEDIES (2)

Spooks	Rapid Fire
Danger	Look Out Below
Poor Boy	Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover Dixie (2)	The Crater of Mt. Katami

Broadway Rose

Tiffany Production Released by Metro. Story and Scenario by Edmund Goulding. Cameraman, Oliver T. Marsh. Directed by Robert Z. Leonard. Running Time, approximately One Hour and a Quarter.

CAST AND SYNOPSIS.

Rosalie Lawrence, Mae Murray; Tom Darcy, Monte Blue; Hugh Thompson, Ray Bloomer; Reggie Whitley, Ward Crane; Barbara Royce, Alma Tell; Peter Thompson, Charles Lane; Mrs. Thompson, Mary Turner Gordon; Mrs. Lawrence, Mrs. Jennings; Colored Maid, Pauline Dempsey.

Rosalie Lawrence is a favorite dancer in New York. She meets and falls in love with Hugh Thompson, scion of an old family. His parents object to his being seen with the dancer and they try to force him to give her up. Barbara Royce, who is angling for the heir and his future millions flatters his mother into believing that she is in love with Hugh. Mrs. Thompson favors this match and again they try to force Hugh to become engaged to Barbara. Meanwhile Hugh and Rosalie have been secretly married but he makes her promise that she will not tell. Rosalie goes back to her mother in the country for a visit and tells her and also her girlhood sweetheart Tom Darcy. Hugh comes for her later and they return to New York. Hugh still refuses to announce their marriage to his parents. Barbara calls to see Rosalie and tells her that she must give up Hugh. She shows her the paper in which her engagement is announced. Rosalie tries to make Hugh tell Barbara that he can not marry her but Hugh, in danger of losing his father's millions leads Barbara to believe that the dancer is nothing to him. Rosalie realizes that money means more to Hugh than her love and she agrees to release him. Tom Darcy arrives in New York and takes Rosalie back with him to the country where they are later happily married.

"Broadway Rose," featuring Mae Murray, lives up to all expectations as far as dazzling and bizarre sets are concerned. The story affords good opportunities for the star to display her talents and that's really about all that is necessary. There is every reason to believe that this production will give entire satisfaction.

Points of Appeal.—The settings for the picture are elaborate and quite effective. Done in more or less of an ultra-modern style they form a pleasing background and contribute largely as one of the principal appeals of the picture. Of course the performance of Mae Murray is the outstanding feature. Her farewell dance before the Broadway audience is good. Her best bit of dancing is, however, in the drawing room of the Thompson home. Her many changes of costumes will also delight the eye. There has been a little too much responsibility placed on the sympathetic appeal of the story and at times this becomes somewhat long drawn out. But whatever is lacking in the story has more than been compensated for in other ways.

Cast.—Mae Murray gives her usual performance filled with pep and motion. She virtually lives the role of Rosalie Lawrence all through the story. Monte Blue has little to do as the hero; Ray Bloomer as Hugh Thompson occupies the centre of the screen with the star for the better half of the picture. Supporting cast thoroughly good.

Photography, Lighting, Direction.—The photography is of the highest character throughout. Numerous effectively lighted sets are used to good advantage. The art titles lend pleasing color. Direction good.

When Knightood Was in Flower

Cosmopolitan Production Released by Paramount. Scenario by Luther Reed from the Novel by Charles Major. Directed by Robert G. Vignola. Settings by Joseph Urban.

CAST AND SYNOPSIS.

Henry VIII, Lyn Harding; Louis XII, William Norris; Charles Brandon, Forrest Stanley; Duke of Buckingham, Pedro de Cordoba; Sir Edwin Caskoden, Ernest Glendinning; Duke Francisco, William H. Powell; Cardinal Wolsey, Arthur Forrest; Duc de Longueville, Macey Harlam; Will Sommers, Johnny Dooley; King's Tailor, William Kent; Grammont, Gustav von Seyffertitz; Sir Adam Judson, Charles Gerrard; An Adventurer, George Nash; Sir Henry Brandon, Arthur Donaldson; Queen Catherine, Theresa Maxwell Conover; French Lady-in-Waiting, Flore Finch; Lady Jane Bolingbroke, Ruth Shepley; Mary Tudor, Marion Davies.

Henry VIII is determined to marry his sister, Mary Tudor, to King Louis of France for political reasons. Mary is in love with Charles Brandon, a commoner, to whom she was attracted first by his prowess at a tournament. The lovers run away but are captured at the coast, and Mary is forced to marry Louis while Brandon is imprisoned. A relative of Louis, anticipating the King's early death, lays plans to take Mary for himself. The King passes away suddenly, and the relative's plan to capture Mary is frustrated by the timely arrival of Brandon and his friend, Sir Edwin Caskoden. The pair return to England, are wed, and Henry VIII finally gives them his blessing.

To say that "When Knighthood Was in Flower" is Marion Davies' best is only to start the story of this remarkable film. It has a great many other qualities that will make for its box-office success. The picture, as a whole, is a splendid piece of work.

Points of Appeal.—Miss Davies fits into the atmosphere of romance perfectly. She acts; she convinces; she is dazzlingly beautiful. In the Joseph Urban surroundings — no sets in any picture ever made were more appropriate or better done—Miss Davies *is* Mary Tudor, the heroine of petulant temper and escapade, and yet always of dignity.

Cast. — Everything has been done in an excellent way. The supporting cast is a wonder. We use the term advisedly. Lyn Harding as Henry the Eighth is better than the best of the German actors who have appeared in corresponding parts; better to our notion, even than Emil Jannings, which is saying a very great deal. William Norris, as decrepit old Louis the Twelfth, scored a personal triumph. The first-night audience at the Criterion, N. Y., applauded him in his last scene of all—as realistic a scene of death, as natural a scene of a King's finish—as an actor ever rendered. There is Ruth Shepley, a star in her own right on the stage. It is a pleasure to see the steady perfection of her acting. Forrest Stanley registers with ease as the hero. At his side, throughout the story, is Ernest Glendinning, of whom the screen assuredly ought to see more. Pedro de Cordoba is an acceptable villain. The other members of the cast contribute, without faltering, to the general effect.

Yet all these virtues of merit would not be enough if the story itself did not hold. Well, it does. The theme is simple enough: two young lovers—one a Princess, the other a commoner—fight against a King's attempt to keep them apart, and finally win, after a series of exciting adventures. The love story is splendidly developed, and is one of the outstanding assets of the picture.

Photography, Lighting, Direction.—To Robert G. Vignola, the director, exhibitors also owe a debt of gratitude. His work is first-class in every respect, as indeed it must have been if the picture was to succeed. Vignola has made good pictures before, but "Knighthood" is the high-water mark of his achievement.

"When Knighthood Was in Flower" easily takes its place as one of the big films of the year.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-ROKK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Tooncrville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fieds

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
First Families of America Seeing San Marino
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Mortz — The Jungfrau Railroad
Wildest Wales
Kilewea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — Cops
The Blacksmith — My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
Tbe Toreador — The Chauffeur
The Chauffeur — Lazy Bones
Hot Dog — The Eskimo
The Sailor
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straight from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
The Reporter — The Pirate
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Zipp"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy, in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Hooligan in "Tbe Blacksmith" — Happy Hooligan in "Oil"
Happy Hooligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
The Island of the Mist — Seein' Things on the Orinoco
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
Venice of the Orient — Chemical Inspiration
A Paradise for Birds — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washinigton Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fennimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of October 1
Into the Abyss (The Timber Queen No. 12) 2 reels
Face the Camera (Paul Parrott) ..... 1 reel
The Big Flood (Aesop Fables) ..... 2/3 reel
Pay Your Dues (Lloyd Reissue) ..... 1 reel
Deputized (Leo Maloney) Range Rider Series 2 reels
Week of October 8
The Stolen Wedding (The Timber Queen No. 13) ..... 2 reels
The Fable of the Hated Rivals (Aesop Fable) ..... 2/3 reel
Never Touched Me (Lloyd Reissue) ..... 1 reel
Screen Snapshots No. 10 ..... 1 reel
Fire Fighters (Our Gang Series) ..... 2 reels
Week October 15
One Day to Go (The Timber Queen No. 14) 2 reels
Two of a Trade (Aesop Fable) ..... 2/3 reel
Chop Suey & Co. (Lloyd Reissue) ..... 1 reel
The Old Seadog (Snub Pollard) ..... 2 reels
Rough Going (Leo Maloney) Ranger Rider Series ..... 2 reels
Week of October 22
Conflict (The Timber Queen No. 15) ..... 2 reels
The Getaway (Speed No. 1) ..... 3 reels
The Romantic Mouse (Aesop Fable) ..... 2/3 reel
The Rajah (Lloyd Reissue) ..... 1 reel
Screen Snapshops No. 11 ..... 1 reel
Broadcasting (Johnny Jones) ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Bath Day — Cured
Kid Love — Foolish Lives
Hickville's Romeo — The Radio Hound
Apartment Wanted — The Kickin' Fool
You and Me — Some Family
Short Weight — The Fresh Kid
Hello Mars — Wedding Pumps
Henpecked
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick. 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) .. 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
The House of a Thousand Trembles — Accidents Will Happen
The Wall Nut
Simply Shocking — Matinee Idles
High Fliers — Young Ideas
All Balled Up — Off the Eartb
Society Hoboes — His First Job
A Spirited Affair — Love Drops
Caesar's Ghost — Once to Every Boy
Unfermented Bricks — Doing 'Em Good
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Dead Game — Tbe Gypsy Trail
Come Clean — The Soul Herder
Tracked Down — White and Yellow
Ridin' Through — Giants of the Open
Unmasked — The Wrong Man
The Hour of Doom — The Channel Raiders
At Large — Rustlers of the Redwoods
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laugbs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Th Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page). 15 Episodes
The Veiled Mystery (Antonio Moreno). 15 Episodes
The Silent Avenger (William Duncan) .. 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson ..... 15 Episodes
Breaking Though ..... 15 Episodes

The Ghost Breaker

Released by Paramount. Stage Play by Paul Dickey and Charles Goddard. Scenario by Jack Cunningham. Cameraman, William Marshall. Directed by Alfred Green. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Warren Jarvis, Wallace Reid; Maria Theresa, Lila Lee; Rusty Snow, Walter Hiers; Duke D'Alva, Arthur Carewe; Sam Marcum, J. F. MacDonald; Aunt Mary Jarvis, Francis Raymond; Maurice, Snitz Edwards.

Maria Theresa, a charming young Spanish girl and descendant of a noble family, finds herself in need of money and although the old estate belonging to her is reputed to contain a hidden treasure she can get no one to undertake the job of locating it because of the fact that the place is supposed to be haunted. Desperate she comes to America to find the man to whom her father had given a map showing the hidden passages. Upon her arrival she goes to home of this man and finding him away goes into the room and secretly cuts the plan from its frame on the wall. At her hotel she meets Warren Jarvis to whom she tells her story. He offers his assistance and they return to Spain. Jarvis soon senses the real trouble and takes it upon himself to rid the castle of the "ghosts" who have been engaged by Maria's cousin to frighten her away from the place in order to get possession of the treasure for himself. Jarvis and Maria then search the castle but find no trace of any wealth through it all they have found the way to happiness.

A delicious story adapted from the stage play of the same name but with far more comedy brought into the screen version. "The Ghost Breaker" is exactly the type of amusement that the majority of people will always enjoy and it will afford practically an hour of good fun and complete interest. The situations have not been taken as seriously as was the case when the play was formerly produced but the new comedy angle that has been injected is in every respect a welcome addition to the story and almost certain to create a much more general appeal to what is already a thoroughly good plot.

Points of Appeal.—The names that are in the cast, in itself, should be sufficient to draw the crowds. Once within the doors of the theatre they will witness a production that is pleasing in every detail. Thrills, love and laughter are all generously sprinkled through the story. There is a degree of satisfaction about the entire production that will be hard to beat.

Cast.—The cast for "The Ghost Breaker" has been excellently chosen. Wallace Reid gives a capital performance and is very ably assisted by the charm of Lila Lee. Walter Hiers is slightly exaggerated in the matter of clothes and makeup but nevertheless is able to get over his usual quota of laughs. Good support is given by others in the cast.

Photography, Lighting, Direction.—The photography is perfect and many pleasing lighting effects have been obtained. The story is well balanced and speeds merrily on to a good climax. Direction entirely satisfactory.

Confidence

Released Through Universal. Story by Bernard Hyman. Scenario by Raymond L. Schrock. Cameraman, Howard Oswald. Directed by Harry A. Pollard. Running Time, Approximately Sixty Minutes.

CAST AND SYNOPSIS

Bob Mortimer, Herbert Rawlinson; Miriam Wiggins, Harriett Hammond; Prof. Lang, Lincoln Plummer; Homer Waldron, William A. Carroll; Elmer Tuttle, Hallam Cooley; Josiah Wiggins, Otto Hoffman; Ephraim Bates, William Robert Daly.

Bob Mortimer, a salesman, couldn't sell water in Death Valley. He lacked confidence, the one ingredient in a man that makes for his success. Traveling his unusual route one day, his bag was switched with that of another man's and upon opening it upon his arrival at the hotel, discovered that it was full of banknotes. A bellboy standing close by saw the satchel full of bills and it wasn't long before the whole town was talking about the millionaire newcomer. Treated with great respect by everyone and accorded the politeness becoming a millionaire Mortimer fast gains a new confidence in himself and his ability to do things. He starts a movement to build a large factory in the town and all the townspeople are invited to invest their money in the proposition. The man Mortimer has taken as a partner in the business proves to be a notorious crook and plans to go South with the money. Mortimer dissuades him, puts the factory deal over successfully in spite of the efforts of a rival concern's head to frustrate him and marries the latter's only daughter.

"Confidence" supplies a rather interesting theme for the screen. Other stories that are alike in a great many respects to this one have previously found their way onto the silver sheet and won favor. This production with its numerous jugglings of situations and various odd twists will afford good entertainment. There is a fairly good moral that predominates in the picture and the story is pleasantly told and could be considered as good entertainment without any extraordinary excitement or climax.

Points of Appeal.—Bob Mortimer, having gained the confidence of the people in the little town that Fate has brought him to begins to acquire the necessary bit of self confidence, the lack of which had always seemed to hold him back. His romance with Miriam makes good material and there are several humorous situations scattered through the story. The automobile chase is by far the most thrilling of any of the shots. The ingenuity of the local taxi driver will also be appreciated by motorists.

Cast.—Herbert Rawlinson, as Bob Mortimer, scores one of his best pieces of work in this. Harriett Hammond is attractive in the leading female role. All other members of the supporting cast are good.

Photography, Lighting, Direction.—There are some fine night scenes that have been lighted with good effect. Continuity smooth and direction O. K.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Besse May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Roundin Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smilin Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Fature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	(5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on the Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytel)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage a la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Cutains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTEN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels
HALLROOM BOYS' COMEDIES	2 reels

Twice a Month, Featuring Sid Smith

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26	(each) 1 reel
Second Series from No. 27 to No. 52	(each) 1 reel
Kinto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featurng Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

Missing Millions

Released by Paramount. Story by Jack Boyle. Scenario by Albert Shelby LeVino. Cameraman, Gilbert Warrenton. Directed by Joseph Henabery. Length, 5870 Feet.

CAST AND SYNOPSIS

Mary Dawson, Alice Brady; Blackie, David Powell; Jim Franklin, Frank Losee; John Webb, Riley Hatch; Handsome Harry Hawks, John B. Cooke; Thos. Dawson, Wm. Mack; Daniel Regan, George LeGuere; Mrs. Regan, Alice May; Sir Arthur Cumberland, Cooper Cliff; Donald Gordon, Sidney Dean; Claire Dupont, Beverly Travers; Frank Garber, Sidney Herbert.

Mary and Blackie, partners in the world of crooks attend the ball at Mrs. Franklin's and get away with the jewels she is wearing. Mary's father who has been away returns to the city and is the innocent victim of an attempt made by a thug to rob Mr. Franklin. Mary engages a lawyer to defend him and promises to return the Franklin diamonds if they will drop the case against her father. Mr. Franklin agrees to this but fails to keep his part of the contract and has Dawson sent to Sing Sing. Mary plans to get revenge. She learns that Franklin's creditors are demanding money and that he has a shipment of gold coming in. She goes aboard on the vessel on which the shipment is to be made, and learns the layout of the ship through the young purser who has fallen in love with her. Under pretense of having gone to purchase some rare books she asks to be allowed to place her trunk in the strong room. Blackie and his co-workers also go aboard and before the ship docks succeeds in getting the money. Upon the discovery in port the purser is held for the robbery. Mary will not permit an innocent man to suffer so they secretly return the money. However the delay in getting the funds causes Franklin to commit suicide. Mary and Blackie then marry.

A good crook story with a steady flow of new and exciting interests, "Missing Millions" presents a fairly intense plot that is steeped in ever changing situations that successfully mystify the audience and stimulate the enjoyment of the picture. From an angle of love interest, the story travels a rather unsatisfying road for some time. However, with the unravelling of the plot topmost in the minds of the audience this shortcoming is scarcely felt. There are numerous surprises during the unfoldment and good suspense is developed along with the progress of the story.

Points of Appeal.—The story is somewhat different from the usual run of photoplays and should go over well where crook themes are popular. There is a certain amount of sympathetic appeal that will be forthcoming and few people will be able to work out a solution before the final scenes.

Cast.—Alice Brady is a convincing actress and does her role in a most pleasing manner. David Powell lacks sufficient material being his to permit him to accomplish anything especially noteworthy as Blackie. The remainder of the cast gives good support.

Photography, Lighting, Direction.—There are some particularly interesting shots that have been taken on the actual spot—as for instance the scenes at Sing Sing Prison. Also some few shots of New York are used for exteriors. The interiors are good in detail. Lighting has been well supplied and continuity is successfully handled with due explanations coming in time to clarify the hazy situations. Direction good.

Manslaughter

Paramount Photoplay Produced by Cecil B. De Mille. Story by Alice Duer Miller. Scenario by Jeanie Macpherson. Cameramen, Alvin Wyckoff and Guy Wilkey.

CAST AND SYNOPSIS.

Daniel O'Bannon, Thomas Meighan; Lydia Thorne, Leatrice Joy; Evans, Lois Wilson; Stephen Albee, John Miltern; Judge Homans, George Fawcett; Adeline Bennett, Edythe Chapman; Mrs. Drummond, Julia Faye; Drummond, Jack Mower; Eleanor Bellington, Dorothy Cummings; Bobby Dorset, Casson Ferguson.

Daniel O'Bannon is a district attorney who believes that the law must be enforced whether rich or poor is involved. His determination to perform the duties of his office brings forth a terrific struggle within himself when a wealthy and capricious young woman whom he loves is charged with manslaughter. The death of a motor policeman caused in an accident as a result of her speeding is the basis of the charge and O'Bannon presses the case with all the power at his command. The result is Lydia Thorne is convicted and sentenced to jail for three years. While she is serving this sentence O'Bannon lives in terror at the realization of her suffering and he quits his office. Giving himself up to drink he goes down toward the gutter. Lydia, on the other hand, emerges from prison a different woman from the selfish, arrogant creature she formerly was. While performing works of charity she finds O'Bannon in the slums. The meeting is the impulse that sends him back toward his proper place of respect and prominence as a lawyer and public figure.

After one has said that "Manslaughter" is a typical Cecil B. De Mille Production the first and the last word has been spoken about the sumptuous and gripping screen presentation of Alice Duer Miller's story at the Rivoli this week. Precedent is a stern master and even if Mr. De Mille wished to set it aside—though Heaven knows the eminent success of his works argues mightily against such a course—the public would only give in after a prodigious struggle on his part. However, the point is Mr. De Mille lives up to his standard—it amounts to a formula—and in consequence "Manslaughter" is an attraction with many, many seats sold in advance. Once this story was selected things were much in favor of the producer's accomplishment of his most telling work. "Manslaughter" was written with one eye on the screen, or perhaps Mrs. Miller had both eyes fixed on the photoplay when she wrote it. At any rate in picture form it becomes infinitely better melodrama.

Points of Appeal.—The gorgeousness of which this producer is so prodigal is on display in "Manslaughter" and Mr. De Mille has never assembled a more brilliant cast. The appeal to the eye, the stirring action of the automobile episode, the tense melodrama of the court scene are all high lights that leave an impression.

Cast.—Dan O'Bannan is decidedly a more dramatic figure and more lifelike character under the skillful hand and in the pleasant person of Thomas Meighan than he ever could be in the book. Leatrice Joy does conspicuously fine work and makes Lydia flare up in fury instead of being, as she was in the book, merely a spectacle true in every detail of mechanical agitation to a marionette bouncing around on its strings. Lois Wilson plays to the best of her fine abilities as Evans. As to the presentation of the other characters it is merely necessary to read the cast to judge their worth.

Photography, Lighting, Direction.—All a la Cecil B. De Mille.

Baby Carriages, Drinking Cups & Buss

A Tale of Applied Salesmanship from Tonawanda, N. Y., for Those Who Laugh at Personality Around a Theatre

A YOUNG mother wheeled a baby carriage into the lobby of the Star Theatre, Tonawanda, N. Y., and stopped it within two feet of where Daniel Buss, owner and manager, was taking tickets.

"How's Helen?" he inquired. "She's fine," replied the mother, adding, "don't let her cry will you?" as she parked the youngster in a line of eight baby carriages.

A woman who had been shopping dropped in a few minutes later. She hadn't a penny for one of the paper cups in the automatic vender and she was thirsty. "Here, Mrs. Ross, use this," and Buss walked over and dropped a penny in the slot.

"How's the missus," inquired Buss of a middle-aged husband who had been sitting up with his sick wife for a week, and had come to the theatre for a change. "She's better, thanks," replied the husband.

"I didn't like your second picture today, Mr. Buss," said a young woman emerging from the first matinee show. "Well, Mrs. Ralph, I've got something Sunday you'll like. Can't get them good every day. Like steaks you know, sometimes good, sometimes not so good."

The above are accurately recorded conversations which took place in the lobby of Buss' 799 seat house near the river at Tonawanda. The occasion was his matinee on Wednesday afternoon, August 30, while a representative of this journal stood talking with Dan in his office.

"No wonder this man has no fear of opposition and never complains," said the trade paper man to himself. "He's the fellow you read about in fiction but never meet in life and on Broadway they'd laugh if you spoke of him."

The Star is a small house not unlike the thousands that form the much discussed backbone of the industry. It thrives in a town of about 8000 people, mostly workers in big plants nearby. It's not a great big edifice. It brags of coolness in summer and warmth in winter, a good steady run of pictures, an organ that is old but still pleasing and a picture on the screen that is good in spite of the two nine year old projectors that run like clocks and are groomed like running horses.

The office, to which we referred a while back, is a small table in the corner of the lobby alongside of the ticket box. The correspondence is tucked away back of the telephone bell box. It is only a handful of correspondence because, as Buss explains, "there isn't much correspondence to a business that runs as smooth as glass."

We asked Buss what his problems were. "Not one," he said after thoughtful silence.

"Business good?" we asked.

"Always good. Can't see any difference this year from last."

"Use the trade papers?"

"All of them," he replied. "I get my line of pictures from them, and keep in touch with things."

"Have any trouble getting pictures?"

"Very seldom. All the salesmen and I get along nicely."

"Have any trouble finding out what your public wants?"

Buss hesitated a moment and addressing his organist who was pasting date strips on "Blood and Sand" window cards asked. "Do we have any trouble pleasing 'em, Bessie?" To which the young woman replied: "No trouble I know of."

And so the arch optimist went on for an hour or so taking tickets as he talked and filling his house.

"You certainly must have felt the depression back some months ago," was suggested to Buss.

"I got an early inkling of it because when hard times are in the air you feel it first in a labor community," he said, "but I cut down on my overhead. My staff doubled their labors and I let two ushers go and did away with the services of the man around the theatre. I cut out my program this summer too,—another item. That's the trouble with most showmen, they don't know enough to cut overhead.—Maybe they don't know what overhead is."

"I think the depression was a good thing because it taught a lot of us a lesson and especially the film salesman. They are more sensitive to our troubles this season; they seem out to help us more than ever. They know what a close call many had."

Years ago Buss started in the show business with vaudeville and pictures in a 135 seat house. He made money and lost it. Others who went into the business dropped out. Then he drifted into stock. Finally he went in for pictures exclusively and gave pictures with a four piece orchestra. It was, Buss says, the first 10 cent picture house in Western New York. That was 12 years ago. He erected a big screen across the street in front of his house and with an old projector started the first reel of the show. He showed five or six hundred feet and then the operator stopped and yelled to the crowd. "The picture will be finished inside the theatre. Ten cents to see it." The biggest puller he ever had, he said, was the famous Kalem railroad smash-up.

The outside operator was also, in that day, the exploitation man who dressed a rube part and walked the streets with a labelled suitcase.

"From a show doing $3 or $4 a night that little business grew into a $40 or $50 a night affair", said Buss. "Today I own this house which was built with money made in the picture business. I own the building next door and the land and as tenants I have the bank and the gas company. I pay my bills and enjoy my patrons. I know them all."

About this time Bessie, the organist, come outside for air.

"I've got those date strips printed and we'll stick them on the inserts tomorrow morning", she said to Buss.

"Is she your printer too?" we asked.

"I've got a little printing press and some type back under the stage and we do all our own printing there. Bessie does it. She's no printer but it's easy. No one can loaf here because they like the place. Why, if I were to die tomorrow this house would go on with this staff. I wouldn't lose any of them. Why, my projectionist is my pal."

This is the story of a one man theatre —as we said before, part and parcel of the backbone of the industry. More than pictures has made it a success.

Personal contact, that's what has built it up.

And if you don't believe it, sometime when you're on your way to Niagara Falls stop off at Tonawanda and see Dan Buss in his little office and watch him operate for a while. The same baby carriages and their babies; the same "neighbors" with sick wives, family troubles and what not will exchange greetings with Dan.

Lyric in Binghamton To Be Remodeled and Enlarged by G. W. King

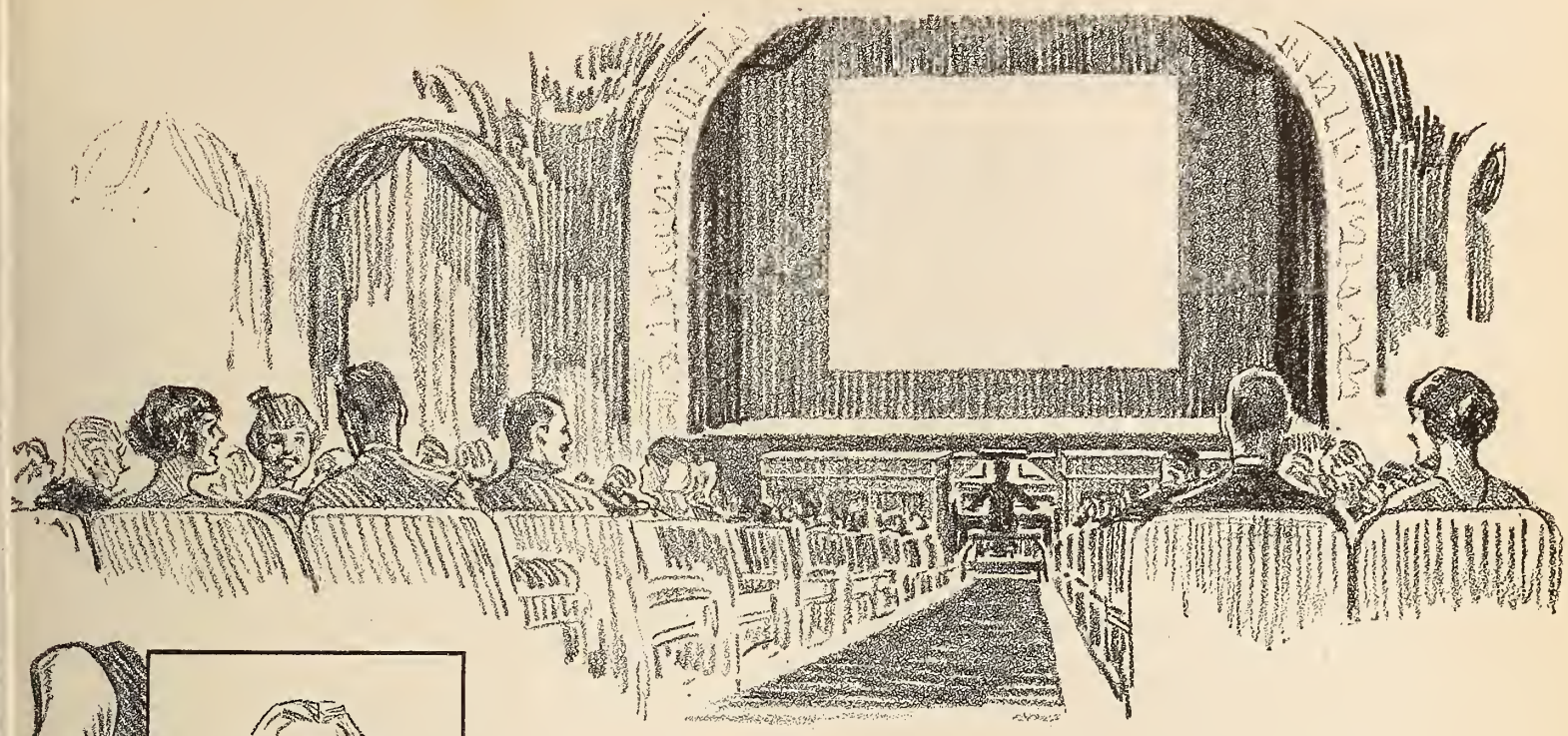
Plans for the remodeling and enlargement of the Lyric theatre on Water street, Binghamton, owned by George W. King, are being made by Vosburg, Kaley & Stout, architects. About $45,000 will be spent to make the Lyric into a first class moving picture theatre with a seating capacity of 1200.

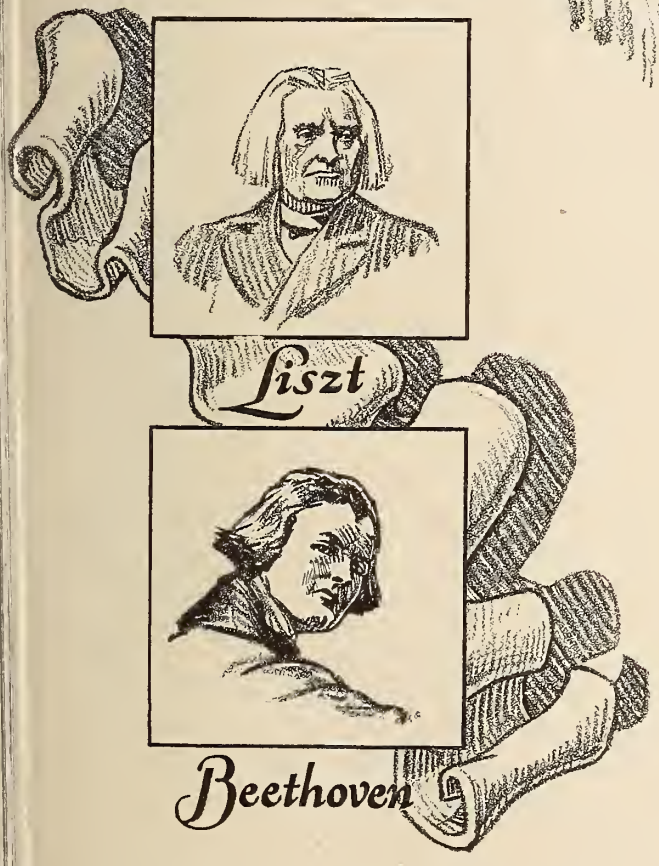
The enlarged building will be 105 feet long and 60 feet wide and will include an extension of 52½ feet over its present length, taking in the present brick stables in the rear. The capacity of the balcony will be more than doubled. Attractive rest rooms and toilet facilities will be provided in the basement and on the main floor.

The Lyric was first known as the Bijou and was built about 30 years ago and used for vaudeville and traveling companies. It became quite popular owing to its proximity to Court street and the centre of the city. For several seasons it was the home of burlesque.

Mr. King acquired the property about three years ago and used it for a moving picture theatre. The building had run down and was renovated.

Mr. King believes that Water street will again come into its own. He is planning on a five years' expansion of business. If conditions continue to improve the theatre will again be enlarged and if the demand is sufficient, it is planned to give the public legitimate productions. For the present, however, it is to run moving pictures and the stage and main auditorium have been arranged for this purpose. Only slight alteration in the stage will be necessary for the production of vaudeville or the drama, the architect says.





A New Outlet for the Old Music Masters

The compelling, ennobling effect of classical music is widening its circle. The inspired music masters of old no longer must be confined to the grand opera and concert stage.

Development of the Cremona Orchestra-Organ for the homes of silent drama has brought pipe-organ and orchestra reproductions hitherto unknown. It has enabled exhibitors to furnish the "atmosphere" so essential to putting the picture across big. It has brought refinement and dividend-producing attraction to houses all over the country. There is assurance to every patron of pipe-organ and orchestra offerings, appropriate, gratifying.

The Cremona brings economy as well as versatility. For it plays with operator or without, plays any standard player roll or solo roll. Instant changes are possible. Cue sheets can be precisely followed without effort.

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The Marquette Piano Company,
Chicago, U.S.A.

The Cremona

Theatre Orchestra-Organ

Some Surprises in Projection Coming

New Parabolic Condenser and Lens Built Along Anastigmat Lines Ready for the Market

A bigger and a better future for projection is assured. One cannot miss the handwriting on the wall if he will but look for it. It is to be seen in the big factories devoted to the manufacture of projection equipment; it is present at every meeting of the Society of Motion Picture Engineers; one encounters it at meetings of operators' locals.

Manufacturers who entered the motion picture field as a side line "just to make one or two items for the projection room" —as one man explained it—see this future as we do and instead of making one or two articles of minor importance they are now concentrating on more articles, better articles and are studying projection and its problems with a keen interest.

The cry is for more and better light upon the screen but not at greater expense to the theatre operator—but at less expense. Along with these improvements is coming a more liberal education for projectionists in the use of these articles and a better understanding of what is good screen illumination and what is bad.

We will speak first of the new aspherical, or parabolic condenser, now being manufactured by the Bausch & Lomb Optical Co., of Rochester. Its advent was forecast by Dr. Herman Kellner, of the Bausch & Lomb laboratories at a meeting of the Motion Picture Engineers a year ago. It was tried out at the lighting laboratories of the General Electric Co., at West Lynn, Mass., early this year when a Prizma color picture was presented to the engineers. It was then voted a big improvement over the condensers of today which certainly can stand great improvement.

At the Victoria Theatre and the New Eastman in Rochester we saw the parabolic condensers in use and the vote of the projectionists in those two theatres indeed favored it. "It gives a more brilliant picture, a clearer and more even picture," said projectionists at both theatres and the public will be quick to realize the difference on the screen. In both theatres high intensity illumination is used.

The new condenser appears, in shape, to be a meniscus but the difference is noticeable upon close examination. The lense formula, we were informed by Mr. I. L. Nixon, of the Bausch & Lomb Co., is totally different from any ever used in the manufacture of condensers and equips the projector with a scientific optical glass instead of the moulded variety of plate glass far too long in use. The parabolic works in conjunction with an ordinary plano convex. More about this new improvement will shortly come from the sales department of Bausch & Lomb in the form of an announcement. It was our good fortune, however, to see it working where it was fully appreciated.

New Objective Lens

While in Rochester we also looked in at the factory of the Projection Optics Co., where two enterprising young optical experts, Messrs. Repp and Fouquet, were putting the finishing touches on their new Projex SuperLite lens. We had found their lenses of earlier design in a number of Rochester Theaters where the projectionists were very fond of them.

The new SuperLite is a special, made in series 0-1-2-3-4 in all focal lengths from a 3 inch focus.

Both Repp and Fouquet informed the writer that in the new lense they had departed almost entirely from the Petzvel type of lense and were making the new lense in accordance with an anastigmat formula. Not only is the formula different but the two experts have made an improvement in the lens barrel which tapers in such a fashion as to collect all the light transmitted from the source, concentrate it and project it through the aperture plate. The tapering of the barrel prevents, we are told, the escape of those rays of light which the straight sided barrel did not prevent.

"The SuperLite," said Mr. Repp, "is a revolution in lense principles as applied to projection. It will project at least 50 per cent more light than the Petzvel type. The definition is improved and practically no color rays will pass through. The brilliancy of black and white on the screen with our new lense will make everyone sit up and take notice.

"Another innovation is that our No. 4 is adjustable so that with one operation of one hand the focal length is increased. This adjustment is made without interfering with the definition or brilliancy of the screen. The only change will be in the size of the picture. This will appeal especially to houses where vaudeville is used with pictures and changes are necessary in the picture on the screen due to the different locations of the screen—sometimes back stage and sometimes down stage. It is already being used with success with high intensity and gives a beautiful, clear bluish white picture."

The report which we had at first hand from Al Becker, the Buffalo supply dealer, was in accord with the representations made by Messrs. Repp and Fouquet.

Future of High Intensity

A better understanding of high intensity projection lighting is evident whereever one interested in the subject stops to make inquiries. A year ago rumors flew fast and thick that high intensity was a mere experiment and not destined to promote better projection. How different the feeling is today. High intensity is claiming the thought and attention of large and small theatre men.

It is no surprise to see them working in small theatres although at first it was believed only large theatres would be served by them. The quality of the light is essentially different from that of the ordinary arc; the attention necessary to operate them is growing less each day. Sun-Light Arc high intensity lamps are operating with satisfaction wherever we saw them, not alone in theatres, but in large industrial plants in Ohio and Pennsylvania where engineers appreciate the advance in screen lighting marked by the new light.

Mazda too is making headway. We call it Mazda although it is not officially termed that today. Mazda is the name of a lamp service applied to incandescents while incandescent projection is a specialty and as such, is termed incandescent projector lamps by those who make them.

It is interesting, also fascinating, to hark back to a few years and compare projection conditions then with what they are today. Certainly very little remains to be done to reach near perfection. We have been asked when intermittent projection will cease. It is difficult to answer the question. There is a continuous professional projector made but not yet on the market. It is understood that before long that enterprising student of projection, Bob Hosmer of Boston, will announce a flickerless device that will adapt itself to any projector.

Grand Theatre, Kansas City, to Be Rebuilt by Elliot Corporation

Under the plans of the Elliott Theatre Enterprise Corporation, the exterior of the Grand Theatre, Kansas City, will be rebuilt, and one of Kansas City's oldest legitimate houses will be converted into a modern motion picture theatre building.

The conversion of the theatre into a motion picture house is based on a new lease being obtained from the Scarritt Estate, owners of the land on which the theatre stands. The whole interior of the house will be rebuilt, the three balconies being replaced by a single balcony built along modern lines, while three floors of offices will be on the north side of the building, which is located at Seventh and Walnut streets.

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Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

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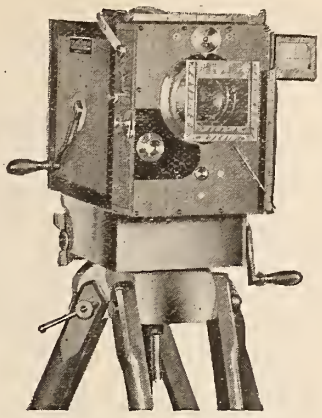

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CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

ELGIN, ILL.—Ralph E. Abell, 44 Spurling Bldg., has completed plans for the $100,000 theatre to be erected by Ralph Crocker, Star Theatre Bldg., owner.

WINNEBAGO, ILL.—E. A. Payne, Carthage, Ill., has completed plans for the $75,000 Community School, to be erected by Board of Education, Winnebago.

NEW BEDFORD, MASS.—J. Emile Belanger, 54 Roosevelt Street, has completed plans for the $60,000 theatre for Achusnet Ave. and Glennon St.; owner, Arcade Marcoux, 50 Jourvett St.

WILDWOOD, N. J.—Andrew J. Sauer & Co., Danckla Bldg., Philadelphia, Pa., have completed plans for the theatre to be erected by Hunts Theatre, Inc., W. C. Hunt, pres., 1220 Vine St., Philadelphia.

PATERSON, N. J.—F. W. Wentworth, 140 Market St., has completed plans for the $150,000 theatre to be placed on Church and Market Sts., by Alexander Hamilton Theatre, 209 Main St., owner.

PHILADELPHIA, PA.—Northeast Amusement Co., care Peter E. Costello, Com. Tr. Bldg., is erecting a theatre on Torresdale Ave. and Benner Sts., and plans have already been drawn.

PITTSBURGH, PA.—Thomas Hannah, Publication Bldg., has completed plans for the $100,000 Community Center building to be erected on Hiland Ave. and Adler St.; owner, The East End Christian Church, Rev. John Ray Ewers, 5510 Wilkins Ave., in charge.

PITTSBURGH, PA.—Ingham & Boyd, Empire Bldg., have completed plans for the Club House to be erected on 408-410 Penn Ave.; owner, Congress of Women's Clubs, Mrs. John F. Slean, pres., Hotel Chatham.

BALTIMORE, MD.—Oliver B. Wright & E. Lockhart, Munsey Bldg., have completed plans for the $50,000 theatre for Augusta Ave.; owner, Irving Theatre Co., Jos. S. Klings, W. Keller and H. W. Burgess, 16 E. Lexington St.

CLEVELAND, OHIO.—A. F. Janowit, 322 Permanent Bldg., has completed plans for the $100,000 theatre for Highland Square, West 117th St. and Detroit Ave.; owner, company now being formed.

BLOOMINGTON, IND.—Shourds Stoner Co., 511 Tribune Bldg., Terre Haute, Ind., has completed plans for the $50,000 theatre to be erected by H. L. Vonderschmitt, Wash, Ind.

KANSAS CITY, MO.—R. E. Peden Co., 945 N. Y. Life Bldg., has completed plans for the $100,000 theatre for Grand Ave.; owner, Elliott Theatre, care A. F. Elliott, 704 Grand Ave.

WICHITA KANSAS—N. G. Charles & Co., Schweiter Bldg., have completer plans for the $40,000 theatre to be erected by owner, Fred Farmec, 906 W. Douglas.

McMINNVILLE, TENN.—Marr & Holman, 701 Minnville, Tenn., have completed plans for the theatre to be erected by owner, First National Bank, J. M. Walding in charge.

Building Notes

The Royal Amusement Co. has been incorporated at Waco, Texas, with capital stock of $4,000, and following incorporators: J. Leslie Witt, C. E. Witt and Guy F. Witt, three brothers. The corporation will take over and operate the Royal Theatre at Waco, formerly owned and managed by Louis Santokos.

Fire destroyed two machines, rectifier, operators' booth and 9,000 feet of film in the Dixie Theatre at Huntsville, Texas, last week, the damage amounting to about $3,000, covered by insurance.

W. H. Gibson has opened his new suburban house at Austin, Texas.

Ed Goeman, popular Dallas, Texas, theatre man, has been appointed manager of the Rex Theatre, Dallas, and has taken charge.

The new Rex Theatre at Graham, Texas, has opened with J. C. Coleman as manager. The theatre is modern in every respect.

The Empress, one of the largest moving picture theatres in Oklahoma City, has closed down for remodeling and will reopen in about two weeks.

Josh Billings, is building an addition to his University Theatre at Norman, Okla., and making other improvements.

The Orpheum Theatre at Oklahoma City, Okla., will reopen Sept. 10th, with pictures and high class vaudeville.

A motion picture theatre to cost $50,000 will be put up this fall in the Highlands, a suburban district of Louisville, Ky. The theatre will seat 1,000 persons. It is being built by the same interests which own the Alamo, the Walnut, and other motion picture houses in Louisville. Fred J. Dolle is head fo the company. The building will front sixty feet and extend back 200 feet. It will be modern in every respect.

The Grand Opera House, Bethlehem, Pa., L. H. Sabolosky, manager, opened this fall with its name curtailed to the Grand. Vaudeville and pictures will be run.

J. L. Treat, manager of the Orpheum, Allentown, has been assigned by Wilmer & Vincent, to the New Hippodrome, just opened at Reading, Pa.

Ned Kornblite, President, Kodeco Realty Company, announces that a new $100,000 theatre will be erected in Endicott, N. Y., between Endicott Bulletin office and Earl W. Travis, Washington avenue. The plot is 75 feet wide and 100 feet deep, and was purchased from Dr. Mark Welch, Endicott, for $22,500. Construction will begin at once. It is hoped to open the house January 1.

To finance the house a new company to be known probably as the Endicott Theatre company will be organized, with the same stockholders as the Kodeco company of Binghamton, namely: Ned Kornblite, David D. Cohen and Fred J. Gillen. The Kodeco company controls the Strand Star and Symphony theatres in Binghamton.

Purchase of the Grand theatre in Binghamton, 204 Vestal Avenue, by Hiram Goldsmith and Ned Kornblite from Frank Kunkel, has been announced. No change in the management will be made, the purchase being for an investment. Jesse C. Hillman, proprietor of the theatre, holds a lease which controls the theatre for about two years .

The Lyric Theatre, at Summit Hill is in the hands of the sheriff for the fourth time. Harry Free, of Philadelphia, former owner, is the executing creditor.

The Palace Theatre, McAdoo, Pa., is being remodeled.

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Rates

For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
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Special rates on long time contracts.

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Am closing out my film exchange to enter producing field. Stag feature, ten dramas, gripping Westerns and snappy comedies at half the cost of raw stock. Schwartz Film Exchange, 730 S. Olive St., Los Angeles, Cal.

FOR SALE OR LEASE

New moving picture show house and equipment and in a live town. J. N. Forgy & Bro., Cowan, Tenn.

WANTED

Serials, features, 1 or 2 reel comedies, scenics and educationals; first class condition, plenty of advertising. State price in letter or don't answer. Dick Brown, c/o Billboard, New York City.

FOR SALE

Contents of theatre to be disposed of for delivery February 1st, 1923; 1,000 chairs, organ and full theatre equipment, all in good condition; also two fine and elaborate stage settings. Walter Hays, 407 Iroquois Building, Buffalo, New Pork.

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Violin leader for exclusive picture house. Extraordinary ability, large library, can furnish a high-class concert, theatre organist, also a fine pianist. Evan Swartz, 696 West End Ave., New York City.

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Vol. 12 No. 19 | October 7, 1922 | Price 25 cts.

41 Great Paramount Pictures

No. 26

ADOLPH ZUKOR PRESENTS A

WILLIAM deMILLE PRODUCTION

"CLARENCE"

WITH

WALLACE REID
AGNES AYRES
MAY McAVOY

THREE stars in this one! With a star director—and the most successful stage comedy ever written in America! An out of the ordinary box-office attraction.

By Booth Tarkington
Screen Play by Clara Beranger

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published Weekly by EXHIBITORS TRADE REVIEW, INC., at East Stroudsburg, Pa. Executive, Editorial Offices, Knickerbocker Bldg., Broadway and 42d St., New York City. Subscription $2.00 Year. Entered as second-class matter, Aug. 25, 1922, at the post office at East Stroudsburg, Pa., under the Act of March 3, 1879

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TRADE MARK REG

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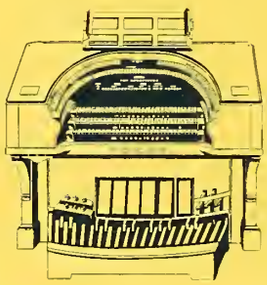
OVER two hundred years of experience in the manufacture of musical instruments of quality find their reflection in the magnificent line of Wurlitzer Unit Organs. Five generations of skilled craftsmen, all equally intent on building and improving musical instruments—are behind the achievements of The Rudolph Wurlitzer Company of today. Beginning with the crude manufacture of the quaint lutes of early times the men of the House of Wurlitzer—fathers, sons and grandsons—have been famed through the centuries as leaders in their craft. Today the huge manufacturing plant of The Rudolph Wurlitzer Company in New York state covers many acres of ground at the railroad station of Wurlitzer, near North Tonawanda. In this large plant, the greatest of all creations, the Wurlitzer Unit Organ—is made.



The Wurlitzer Unit Organ, incorporating the exclusive Hope-Jones Patents, combines the majestic tone of the Pipe Organ with full Symphony Orchestra, each instrument being under the unified control of one musician—the Organist. In magnitude, variety and beauty of tone color, it excels any musical instrument ever produced. As a musical achievement, it stands alone—Supreme. There must be some sound reason why the owners of America's Finest Motion Picture Theatres choose the Wurlitzer Unit Organ. We'll gladly give you their names. Write to them Their answer will be "Supremacy of Performance." The prospective purchaser of a theatre organ should be guided by the good judgment of those exhibitors who have already made their investment in music and who have already met with tremendous financial success.

There is a Wurlitzer Unit organ for every type of Motion Picture Theatre, whether large or small and Wurlitzer prices and terms are within the reach of all.

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"PERFORMANCE COUNTS"

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EXHIBITORS TRADE REVIEW

The Atlanta Plan

By L. W. BOYNTON

ELSEWHERE in this issue we tell the story of the great success of a fine idea—the story of Atlanta's Better Films Week.

In constructive worth, it takes very high rank. And—what is just as important—the idea can be adapted to any community, large or small, anywhere in the country.

What does the idea involve and what is its mainspring? Simply this: Enlisting in the active support of the industry—and particularly the picture theatre—the influential people of the community.

How? By showing them the intelligent uses to which the motion picture can be put, is being put, in education as well as recreation, and thus winning them over to the active support of the industry, instead of passive indifference toward its interest—or something worse.

IN Atlanta, the idea was sponsored by the Chamber of Commerce, the Inter-Civic Council (in which the city's powerful civic organizations are grouped) and the Better-Films Committee, the latter composed of members of the industry and prominent clubwomen.

What was the result? It is eloquently summed up thus:

"As a result of the interest that has been awakened by this special activity on behalf of Better Films Week, the Georgia Baptist Convention has requested a speaker and motion picture program for its December meeting; the Atlanta Chamber of Commerce Forum has made a similar request for the October or November Forum, the Christian Index has asked for a conference looking toward the development of a church film service; the Southeastern Executive Council of the Federated Women's Clubs, covering nine states, has requested a speaker; the Inter-Civic Council has requested a conference to formulate a definite program of work with motion pictures."

All these things mean that organizations hitherto hostile or lukewarm have been aroused in favor of the motion picture. In other words, they begin to see that the motion picture has a very great, very definite reality for them. And, significantly, their attitude toward the motion picture theatre and the industry necessarily undergoes a change.

WE say there is no town in the country which cannot make such a plan its own—by mapping out a week, in which the theatres will show the best pictures obtainable, and the civic organizations of the community be invited to co-operate.

Such a plan is in line with the forward movement toward the cultivation of public good-will set in motion by Mr. Hays and being aggressively pushed by him at this very moment.

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

October 10-11

Third Annual Convention, Motion Picture Theatre Owners of Michigan, Flint, Mich.

October 15

Convention of the Motion Picture Theatre Owners of Nebraska and Iowa, Omaha.

October 19-20

Semi-Annual Convention, Motion Picture Theatre Owners of Missouri (Place to be Chosen).

Reaching the Public

IN considering the vital relation that the newspaper bears to the motion picture, and vice versa, the exhibitor should realize that he is occupying the key position in the industry's whole structure. Not only is the exhibitor engaged every day in selling entertainment and enlightenment to the public, but he is, whether he knows it or not, whether he acts upon it or not, representing the industry in the supreme court of public opinion.

No other branch of the industry can come into such close contact with the public as can, and does the exhibitor. That is an obvious fact. But does the exhibitor realize that the success with which he holds this key position depends very largely on the newspaper?

If the editorial attitude of the newspaper is favorable to pictures and their makers and exhibitors, the result cannot fail to show at the theatre box-office. If the newspaper is hostile or cynical, that unfavorable attitude is also reflected at the theatre.

Yet the newspaper and the motion picture are natural allies, though the alliance must be brought into being, oftentimes, by the most strenuous work on the part of the picture theatre. If only because the newspaper is the greatest of all mediums by which to reach the public, the exhibitor should support it to the fullest degree. He will get value received.

But the proposition goes deeper than that. In the largest sense, the newspaper and the screen are both forms of publication, one of news and anything else interesting that may be reduced to type and properly put in a newspaper; and the other, also of news and fiction, and information of an educational nature. If you analyze them closely, you'll fail to find very much difference in their chief material. We say there is a natural alliance, and it ought to be cultivated in every possible way.

Daylight Saving

IN analyzing the loss of business sustained by motion picture theatres during the summer months, we wonder if the part played by daylight saving has been taken into proper account. It would seem to us that a large portion of lost business might be ascribed to it.

Certainly exhibitors in many parts of the country are increasingly awake to this menace to their box-office receipts. However pleasant it may be for the ordinary citizen to be allotted several hours at the end of the day in which he may engage in outdoor activities, that very fact does the picture theatre no good; in fact, works to its detriment.

So serious has the problem become in many localities that steps ought to be taken to meet it. One exhibitors organization—the western New York unit of the Motion Picture Theatre Owners of New York State—is already laying plans to work for the repeal of daylight saving in Buffalo, a step which we believe ought to be imitated widely.

There is no reason why the public should be permitted to stray away from the picture theatre in summer. As a matter of fact, the theatre is often the coolest spot in town. The entertainment it offers is far superior to that which most ordinary citizens can devise for themselves, for the ordinary citizen hasn't the means or the inclination to plan his leisure properly. The picture theatre, rightly conducted—and the number which falls under that classification increases yearly—solves the problem for most people.

It is nothing but good business sense for the exhibitor to fight the growth of the daylight saving idea and if he is confronted with a local ordinance, to work for its repeal.

Atlanta's Better Films Week a Success

Host of New Friends Brought to the Industry Through Co-operative Plan in Which Distributors, Exhibitors and Civic Organizations Shared—An Epoch-Making Event

By ANNA AIKEN PATTERSON

Atlanta, Ga., Sept. 23.

ATLANTA'S Better Films Week, (September 18-23) initiated by the Better Films Committee, sponsored by the Chamber of Commerce and fostered by every civic organization in the city came to an eminently successful conclusion tonight. It will go down in Atlanta's film history as an epoch-making event, for it brought to the ranks of the industry a powerful host of friends; it served to win over some of the bitterest antagonists who have fought the progress of motion pictures; it has given a new and better understanding of the industry and of the goal toward which it is moving.

The immediate gain for the theatres, though it reached very satisfactory figures, is not to be compared with the greater and more far-reaching result—the acquisition of the friendship and good will of several powerful groups of representative civic bodies.

The purpose of the week from the standpoint of the Better Films Committee was two-fold. First, to emphasize through civic club programs, the constructive side of motion pictures—that is, the correctional, recreational and educational uses of the screen; second, to bring to the attention of the public the best type of photoplays to the end that the public be given higher standards for the selection of their motion picture entertainment.

Complete Co-operation

The major purpose has been accomplishment in a most encouraging degree. Every civic organization in Atlanta co-operated with the Better Films Committee with the result that an average of one hundred and fifty of the city's representative citizens attended each special program.

These civic club programs were formulated so as to present four important phases of the motion picture outside the theatre:

First came the recreational uses, both in the theatre and in various social welfare organizations. Two eminent speakers, R. K. Atkinson, of the Russel Sage Foundation, and Edward M. Barrows, of Columbia University, presented this phase of the subject.

Then came the consideration of the picture as a part of the school curriculum and that subject was ably covered by Ernest L. Crandall, of the New York Public School System. Dr. Crandall declared motion pictures to be the greatest educational force ever put into the hands of the people and predicted that within five years it will have revolutionized our educational system and methods. On different occasions Dr. Crandall carried the same message to the Rotary Club and the Masonic Club and with his able and very persuasive arguments he succeeded in building up a tremendous sentiment for a larger appropriation for this sort of work in Atlanta. His message was particularly timely in view of the fact that the public schools of the city have with the current term introduced a department of visual education. Already the superintendent of schools for Atlanta is asking for a budget of $25,000 for visual instruction instead of the present appropriation of $5,000.

The third phase of the special programs was designed to cover the religious uses of motion pictures in the church. Rev. Chester C. Marshall, pastor of the First Methodist church at Bridgeport, Conn., was the speaker and his audience was the Christian Council. He drew the largest meeting that this body has recorded within two years, many of whom were very antagonistic to the industry. He not only made friends for the idea of using motion pictures in churches and community centres, but he won for the Better Films movement the friendship of many of the ministers and gave them a more liberal view and a more progressive conception of the theater. Fifty-six ministers were in the audience who heard Dr. Marshall.

Prominent Speakers

The fourth and last division of the general program dealt with pictures as a correctional force in custodial institutions. R. K. Atkinson, Recreation Department of the Russell Sage Foundation, and Edward M. Barrows, associate director of Training Service for Community Workers, Columbia University, covered that phase of the subject and found very responsive audiences in the Kiwanis Club, the women's clubs of Atlanta, and the parent-teacher associations.

Through the special programs the industry gained a nucleus of more than a thousand of Atlanta's representative leading citizens—men and women of affairs, strong-principled, clear-visioned, sane-thinking — who will continue to spread the message. From every standpoint Better Films Week has been a notable event in the development of better public sentiment. The reaction from this happy condition will continue to manifest itself in a revival of interest in pictures, and in consequent increased theatre attendance.

Why Industry Co-operated with Better Films Week

Better Films Week in Atlanta was the result of harmonious co-operation between the Better Films Committee and members of the film fraternity. When leaders in the movement determined upon the week of special programs as an expression of the plan and purpose of the Better Films organization they approached the distributors and exhibitors and asked for their co-operation. It was in the following terms that the industry accepted the invitation of the Better Films Committee:—

"In accepting the invitation of the Better Films Committee of Atlanta to co-operate with it in conducting a Better Films Week, we wish to call to the attention of the public the fact that the motion picture had its inception more than fifty years ago in the child's toy, called a Zoetrope, or Wheel of Life. From the nursery to a handful of photographs in a slot machine, was the next development and required twenty years. Seven years more elapsed before Woodville Latham projected a picture upon a screen in 1895. The motion picture theatre did not become a reality until 1902, just twenty years ago.

"The motion picture presents a social problem of national scope which we believe can be solved only through a program of education based upon the democratic principle of co-operation between the public and the industry. Atlanta has made a notable contribution in the form of such a community plan.

"The industry's interests are as permanent as those of any other business and it is as reasonably interested in the development of community and state, as vital to prosperity. It recognizes that the creation of a demand and support for better films on the part of the public is prerequisite to business stability for the motion picture.

"Mindful of the above statements, we, as distributors and exhibitors of motion pictures, pledge our sincerest co-operation to the Better Films Committee of Atlanta and to the members of the various Civic Clubs, to the end that the highest artistic, moral, and educational values of the photoplay may be developed."

The Bond Boy

Richard Barthelmess' Newest Production for Release by Associated First National.
Directed by Henry King.

Kansas M. P. T. O. Holds Convention

Action to Curb Censorship Evil, Appointment of Legislative Representatives and Remarkable Address by National Chaplain of American Legion Are Features of Largely Attended Meeting at Wichita

DEFINITE action to curb the censorship evil; the appointment of exhibitor representatives on legislative matters in every county of the State; discussion of other vital topics, including arbitration; and a striking address by the Rev. Earl A. Blackman, national chaplain of the American Legion featured the semi-annual convention of the Motion Picture Theatre Owners of Kansas held at the Broadview Hotel, Wichita, September 25.

More than 150 exhibitors and exchangemen were present.

Among the most important business transactions at the convention was the appointment of a censorship committee which will co-operate with the Kansas Censorship board. Before any films are cut by the board, suggestions and advice from the committee first will be considered. This it is believed by exhibitors, largely will eliminate the butchering of costly productions in Kansas. The committee is composed of M. B. Shanburg of the Midland Amusement Company, Richard Biechele of the Osage Theatre, Kansas City, Kansas, and C. E. Cook, business manager of the M. P. T. O. of Kansas.

The Hoy system also came up for discussion, the sentiment of the convention being decidedly against the system. The formation of the proposed Kansas Arbitration Board, which will deal with the system, was left to the Executive Board.

The appointment of Legislative representatives of the M. P. T. O. of Kansas in each county of the state also is heralded as a great advancement. It will be the duty of each representative to call meetings in his county and the exhibitors are confident that they will have a voice in the Kansas Legislative program which includes several drastic measures that would be a great handicap to motion picture houses and which public sentiment is rigidly opposed to.

Minister Defends Screen

The principal speakers, in addition to the Rev. Mr. Blackman were W. Y. Morgan, candidate for Governor of Kansas and Richard J. Hopkins, candidate for Justice of the Kansas Supreme Court. Virtually every exchange in the Kansas City Territory was represented at the convention. There was no election of officers, the present officials having served but six months.

If more powerful addresses than the one delivered by the Rev. Mr. Blackman, before the convention have ever been delivered, they are not on Kansas records. Never has such a concise defense of the screen previously been made by a minister. And, never has such a viewpoint of the film industry been taken as that featured by Mr. Blackman, who, in addition to being a pastor of Chanute, Kas., is one of the most widely known men of the Middle West.

Mr. Blackman said in part:

"A careful study of the life and ideals of Jesus can hardly fail to impress one with his modernity. So passionately eager was he to get his message over and to multiply his power, that he used every advanced method at his command. No "mossback" was this strange man from Galilee. He preached startling and sensational things, and so far ahead of the times was he, that if he were to come again and preach these same doctrines, they would still be startling and sensational.

Social functions, religious sanctuaries, gambling dens, courts of justice, team workers, friends, enemies, traitors, scandal-mongers, ancient folklore, foolish superstitions, magic donkeys, rowboats, mountain tops, roadsides, placid lake and stormy sea —all these were but tools in his hand to blazon his name and his message indeliably upon the twenty centuries that have followed him.

"Were he living and teaching now, surely he would recognize the movies! I believe that he would not only sanction them, but that he would use them for all they are worth to project his message of love and life to the hungry millions who longingly gaze at the silver sheet. I believe that he would not only attend the movies, but that he would write gripping scenarios, that he would direct world-famous productions; that he would even take the stage himself and act out the Holy passions of his heart before the clicking camera.

"Jesus used modern methods when he taught. He was a keen student of psychology, and he knew his crowds. He appealed to them strongly because he spoke in terms of things they understood. And realizing the childlike spirit of the people he dealt with, he satisfied their expectations and at the same time, touched their lives with his true message. How the "fade-aways" the "dreams" and the mental pictures of the movie screen would serve his purpose!

"If Jesus were in the world today, he would not go about from place to place on foot with a group of twelve men as His companions. That was the modern and acceptable method of preaching twenty centuries ago, when news traveled fastest from mouth to mouth, and when the 'world' comprised less territory than the state of Texas. But we are living today in an infinitely more complex civilization. The world is larger, and yet smaller. The Atlantic Ocean is no bigger than the Sea of Galilee; and so closely are the nations knit together, that Tokio and Nova Scotia share their daily news.

"Jesus would not be slow to utilize the camera along with the newspaper, the telephone and the airplane in spreading his sensational doctrines. We would not have to wait forty years this time for the first written account of his speeches. What material for the film producer that man Jesus would make! Wherever he went, in this day as in that, crowds would follow; and the movie camera would click at every turn.

"Jesus would realize the possibilities of the screen in reaching multiplied audiences. It would be no small inspiration to know, when he stood before an audience, that the same scene would be reproduced before a thousand crowds by the camera. Imagine what it would mean to see that strong, tender, mobile face looking down from the screen! Think what an infinite number of lives might be touched and transformed by the sheer understandingness of it!"

Selznick Month For Wisconsin M. P. T. O.

The month of November has been designated as M. P. T. O. of Wisconsin-Selznick Month, and a percentage of rentals obtained by the Milwaukee and Minneapolis exchanges will be turned into the treasury of the Wisconsin exhibitor organization.

Announcement of this plan came to Exhibitors Trade Review this week in a letter from Walter F. Baumann, executive secretary of the M. P. T. O. of Wisconsin. The letter was accompanied by an official bulletin setting forth the plan in detail. The bulletin says in part:

"The Board of Directors, after careful investigation and casting about for a proper tie-up, received the report of the committee which was appointed at the convention and heartily endorsed the plan of the Selznick month, and hereby designates the month of November as M. P. T. O. of Wisconsin-Selznick Month. Every exhibitor in the State of Wisconsin is urged to play as many Selznick pictures as possible, as it means that whatever revenue you turn over to the Selznick Corporation will directly benefit yourself as well as your association by having your association share in the proceeds of the receipts during the month of November."

Western N. Y. Exhibitors Meet

Campaign Planned Against Daylight Saving —Coal Plan Endorsed—Officers Elected

THE western New York unit of the Motion Picture Theatre Owners of New York, Inc., held a very important meeting in the Majestic theatre on Thursday, September 21. The meeting was one of the biggest exhibitor gatherings ever held in western New York. Sam Berman was the guest of honor and spoke briefly. The main item of business was the discussion of plans to kill daylight saving when it comes up for referendum at the November election. Representatives of 42,000 seats were present. These men will contribute five cents a seat to a fund to fight the ordinance which they allege is harmful to the theatre business.

The exhibitors also decided to co-operate with the New York State Fuel Administration, in observing the rules and regulations governing the use of coal as set down by that body. The following resolution was adopted, a copy of which was forwarded to William H. Woodin, state administrator:

"Whereas—The members of the Buffalo Theatre Managers' Association at their bi-monthly meeting have expressed a desire to co-operate with the New York State Fuel Administration. Therefore, be it

"Resolved, That the Buffalo Theatre Managers' Association hereby pledges itself as a body to co-operate with and assist William H. Woodin, the New York State Fuel Administrator to the fullest extent in the enforcement of the laws and regulations pertaining to the present fuel situation and by the further resolution that the Buffalo Theatre Managers' Association hereby offers to the Fuel Administrator the use of any and all of the stages and screens of the theatres of its respective members for the dissemination of any publicity or propaganda connected with the work of the said administration; and by the further resolution be entered upon the records of the association, and a copy transmitted to Mr. Woodin."

Walter Hays, vice president of the Mark-Strand interests was appointed director of distribution to work with the local administrator.

The exhibitors also elected new officers as follows: President, George Williams, Linden Theatre; vice president, James Wallingford, general manager, General Theatres Corporation; treasurer, Al Beckerich, Loew's State; secretary, Bruce Fowler, Elmwood. The following advisory board was also named: George Keating, Barney Vowinkle, Charles Higgins, J. H. Michael, Henry Carr, George Haney and Frank Nowak. These men with the officers will constitute the board of directors. A chairman of this board will be elected at the next meeting.

Dr. Peter C. Cornell has offered the exhibitors the use of the Majestic Theatre for all their future meetings and on Thursday, September 21 presented every member of the organization present a pair of tickets for "Dolly Jordan," the new play which opened in Buffalo.

J. H. Michael, who had been acting president until the annual election was held, presided at the meeting. He is chairman of the executive committee of the M. P. T. O. of New York State. Mr. Williams, the new president is a live wire exhibitor and a hustler. He is manager of the Linden Theatre, an east side neighborhood house which he turned from a fair money-maker into a bonanza. Mr. Williams was with the engineering corps overseas.

Clergymen Dine with Theatre Men

At Chamber of Commerce Luncheon Speakers Praise New York Exhibitors for Deciding to Show Religious Films

PROMINENT clergymen representing all denominations were present at the regular weekly luncheon of the Theatre Owners Chamber of Commerce held at the Hotel Astor on Sept. 26. In the talk that followed the luncheon the ministers displayed keen interest in the recent tentative indorsement by the Theatre Owners of the State of the fifty-two single reel Biblical subjects to be issued by the American Releasing Corporation.

Among the representatives of the church were Rabbi Joseph Silverman, the Rev. Dr. William A. Kirkwood of the Broadway Tabernacle, Father Martin Fahey, pastor of the Church of Our Lady of Lourdes; Father G. C. Tracy, of the National Catholic Weekly; the Rev. Dr. F. S. Idelman of the Central Church of the Disciples of Christ, the Rev. F. D. Beal, Dr. Joseph P. Wilson, the Rev. Dr. Christian F. Reisner, representing the Methodists, and one of the best friends the motion picture has among churchmen; Dr. Crocker of the Church of the Epiphany, and Dr. Frank Crane, former clergyman and noted writer. The Rev. Dr. E. B. Russell, general manager of the company producing the Voice of the Land pictures, the subjects under discussion, acted as chairman of the discussion.

Present were many influential members of the Chamber of Commerce. Charles Steiner, on behalf of the Chamber of Commerce, introduced Charles L. O'Reilly, president of the New York State Theatre Owners. Mr. O'Reilly referred to the proposition that had been made to the organization by E. T. Peter on behalf of the religious productions and how the officials of the state body had approached the subject from the side of public service. The state president said there would be an advisory board consisting of representatives of all creeds in order that there would be assurance of the absolute non-sectarianism of the subjects.

"The Theatre Owners desire closer co-operation with the church and the people," said Mr. O'Reilly. "I believe this action of the state organization in agreeing to show these religious films is the first concrete step to prove to the people at large that the theatre is more than an amusement centre and that actually it is an institution for the benefit of the community.

"We feel that a great deal of criticism has been laid upon the theatre because the theatre is not understood. Many of our troubles are due to the fact that the general public is unfamiliar with the problems we have to meet. I desire to assure you gentlemen of the clergy that the Theatre Owners of the state will co-operate with you in every possible way in the field of public service."

Bernard Edelhertz of the Chamber spoke briefly and introduced Dr. Russell, who described the care that had been taken to insure the historical and geographical accuracy of the subjects, of the research that had preceded the actual photographing. He declared his belief that if the pictures contained any errors they were such as it was humanly impossible to avoid. He declared that in the making there had been no thought of catering to any creed or denomination or race, that the opposite had been the aim of those behind the making of the subjects.

Courtland Smith, of the Will H. Hays office, speaking for his chief, said that Mr. Hays believes the action of the theatre owners to show the pictures to be one of the most important steps that had been taken in the industry. Mr. Smith declared that if the pictures could be shown in Massachusetts probably no one thing would more quickly convince the residents of that state that the industry is on the right road. He expressed the hope that the exhibitors of the Bay State will be ready to co-operate with their confreres of New York and with Dr. Russell.

Dr. Reisner declared the motion picture had put the saloon out of business quicker than any other agency on earth could have achieved it. He urged exhibitors not to take advantage of a religious picture on their program to neglect the remainder of the entertainment. "Don't let it cover up the bunk or show a lot of rotten pictures with it," he said. The doctor praised Mr. Hays for accepting "the biggest job in America."

Film Salesmanship—Two Views Of It

The Exhibitor and the Salesman Exchange their Views on the Selling End of the Industry

THE popular view of the film salesman is that he's a good dog, with a portfolio of pictures under his arm, a good supply of stories to tell—some good for the parlor, others not—and an overabundant supply of nerve and nerves.

His idea and ambition is to sell as many of his pictures as he can and he is admired for this characteristic. His method of arriving at that goal differs, however, and it is his method, not his personality, that most often comes under criticism.

The industry has thousands of film salesmen. Their exact number is unknown, but they form a world of their own—a world too little has been written about. It does seem strange that, with their increasing numbers, they have never gotten together at a national talkfest as other salesmen in other industries get together to iron out the difficulties which make their work hard and increase the cost of selling.

The view of an exhibitor and of a salesman are presented here. Our own staff representative talked to them and here are their respective versions:

The Salesman's Story

By F. D. LAWLER

Buffalo Office, W. W. Hodkinson Corporation

THE great trouble in selling pictures has been that many salesmen in the past were not acquainted with their product. I can illustrate this by quoting an incident. A salesman asked a theatre owner to book a Zane Grey picture.

"Is she starring in another picture?" asked the exhibitor; to which the salesman replied: "Why, every other picture she starred in went over big."

Of course, I'm telling that story on one of my own craft but it is not as bad as the ignorance of the exhibitor who, when I spoke of our Zane Grey pictures, exclaimed: "What! another one of those color pictures?"

It's a fundamental thing in selling to know your own product perfectly. The days of bulldozing and hokum are over in the selling end. A film salesman must, unless he has something the exhibitor is crying for, sell himself first, his organization and then his product. He must study human nature and apply the science of selling to his work. And I have not got my selling education from a conservatory for advanced efficiency experts. I have acquired it from the school of hard knocks.

There is, I find, always a time to talk your product and a time to talk about something else.

If you've got the greatest picture ever made let the exhibitor discover its greatness but be certain to sell him on seeing the picture. If an exhibitor is a real showman he will say the picture is great; if he's a piker he'll not admit it's a great picture because he might be asked to pay the price it's worth.

With some exhibitors I've met if I had the original picture of the Coming of the Lord in natural colors they would, after seeing it, complain that something was wrong. They didn't like the hang of the actor's coat or the shape of the shoes, or some trivial detail. This type does not buy on merit and apparently does not want real pictures.

We hear a lot about the foreign born element in the picture business, but I find that while most of them are hardshelled, they know a good picture when they see it and they will pay what it's worth if they need it.

Another trouble we have is securing play dates. My experience of late shows that if a theatre man is properly sold he will give you play dates and stick to them because when he bought the picture he honestly wanted it and would use it. That's because he was sold. No one is going to buy a pair of shoes that a salesman has sold under false pretences and keep them when they turn out rotten.

If a showman is buying only to please a salesman he will seldom keep his play-dates and if he is buying only to keep the picture out of a competing theatre he will very likely not keep the play date.

The salesmen I meet are, generally speaking, improving in their methods and I can say the same for most of the theatre owners. Once strict selling methods are used there will be no more friction; no more yelling that we are a bunch of gyp artists and pirates.

The Exhibitor's Viewpoint

By BERT HOWARD

Manager Capitol Theatre, Pittsfield, Mass.

WE get a good many salesmen in Pittsfield and I must say that most of those who come to me try to be fair. I've been in the show business many years and the new type of film salesmen are marching ahead. I've had tough ones call but they only call once and if they put it over me then that's the last call they make.

I'll quote a case of what I consider good salesmanship. The salesmen around whom the instance is built was selling a good product. I wanted the product but had to be sold on it. The salesman said, "I want you to take our product. What will you give me for it? I don't want to hold you up. You be fair with me as a buyer and I'll be fair with you as the seller. I want your good will, first to sell my company's product and then to be able to sell some other man's product if I happen to leave the company I am with now."

This salesman wanted my good will rather than the praise and loud talk of his exchange manager. He knew that the exigencies of selling might place him in somebody else's employ and in that case my good will would be worth more than the loud praise from the exchange he formerly worked for.

The only general trouble about film salesmen is that they are usually all steamed up with hot air about prices. And price with every man is something requiring very little argument. We can either pay the price or we can't and there's no use wasting time discussing vague possibilities.

I respect the salesman who comes to me and says, "Well, Howard, I've got a picture I'd like to have you see. I think you'll like it. Look at it that's the main thing."

And usually when a man comes to me on that straightforward line I like the picture and book and every picture I book gets a play date unless some unforseen emergency arises.

To Have and to Hold

George Fitzmaurice Production. With Betty Compson and Bert Lytell, Supported by Theodore Kosloff, W. J. Ferguson, Raymond Hatton and Walter Long. Adapted by Ouida Bergere from the Novel by Mary Johnston. A Paramount Picture.

Independent Producer Has Troubles

They are Not Ended but Just Beginning When the Completed Picture is Placed For Distribution, Says Ricord Gradwell

By GEORGE BLAISDELL

RICORD GRADWELL, president of the Producers Security Corporation, was last week asked the question: "What are the larger problems now confronting the independent producer?" Partly behind the question was the knowledge on the side of the Trade Review man that Mr. Gradwell is a keen student of conditions in the motion picture industry as well as in broader fields that directly affect the trade of which his enterprise is a part. Chiefly behind the query was the knowledge that Mr. Gradwell, as the representative of producers, is directly in touch with national distributing organizations as well as with state rights men; that he is peculiarly qualified accurately to appraise the factors in the present situation.

"That's a large question to spring so early in the morning," responded Mr. Gradwell with a grim smile. "You understand, of course, that our affiliations are on both sides of the house. Only this week we have placed for distribution two pictures with national organizations. And, by the way, the problems are not monopolized by the independent side, either.

"But coming back to your question: On the one hand is disorganized weakness. On the other is organized strength.

"When a producer completes a picture and places it for distribution he has a reason to assume his troubles are over. Actually they are just beginning.

"It may seem a trite statement but nevertheless it is a fact of vital importance that the success of a producer's enterprise depends upon the returns the exchanges give him. If the distributor for any reason is compelled to sacrifice his product who suffers? The producer, of course. When a picture is placed for distribution on a percentage basis the exhanges must get an adequate price if the producer is to live.

"A producer with seemingly sufficient capital makes a picture on which he expects a return of a hundred thousand dollars, say, in order that he may make other pictures. It is not an unusual experience for him to discover that his returns may aggregate but $40,000. After paying for his prints and deducting 30 per cent. for distribution, and repeating the performance three or four times he is through.

"Another factor in the problem is the one of playdates. So many exhibitors are under contract to take pictures—with the playdates filled in and solidly set—that the best the average exchange manager can do is to sell pictures without playdates. And even in these latter circumstances where the dates are set it too frequently happens that the exchange will receive requests for postponement for one week or two weeks.

"The producer at this critical stage of the business needs the right kind of assistance in his distribution. He should be in the hands of experts. You and I know of a producer who pays one man a huge salary just to watch his pictures as they go through one organization—keep track of dates, prices, collections, etc. If that course is deemed advisable in that instance how much more necessary would something paralleling it seem to be indicated in the case of the small producer who now is placed in the position of saying: 'There is my property—go ahead and do what you like.'

"Yet the small producer cannot afford to hire a fifty-thousand or even a thirty-thousand dollar man to watch his basket of eggs. But he must get adequate returns for his product and be able to exercise a reasonable control over his property through every stage of distribution or else he is out. His resources will be thinned down to the vanishing point."

Mr. Gradwell expressed the view that the stronger state rights exchangemen are in their territory probably in a better position than their contemporaries representing the lesser national distributors.

"They possess the strength that always goes with a unified crew," said the head of Producers Security. "They are on their own ground, they are permanently settled and they know their exhibitor customers this year will be their exhibitor customers next year if the treatment they accord them justifies it. That is a situation always facing them—they can't afford to forget it.

DOESN'T HOLD ALL THE GOOD CARDS

"If the local manager of a national organization is to be of any value to his employers he must have ambition. That ambition naturally takes the form of so building up his territory that he will be promoted—and his eye first will be on the New York exchange and then on the desk of the general manager. In other words, he has no fixed intention of making that particular exchange point his permanent home.

"The one is building for the years to come, the other by the very nature of things is concerned for the present, knowing in all likelihood a year or two hence he will be somewhere else. So while the national organizations have many advantages they do not by any means hold all the good cards.

"But when all is said and done I firmly believe that the salvation of the exhibitor rests in the perpetuation of the independent exchange. If the theatre owner allows the state rights man to go out of business he simply is laying down a macadam road to facilitate the flight of the chariot that surely will roll over him."

Plays "Leather Pushers" as Feature

New York's Stanley Tries Out Six Two-Part Universal Chapters and Wins—New Series Is Now Well Under Way

The Stanley Theatre, in Seventh avenue, between Forty-first and Forty-second streets, New York, tried an experiment Monday, September 25, with "The Leather Pushers," the six two-part fight dramas of Universal in which Reginald Denny is starred. The complete series was put on as a feature, with a running time of about 2 hours and 20 minutes.

When a Trade Review man on the day following the showing asked two executives of the theatre how the plan had worked out he found both enthusiastic. "The receipts," said one, "indicated it was a knockout. They were equal to our regular Sunday business, which is our top for the week right along. The afternoon attendance especially was good."

"There was a steady succession of howls from the house," said the other, whose animated face revealed his deep interest in the day's program and its results.

The good business was due to no announcement other than the liberal supply of one and three sheets in front of the house, no newspaper advertising having been employed.

When the Universal home office was asked as to whether the experiment had been tried elsewhere it was stated it had been in Washington and Detroit, with marked success.

"You see," explained the Universal official, "it is a situation wherein we cannot turn our salesmen loose with instructions to 'Go to it,' as it is seldom we have available in an exchange copies of the six episodes. Nearly always a majority of them are in circulation.

"Joe Friedman of Detroit was in here one day, and just as he was bringing up the advisability of our booking the 'Leather Pushers' as a feature, in came a letter from our Washington manager urging the same action. So there you are."

Off Beaten Paths

By HOWARD McLELLAN

"THE present generation is not familiar with stories like 'Monte Cristo,' 'The Three Musketeers,' 'The Prisoner of Zenda' and other famous stories of militant knights of old," Frank Hard, of Standard Film, Cleveland, told us in the lobby of the William Penn, Pittsburgh, a few nights ago.

Hard is right. This generation may not know those stories but after they see the picture they understand what made the forefathers so strong for them both in book form and on the stage. A few days before we saw Hard we happened into the public library of Pittsburgh and encountered the chief librarian.

"Do you know," she informed us, "that after 'The Three Musketeers' was shown here we had to add sixteen copies of the book to our shelves and they almost wore out in six weeks. Just now we are adding copies of 'Monte Cristo' and the 'Prisoner of Zenda.' As far as we determine they see the picture and want to compare it with the book

"What is the reaction on current popular fiction?" we asked the observant lady.

"We don't notice any big demand for popular current novels played at the picture shows. It may be because everybody has read them, or it may be because the movie titles are not the book titles. We believe that most people have read the current novels and are attracted to the theatre again for comparison. The reaction is quite the reverse of that noticed in the case of the famous old stories."

PARDON reference again to the Winter Garden Theatre, Jamestown, N. Y., but it is impossible to pass that well regulated house by without speaking of the orchestra leader, Raymond Eldred. He is an unusual young man who, besides directing the musical activities, edits the news weekly which is put on there.

Asked about his task he said: "I like the job. I have a particular theory about editing news weeklies. We get them all here and make up our own weekly. I arrange the cuts in what you might call dramatic sequence. I start with an ordinary scene and finish with the most thrilling obtainable. I find this gives the weekly a dramatic climax and it is much easier to arrange music that will do full justice to the weekly when it is built up in this way."

It was Dr. Riesenfeld, we believe, who first took the news weekly seriously and did his own editing and music arranging for it.

HE asked Eldred also what type of organ he preferred, a churchly instrument or one built for theatre use. "It's like a good band," he replied. "What makes a good band so popular is its brass. Watch the next band parade down the street and see how it startles and attracts attention. If you were to mount a fine orchestra with plenty of strings on a bandwagon and move it down the street you wouldn't get half the attention although the orchestra music would be, if properly played, much superior to the band. But band music is what the public will rush to see and a theatre organ, built for the theatre is popular for the same reason."

HE encountered some interesting things this trip. We found one projectionist taking charge of the day's receipts because he had a safe hiding place for them. Where did he conceal them? In the upper film magazine on his projector. Of course it wasn't running.

Found an exhibitor in a small town who read every popular magazine he could buy and who laid claim to having picked from them every story subsequently purchased by producing companies.

Ran across a twenty-six year old manager in Erie, Pa., who bought the entire product for a string of ten theatres and had a reputation for picking winners nine times out of ten.

Met an old time exhibitor who said the Theatre Equipment Directory was the biggest help he had ever received.

Found a man who had played "The Shiek" for five different return dates.

A PROJECTIONIST in suburban Cleveland hands out this laugh:

"I hardly ever see the pictures we run, but I can always tell whether they are high priced features or mellow westerns."

"And you can tell what kind they are without seeing them"? was asked in amazement.

"Yep," he assured his listeners. "If its a high priced feature, up here in the booth you get a whiff of perfume that costs $3 an ounce. If it's a mediocre picture you'd think that someone opened up a garlic and onion market."

WITH all seriousness though the problem of getting the foreign born industrial classes into downtown houses in almost any of the big cities is a tough one. It is a specially serious problem in downtown Cleveland which is said to be overseated worse than any other metropolis. There are about 20,000 seats in downtown Cleveland picture houses (9,000 of them under single control). The night crowds fill the suburban 105th Street theatres and won't be persuaded to come downtown. Thousands of the factory laboring class never get down town except on Saturday afternoon and then only to shop with the old man's bank roll. They patronize the small houses which are by no means as magnificently furnished as those catering to the downtown audiences.

"The foreign born population which is employed in the big industrial plants prefer the small old time theatre because they have not yet acquired the so-called highborn manners they think are necessary to deport themselves properly in the large temples of the motion picture," was an explanation ventured by Manager Kuhn of the Allen, Cleveland. "They seem to think they have not yet acquired class—which, of course is a mistaken idea—Trust them, however, to get over that idea. When big pictures come along we get a crowd of them and slowly but surely they find that it is not a question of 'high born class' at all and they begin to enjoy the new house."

NOT because onions and garlic have been mentioned do we venture upon the subject of theatre ventilation but we are driven to speak of its importance because Mae Tinee, Chicago's famous film critic opens her movie column in a recent Sunday edition of the Chicago Tribune with this:

CARD OF THANKS

I wish to SINCERELY
THANK motion picture
EXHIBITORS owning
ICE COOLED AIR for
Saving the life of this
PRESENT CONTRIBUTOR during
THE PAST hot week.
An awful week, a dreadful
Week. . . . . .

It may not be generally known that in the basement of the Chicago Theatre has been installed a $65,000 refrigerating plant to take care of Chicago's excessive heat. A young fortune has been spent in drilling an artesian well under the new McVickers Theatre in Chicago to tap a subterranean stream that yields water of 50 degrees Fahrenheit Summer and Winter. This water is used to cool the air that is shot into the McVickers.

DURING the hot spell a few weeks ago —you remember, when everything seemed to be picking up and strikes were being settled at the rate of one a day and hot weather came along for a week and killed business—we sat in the balcony of the Chicago theatre and actually saw a woman move down closer to the stage because, she complained, "it was too cold higher up!"

AND Barrett McCormick is in charge of the McVickers. No one has been let in on his plans so there is no way of telling whether he's going to duplicate his sensational work at the Allen, Cleveland, or adopt some other policy. Whatever it is it will be bold, bank on that.

THOMAS WASHINGTON BRADY, "Honest Tom" to the showmen in the upper New York territory, says that the optimism now prevailing in the trade is due to one thing—everybody has been shouting optimism for so long and so vigorously that it had to come. "And it is here," he says.

Speaking of Picture Values

By OSCAR COOPER

THE new season's quality drive—for that is what the situation is rapidly developing into—is given a big push forward by "When Knighthood is in Flower", about which many complimentary things have been written—and deservedly.

Too many words of praise cannot be given to any picture that towers out of the mass as "Knighthood" does, for one reason among many others, because the production and release of an exceptional box-office production is the best kind of news for the exhibitor—and, in fact, the whole industry.

LOOKING at "Knighthood" from the viewpoint of picture values, one is struck by its great variety of appeal. It is a picture both for the masses and the so-called classes. Its beauty of surroundings, the good taste that characterizes it throughout, the cross-section of history it presents, and the elaborate way in which everything has been done, may safely be calculated to please the most critical among the "highbrows", though we are not sure that the "highbrows" are so very different from other people in their fundamental emotions.

As for the masses, the love story is enough to send them scurrying to the box-office, once they hear about it, and hear about it they will, through the tremendous publicity resources of the Hearst organization. The story is perfectly simple, and strong in its simplicity. It holds the interest and builds to a convincing and satisfactory climax. No film can succeed without this asset. "Knighthood" has it in abundant measure.

THE exhibitor has, then, in this picture all the elements necessary to box-office success. The cast is hand-picked and is in every way unusual. We did not detect a single false note in the acting. On the other hand, some of the characterizations are among the best the screen has ever offered. Lyn Harding's Henry VIII, for instance; and that superb bit of work done by William Norris as the old French King. As for Marion Davies, herself, she definitely takes her place, by reason of her work here, with the screen's most accomplished and beautiful actresses.

Everything that we have said is of course only another way of writing in praise of Robert Vignola. He did a big job and did it splendidly, marking out for himself new rank among film directors.

"Knighthood" is all the exhibitor has heard it is. And we expect to be receiving reports, for a long time to come, on its success at the box-office.

TURNING aside for a moment from the discussion of individual pictures, we note that the Eastman Theatre, and the idea behind it, continue to win friends for the industry. The most recent example is found in a sermon preached at one of the Rochester churches by Dr. Frank C. Dean, who devoted his pulpit hour to praise of Mr. Eastman and the theatre gift.

"In building this theatre," said the Doctor, "Mr. Eastman has done a daring thing. Art critics and people of refinement generally look with ill-concealed contempt upon the moving picture theatre as tawdry, ugly, sentimental. To go against the common opinion of the people of his own class must have taken not a little courag on his part.

"In a word, this practical man of affairs, has the wit to see what people want and he has the conscience to give them the best of what they want."

THERE can be no doubt whatever that the Eastman Theatre is a big factor in raising standards in the industry, and drawing to the much-harassed motion picture the good-will of influential people. Building a temple like the Eastman cannot fail to have considerable effect wherever pictures are shown—and that is pretty nearly everywhere.

We have no sympathy with people who sneer at the motion picture theatre, merely because they consider it fashionable to do so, or for any other reason. Nevertheless you as an exhibitor wish to draw the greatest possible amount of patronage, and if you are wise you do the things in the conduct of your house which make it more and more appealing to those who might stay away from it otherwise.

You cannot build a temple, but you can emulate the Eastman spirit, at least, and make the theatre a place of real refinement—and beauty, so far as you are able.

THE sway of the costume picture continues in full swing, with a change of mood visible in the announcement of D. W. Griffith's new film, which bears the present title of "One Exciting Night." It will open in Boston October 9, and all the indications are that it will be a sensation. Mr. Griffith, sensing the demand of the public for mystery plays, has put upon the screen what is described as all the mystery anybody wants plus comedy relief that sent the two try-out audiences—at Derby, Conn., and Montclair, N. J.—into peals of laughter.

NO finer thing has ever been done by Norma Talmadge than her work in "The Eternal Flame," which has its locale in France at the time of the Revolution. We do not except "Smilin' Through," excellent as that was. Our box-office reports show that this latest of Norma's vehicles bids fair to make a new record for her.

The costume film will of course get another important inning when Douglas Fairbanks presents his version of "Robin Hood." A great amount of time and money, together with the enthusiasm and ability of the irrepressible Doug, has been expended and the trade is keen with anticipation to see the result.

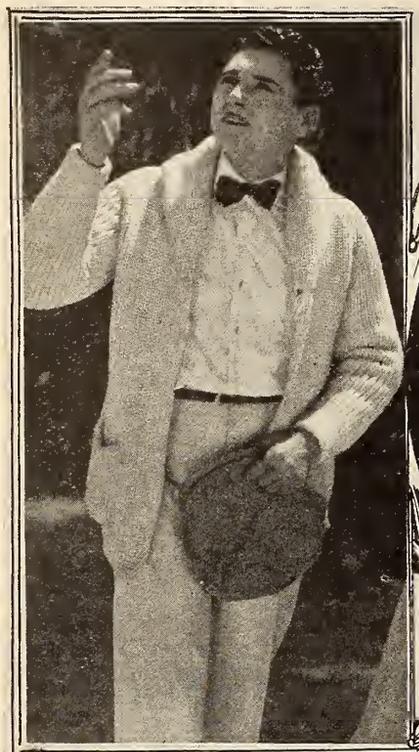
The year's record of important pictures will have another important addition in Mary Pickford's new "Tess of the Storm Country," also due for fairly early showing.

THESE notes of pictures present and to come show the healthy condition of the production end of the business. They give answer to those who still are unable to see that the quality of pictures is steadily advancing. For the exhibitor the news is of the greatest importance, and should be a sufficient guide to him to make his exploitation of an individual sort for each picture as it comes along.

Getting the value out of a picture means giving it individual advertising and exploitation treatment, whether the town is 3,000 or 300,000. The time when sameness in pictures is less than a grave liability is over. So is the time when the exhibitor, having booked a good picture, can hang out a three-sheet and expect the crowd to break down the doors of his theatre.

Quincy Adams Sawyer

Blanche Sweet Returns to the Screen in this Picturization of the Famous Novel. It is a Metro Release.



The News of the Week

Industry Making Rapid Recovery

Declares Elmer Pearson, Pathe General Manager, Returned from Coast Trip

Throughout the course of my recent trip to the Pacific Coast, my sojourn there and the return journey, it was everywhere manifest that the picture industry was making a rapid recovery from what has been the longest and most severe period of depression it has ever experienced.

It was equally apparent that increased receipts at the box office had to maintain themselves for several weeks longer than ever before in order to convince exhibitors that good times were really on the way.

I suppose we cannot blame the exhibitor for that attitude in view of what he has been through during the last year or more; but, of course, a regular good old-fashioned revival of patron interest in motion pictures cannot take place before the exhibitor demonstrates his own confidence in present and future possibilities by giving his public only the best, and getting behind it with his old time fervor in advertising and exploitation.

Likewise, the increased rentals must make themselves felt through the exchanges and back to the producers before that very essential of the industry's future gets fully active again in the production of wonderful pictures in sufficient numbers to sustain complete patron interest.

Production activities in Los Angeles were, of course, greater than at any time during the last two years; but on every hand came the query: "When are we going to start getting real returns on pictures made last year so that we can have real money with which to develop this big plan, or that, which has been mapped out for months?"

Fortunately, however, it is apparent that the market just now affords a few real big pictures that will suffice for the exhibitors' immediate needs, and beyond all doubt the returns on these will act as a further spur to production activities. But surely no exhibitor should hesitate to book all the good stuff available, because there is not any too much of it, and he will need all there is, and more, to sustain patrons' revived but critical interest.

I was afforded an opportunity to see considerable product destined for early release on the Pathe program, and was much gratified to note uniform and splendid improvement in quality which each of our producers has been able to effect.

Our new two-reel comedy program especially interested me, and I prophesy right now that the Hal Roach kid and animal series, known as the "Our Gang" Comedies, are going to eclipse any two-reel comedy product on the market. At every branch office I visited I was congratulated on these comedies by exhibitors who had viewed them. The "Snub" Pollard company was "hitting on all eight," and will make a big record for itself.

The Hal Roach single-reel unit, which makes the Paul Parrott Comedies, showed a most remarkable improvement, and our thousands of customers for that reel are due for a real treat within a very few weeks.

As to Harold Lloyd—you should see "Dr. Jack," his latest comedy creation in five reels. Of course, until then no one will believe my statement that it is greater and funnier than "Grandma's Boy."

Mr. Roach and Mr. Lloyd both placed emphasis on the impossibility of getting all the good stuff they have worked out for the next two or three pictures into anything less than five reels; thus it is more than probable that the next six Lloyd comedies will be of full feature length.

Energetic J. K. McDonald, producer of the Johnny Jones Comedies, was exhibiting his customary activity in adding to his already popular series, of which it is my conviction that each is better than its predecessor.

The Malobee Company making thrilling Westerns with Leo Maloney for the Pathe program had ten subjects finished at the time the first one was released.

The Ruth Roland Company, working on the United Studios Lot, has just finished a 15-episode Patheserial entitled "The Riddle of the Range," which I am convinced will turn out to be in the "Ruth of the Rockies" class. Frank Leon Smith has been working over a year on the next Ruth Roland serial, the working title of which is "Ruth's Million." Production work on this has been begun.

On this trip I visited our branches at Chicago, Omaha, San Francisco, Los Angeles, Portland, Seattle, Spokane and Minneapolis. At each of them both managers and exhibitors with whom I talked were enthusiastic about the future outlook based upon the recovery that has already been noted. In this connection, wherever "Grandma's Boy" was played, or had played, it was breaking house records, and will do more to re-establish theatre attendance than any picture now before the public.

Dinner in Honor of Mrs. Coogan

Sol Lesser this week gave a dinner party at the Hotel Biltmore, N. Y., in honor of Mrs. Jack Coogan, mother of the famous star, who is now in Gotham. Included in the party were Mr. and Mrs. J. D. Williams, Mr. and Mrs. A. L. Gore, Irving M. Lesser, Harry Rathner, and several others in the film world of Gotham.

Vignola Nearing Completion of "Adam and Eva"

Rogert G. Vignola's first production since "When Knighthood Was in Flower," entitled "Adam and Eva," is rapidly nearing completion at the Cosmopolitan studios in New York. This latest Marion Davies starring special, adapted from the Guy Bolton-George Middleton stage success of the same name, is a comedy vehicle of a different type from "When Knighthood Was in Flower" which has placed Mr. Vignola in the forefront of the directorial ranks.

"Adam and Eva" is a story of modern life with settings of the present day. In undertaking to do this production Director Vignola is following out his policy to do a variety of stories rather than stick to one particular type.

Joseph Urban designed the sets for "Adam and Eva," and Phil Carle acted as Mr. Vignola's assistant.

Will Handle Metro Films in the West Indies

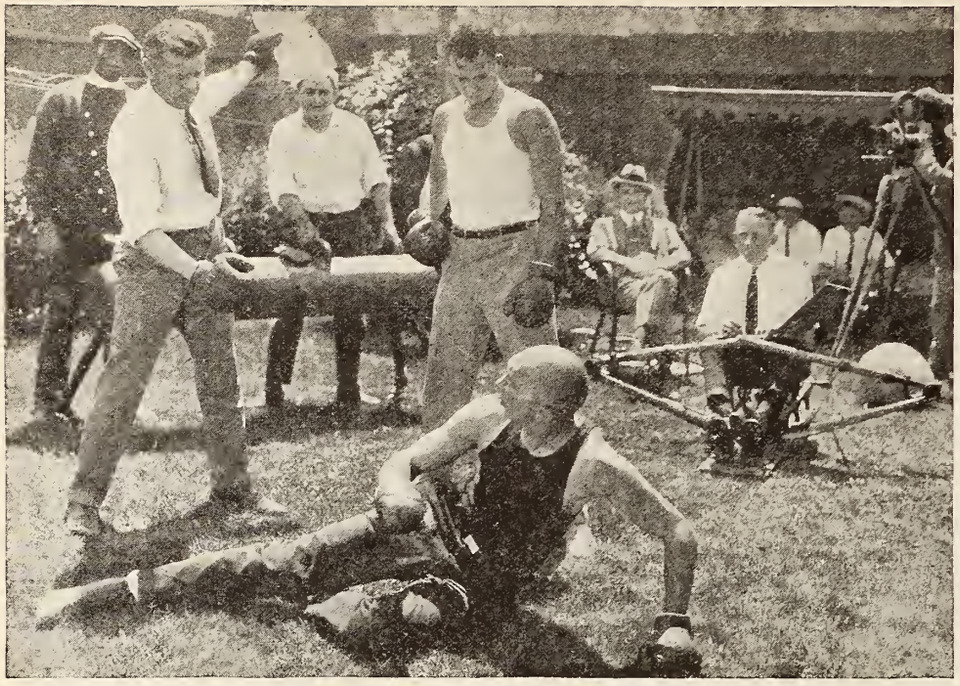
Metro closed this week a contract with Chipman, Ltd., whereby this firm will have distributive rights for Metro releases in Cuba, Porto Rico, San Domingo, Haiti, Trinidad, the Windward Islands and British Guiana for two years.

This is the largest contract ever closed for this Caribbean territory, according to an assertion this week by Harry J. Cohen, foreign manager of Metro, who was actively instrumental in the consummation of negotiations.

"Alice Adams" for Florence Vidor

Just before leaving for the Coast, Arthur S. Kane, president of Associated Exhibitors, announced that Florence Vidor will do "Alice Adams" by Booth Tarkington as the first feature on her new contract with Associated. This novel won the Pulitzer prize for 1921, as the best American novel of the year.

Elmer Pearson, Pathe General Manager, photographed with Hal Roach while on his recent visit to the West Coast.



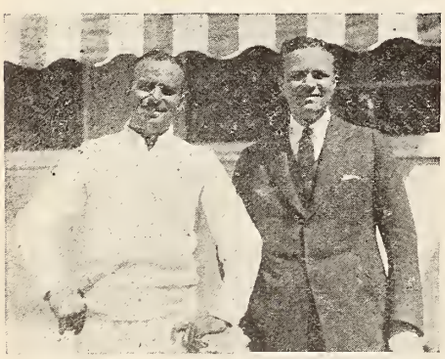
Many players have to be handled with kid gloves. Harry Pollard uses boxing gloves while directing. He is making more of "The Leather Pushers" Series for Universal with Reginald Denny as the star.

Elaborate Premiere for "Robin Hood"

Fairbanks Production Will Be Shown to New York Public in Lavish Style

Because of the tenseness of the railroad strike situation, when Douglas Fairbanks was ready to send to New York the first print of his new photoplay sensation, "Douglas Fairbanks in Robin Hood," he sent it in the personal custody of Harry D. Buckley, whom he had recently appointed as manager of the roadshows for this feature.

Mr. Buckley left for New York via the



Douglas Fairbanks and Harry D. Buckley

California Limited and in the express car of the same train rode the first print of "Douglas Fairbanks in Robin Hood," all ready to be put on view as soon as Mr. Buckley can make the necessary arrangements.

Officials of the Fairbanks company place the actual cost of the picture at close to $2,000,000. It is said that the negative is insured for $500,000, believed to be the largest insurance ever placed on any film. The policy, according to John Fairbanks, brother of the star and producer, is held by Lloyds.

"Douglas Fairbanks in Robin Hood" is to be shown to the New York public in the most elaborate and lavish fashion. The premiere will be in one of the legitimate Broadway houses, negotiations for which were opened by Mr. Buckley immediately on his arrival in New York. Following the New York opening other legitimate theatre showings will be given in the important cities throughout the entire country, all under Mr. Buckley's general supervision, who while acting as Mr. Fairbanks' special representative and manager of roadshows will maintain headquarters in New York with an extensive department under his direction. Before being chosen for this work by Mr. Fairbanks, Mr. Buckley was sales manager for United Artists Corporation in charge of Arizona, Utah and Southern California, with headquarters at Los Angeles.

Mary Pickford and Doug Fairbanks Coming East

Mary Pickford, Douglas Fairbanks and party left Los Angeles Saturday for their annual visit to New York. They are making their cross country tour this year by way of San Francisco, Seattle, through the Canadian Rockies, making a short stopover at Banff (Alberta) Winnipeg and Toronto, and are expected to arrive in New York, Tuesday, October third.

The chief purpose of this visit will be combining the pleasure of the trip with the business of presenting their latest productions. The premiere of "Douglas Fairbanks in Robin Hood" will shortly be given in New York and in this Mr. Fairbanks is vitally interested.

Miss Pickford is bringing along the completed production of "Tess of the Storm Country," the premier showing of which will be announced later.

Rothacker Will Build Laboratory in London in 1923

Watterson R. Rothacker returned to America with the determination that the Rothacker laboratory banner should be raised on British shores within a year. While abroad he made arrangements for the building of a plant in the vicinity of London. He hopes and expects that the English laboratory will be finished and in operation in the autumn of 1923.

Technical experts of the Chicago and Los Angeles plants are now concentrating on the details of the foreign laboratory plans which provide for some innovations of great promise.

Owing to unsettled European conditions, the head of the Rothacker enterprises has definitely decided to defer the installation of laboratories in Paris and Berlin at least until after the London plant is in full operation, and he may decide to confine Europe activities to the English laboratory exclusively.

Mr. Rothacker made a thorough investigation of motion picture conditions in England, France and Germany with respect not only to laboratories, but also studios, raw stock plants and theatres.

"Conditions in England were signally improved over what I found them in 1920 and 1921," related Mr. Rothacker. "And the English motion picture industry displayed an optimism regarding 1923 that was not at all simulated."

After a short stay in Chicago Mr. Rothacker went to New York for the last week in September. Early in October he will leave to spend three or four weeks on the coast.

Conway Tearle and Claude King Cast For "Bella Donna"

Paramount evidently is leaving nothing undone to make Pola Negri's first American picture, "Bella Donna," which George Fitzmaurice is to start soon at the Lasky studio, a production worthy of the talents and prestige of the Polish star.

Close upon the announcement that Conrad Nagel will have the leading role opposite the star, comes word that Conway Tearle and Claude King have been cast for two of the most important characters in the Robert Hichens story. Mr. Tearle will have the picturesque role of Baroudi, the Arab, with whom Bella Donna becomes so infatuated that she attempts to kill her husband by slow poisoning, while Mr. King will portray the physician-friend who discovers the plot and convinces the husband of his wife's perfidy.

Bruce Johnson Goes Abroad To Open First National Offices

Bruce Johnson, manager of the Foreign Department of Associated First National Pictures, Inc., sailed for Europe last week on the S.S. Berengaria. He will spend three months traveling through England, Scandinavia, Germany, Austria, Belgium, Holland, France, Spain, Italy and Portugal. The purpose of his trip is to go over the foreign business of Associated First National Pictures, Inc., and establish exchanges in those countries where the business of First National warrants it. First National now has exchanges in England, Copenhagen, Paris and Berlin.

Accompanying Mr. Johnson on his foreign trip will be David P. Howells, president of David P. Howells, Inc., and Louis Brock, representing Joseph M. Schenck.

Kane Conferring With Branchmen Enroute To Coast

Arthur S. Kane, President of Associated Exhibitors, who left New York for Los Angeles last Thursday, September 21st, stopped over en route at Chicago, Kansas City and Topeka, for the purpose of meeting the Associated representatives in the two former cities, and of visiting friends at Topeka. From Tuesday, Sept. 26th, until Thursday, the 28th, he was at Santa Fe, New Mexico, thence to go direct to Los Angeles.

Mr. Kane is now conferring with prominent producers and stars and from all appearances the activities of Associated Exhibitors will be greatly enlarged.

Since he assumed the presidency and active leadership of Associated Exhibitors, last March, Mr. Kane has already bought several important production units under the Associated banner and has devoted much time to building up its sales organization. Now that the distributing department is on an efficient basis, it is thought that Mr. Kane has turned his attention toward the acquisition of new and greater product for his company.

First Run Bookings for 7 Hodkinson Films in Minneapolis

Through the efforts of E. E. Reynolds, Branch Sales Manager for the W. W. Hodkinson Corporation in Minneapolis, a contract has been consummated with the Hennepin Theatre, one of the Orpheum chain, whereby this theatre will show the seven Fall releases of the Hodkinson Corporation for first run in Minneapolis.

The following Hodkinson feature attractions will be shown at the Hennepin Theatre in the very near future. They are "No Trespassing," "Slim Shoulders," "Hearts Haven," "Mind Over Motor" and "The Headless Horseman."

Inasmuch as the Hennepin Theatre represents a link in the Orpheum chain it is considered an exceptional recommendation for the Hodkinson product.

Pauline Garon, engaged by Cecil B. DeMille for a prominent role in his next production for Paramount

"Under Two Flags" Opens at Strand

Priscilla Dean Lauded as Cigarette in Tod Browning's Universal Picture

"Under Two Flags," Priscilla Dean's latest Universal-Jewel production, had its New York premiere last Sunday at the Mark Strand Theatre. Crowded houses hailed the Broadway advent of the new film. The picture was adapted from Ouida's classic novel, and was directed by Tod Browning.

Manager Joseph Plunkett of the Strand added an elaborate presentation to the showing, including a colorful prologue. He used twenty-four persons in the prologue cast, as well as two expert dancers and a singer of note.

The presentation was also accompanied by special music, arranged and directed by Carl Edouarde, conductor of the Strand Orchestra.

Universal declares "Under Two Flags" is its greatest fall release, with perhaps the exception of "The Storm," shown in New York late in the summer. The new Dean picture was produced at great expense, including the construction of an entire Algerian city at the Universal studios, and the employment of a large company for many weeks at Oxnard, on the edge of the California desert.

Plunkett's prologue for "Under Two Flags," consisted of an Algerian street scene, filled with natives and French Foreign Legion soldiers, the former in their bizarre robes and turbans, and the latter in their robin's egg blue jackets and flaming breeches. Unusually striking lighting effects lent a realistic touch to the buildings and background.

After a Whirling Dervish dance, accompanied by Algerian music, Wilberta Babbidge, a popular dancer, appeared dressed as "Cigarette," the role taken by Priscilla Dean in the picture.

Miss Babbidge was the actual dancer in the harem scenes in the picture.

Newspaper critics who saw the opening of the new Universal-Jewel picture, gave due credit to its bigness and to Miss Dean's interpretation of the colorful Ouida role.

1st National Handles Booking of "Oliver Twist" Abroad

On the eve of the departure of Bruce Johnson, manager of the Foreign Department of Associated First National, for Europe, a big foreign film transaction was consummated between Associated First National and Sol Lesser for the entire foreign distribution of Jackie Coogan's recently completed super-production "Oliver Twist."

Johnson, who sailed last Friday on the Berengaria for London will spend three months traveling through England and the Continent. The purpose of his trip is to thoroughly cover the foreign affairs of Associated First National and to establish exchanges in those countries where the business of First National warrants it. First National now maintains exchanges in England, France, Sweden and Germany.

Accompanying Mr. Johnson on his foreign trip is David P. Howells, president of David P. Howells, Inc., and Louis Brock, representing Joseph M. Schenck.

Johnson is taking with him negatives of many recently completed First National pictures including "Oliver Twist." The Dickens feature, according to Lesser, is to be distributed throughout the United Kingdom via the First National exchanges and the manner of distribution and exploitation on this production will be the greatest yet attempted 'over there.'

In all probability Lesser will go to England for the premiere showing in London which will be arranged for immediately upon Mr. Johnson's arrival there. That "Oliver Twist" will be opened in a gala manner was assured by Mr. Johnson on his departure from New York last Friday.

Choice of Successor to Brunet Deferred

At the regular meeting of the Board of Directors of Pathe Exchange, Inc., the resignation of Paul Brunet as President was formally accepted and the Board authorized the following statement:

"No action was taken on the election of a new President nor is any such action contemplated for some time to come, and in all probability will be deferred until our annual meeting some time next year.

"The Pathe Executive organization as now composed has been functioning for over a year with splendid efficiency and with entire satisfaction to all concerned. We accordingly see no immediate need of rearrangement or change.

"Furthermore, the resignation of Mr. Brunet will in no way affect the policy of the Company nor its management."

Associated Exhibitors Declare Dividends on Preferred Stock

A four per cent dividend on the preferred stock was voted at the regular meeting of the Board of Directors of Associated Exhibitors on September 21st.

Of this, 2 per cent covers the dividends on the preferred stock for the third quarter of 1922, payable October 1st to preferred stockholders as of record on September 20th, 1922. The remaining 2 per cent being as accrued dividends on the preferred stock for the year 1921 and is payable on October 1st to preferred stockholders of record on June 1st, 1921, or their successors in interest.

Gladys Walton, in her newest Universal picture "The Lavender Bath Lady", goes in for old lace as well as the popular Saturday night staple.

Paramount Eastern Studios Busy

Two New Production Units Arrive from Coast—Four Companies at Work Soon

With the arrival of two new production units from the West Coast, activities at the Paramount Long Island studio are increasing. Within the week four companies will be under way with a fifth to be started very soon.

George Melford's unit will start "Java Head" this week and Alfred Green will begin work on "Back Home and Broke," starring Thomas Meighan, at the same time. A few days later Dorothy Dalton will commence work under the direction of Victor Fleming in a picture that is temporarily titled "Black Fury," and Alice Brady, who has just completed "Anna Ascends," is scheduled to start another picture very soon.

Preliminary preparations are being completed now for the production of Joseph Hergesheimer's story, "Java Head," and by the end of the week the company, headed by Albert Roscoe, Leatrice Joy, Jacqueline Logan and Raymond Hatton will be on its way to Salem, Mass., where all the exterior scenes for the picture will be filmed.

George Ade has completed the writing of "Back Home and Broke," his original story for Thomas Meighan. Lila Lee has been selected as the leading woman but other members of the cast have not yet been chosen. This company also will go on location first but the place has not been selected.

The details of the production of "Black Fury," a story by Edmund Goulding, have not been announced, except that Dorothy Dalton will play the leading role and Victor Fleming will direct.

The name of Miss Brady's new picture will be announced later.

Mae Murray, in Hollywood, Starts New Production

Though motion picture stars are as familiar to Hollywood as a musical comedy's jokes are to the orchestra, it seemed that the entire population turned out to welcome Mae Murray upon her arrival at the movie metropolis.

The Metro star, with Robert S. Leonard, her director, and a technical staff, left New York Sept. 14 on the Twentieth Century Limited.

The reason for her removal of producing activities to the west coast was the requirement of more studio room than any eastern plant provides. The plans for her next photoplay, "Coronation" are upon an even more elaborate scale than any Tiffany production yet attempted, it was learned from M. H. Hoffman, vice-president and general manager of this organization.

The first work upon "Coronation," which like "Fascination" and "Broadway Rose," was written by Edmund Goulding, will begin within a few days, according to the rigorous schedule Mr. Leonard and Miss Murray have mapped out.

Heavy Booking Reported For New Arliss Film

Coincidental with the announcement that the new George Arliss photoplay, "The Man Who Played God," a United Artists release, has been booked for showing at the New York Strand the week of October 1st, comes the statement from Distinctive Productions, Inc., that this new Arliss feature is being booked heavily and snapped up early by exhibitors.

With the engagement for the Mark Strand, New York, went bookings for the Mark Strand, Brooklyn, and the Mark Strand houses in Albany and Syracuse. Bookings also include the Keith-Proctor-Moss circuit in Greater New York; the new Eastman, Rochester; Shea's Hippodrome, Toronto; Broadway Strand, Detroit; Reade's Hippodrome, Cleveland; the United States, Paterson; Proctor's at Troy, Schenectady, Yonkers, and Elizabeth; the Republic and Park theatres, Brooklyn, Criterion, Macon, Ga.; the Orient, Aldine, Lafayette and Lehigh Palace, Philadelphia; the Rialto and Colonial, Germantown, Pa.; Virginia-Colonial, Atlantic City; Grand, Lancaster; Regent, Geneva; Grand and Princess, Camden, and the Capitol, Toronto.

Ingram Prophesies That Miami Will Rival Hollywood

Miami is likely to become a movie centre rivaling Hollywood, believes Rex Ingram, director of "The Prisoner of Zenda" and "The Four Horsemen of the Apocalypse." Mr. Ingram is in Florida now, producing the outdoor scenes of a forthcoming Metro picture. "The Passion Vine."

At a luncheon given in his honor by Mayor Charles Leffler, of Miami, and the leading business men of the city, Mr. Ingram said:

"I see no reason whatever why Miami should not in time become a producing center for motion pictures that will rival Los Angeles. I am tremendously encouraged at what I have seen here. Florida is a state abounding in color and beauty and an exotic vegetation to be found, so far as I know, in no other part of the United States. It offers large facilities for sea pictures, it is within quick striking distance of Times Square, New York, the heart of the industry.

Ray Smallwood Finishes Desert Film for Pyramid

Ray C. Smallwood, who directed "My Old Kentucky Home" and "The Queen of the Moulin Rouge" for Pyramid Pictures, Inc., has just completed his third Pyramid picture, "When the Desert Calls," with an all-star cast headed by Violet Heming, Robert Fraser and Sheldon Lewis.

The closing "shots" were taken last week on a location in Long Island, where Art Director Ben Carre and his technical staff had built a barracks for British troops after the manner of an African military camp. Here Director Smallwood worked with Robert Fraser and J. Barney Sherry, and fifteen hundred extras, crowding a mass of camera work into the limitations of one working day.

All signs point to "When the Desert Calls" being one of the outstanding "desert pictures," according to an official of Pyramid Pictures, Inc. The story was done in scenario form by Peter Milne.

This production will be a fall release by the American Releasing Corporation.

Japan's Biggest Theatre Shows Paramount Films

Advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, tell of the opening of the new Paramount season in Tokyo on August 23rd, to record-breaking crowds at the Imperial Theatre in Tokyo. The first pictures screened through the releasing program of the new Paramount organization were "The Sheik," "Fool's Paradise," and "A Trip to Paramount Town."

This is the first time in two years that the Imperial, Japan's largest and best legitimate theatre, has shown pictures, according to Tom D. Cochrane, Paramount's manager in Japan.

"When Danger Smiles" Is New Duncan Western

William Duncan has completed shooting on "When Danger Smiles," and is cutting and titling. The negative is expected East very soon, to be prepared for early release.

The scenic background is provided by Southern California mountains and deserts. The story concerns a young packing house executive from an eastern city, who determines to study the cattle business from the ground up. Edith Johnson appears opposite Duncan.

William Duncan

New 500-Seat Theatre For New Canaan, Conn.

A handsome five hundred seat theatre will be erected in New Canaan, Conn., by the New Canaan Theatre Corporation next door to the present site on the lot which has been purchased for the purpose.

The residents of New Canaan are declared to be eager for the new theatre and its success seems to be assured. The present theatre, the Colonial, is owned and operated by Mr Schumann, who will also have charge of the new house, which will have a stage for vaudeville.

Moreno Signed To Play Opposite Gloria Swanson

Antonio Moreno has signed with Paramount. This announcement was made during the past week in Hollywood where "Tony" already has started work as leading man with Gloria Swanson in Sam Wood's new production, "My American Wife," which Monte M. Katterjohn has adapted from an original screen story by Hector Turnbull.

Antonio Moreno

The new Paramount picture in which Moreno will play opposite Miss Swanson is described as intensely romantic, the locale being Argentina, a land hitherto virtually untouched as the scene of screen drama. Moreno's role is that of a handsome young aristocrat and politician.

Nearly all the characters in the picture are Argentinian and will be played by Joseph Swickard, Eric Mayne, Eugene Corey, Eileen Pringle, F. R. Butler, Jacques d'Auray, Loyal Underwood, Walter Long, Nadeen Paul and others.

Bill Brandt Praises "Knighthood"

Prominent New York Exhibitor Declares Industry Owes Hearst Vote of Thanks

"The entire motion picture industry owes a vote of thanks to William Randolph Hearst for giving such a wonderful picture as 'When Knighthood Was in Flower', now at the Criterion Theatre, to the public at this particular time," declared William Brandt, founder and president emeritus of the Theatre Owners' Chamber of Commerce just before the weekly meeting of that organization at the Hotel Astor.

"The motion picture business is just coming out of a depression, which was probably the worst in the history of the industry," continued Mr. Brandt. "Not only were general economic conditions bad, but for various reasons the public was being weaned away from the picture theatre. To tell the truth, we have been getting a lot of terrible pictures, and I do not blame the public for getting tired of them.

"The industry needed something to buoy it up—some big outstanding thing that would restore confidence and make everyone in the industry realize, that the motion picture industry was all that has been claimed for it.

"Right at this crucial moment comes Mr. Hearst with a great picture, 'When Knighthood Was in Flower',—one of the few really wonderful pictures, and Mr. Hearst not only backed his judgment in the production to the extent of a million and a half dollars, but he has put the picture over with the greatest campaign of publicity and exploitation in the history of the industry. Mr. Hearst knew that he had the goods, and he backed his judgment with his dollars.

"Incidentally, this is the first time in all my experience as an exhibitor, that I have ever come out publicly and 'boosted' a picture,—and this is not because 'When Knighthood Was in Flower' needs any 'boosting' but because we exhibitors should be grateful for the boom it is bound to give our business."

Pathe Declares Dividend on Preferred Stock

Pathe Exchange, Inc., by its secretary, Lewis Innerarity, announces that a dividend at the rate of 8 per cent per annum on the preferred stock of the company has been declared payable on September 30, 1922, to stockholders of record at the close of business on September 20, 1922.

The statement explains that these are the dividends accumulated since the dates of issue to and including the 8th day of September, 1922.

Hope Hampton Gets Ovation at Detroit Theatre

Hope Hampton paid a visit to Detroit last week during the showing of her newest picture "The Light in the Dark." Her personal appearance at the Capitol Theatre, Detroit's leading pictureplay house, was arranged by John H. Kunsky.

Heralded in advance by the press she was greeted at the station by a large throng of admirers. During the entire week, at each performance, the Capitol Theatre was crowded to capacity.

At the second showing, "The Light in the Dark" repeated its first reception at the opening of the Strand Theatre, Niagara Falls. Critics of the Detroit papers agreed that it was even greater than anything Miss Hampton had ever done before.

Miss Hampton made a delightful picture upon the stage. The excellence of her taste in dress and her winning personality captivated each audience. Accompanied by her pianist she sang several popular airs in a well cultivated voice which won thousands of new admirers for her. During Miss Hampton's stay in Detroit she was entertained by the leading organizations and clubs and made several addresses.

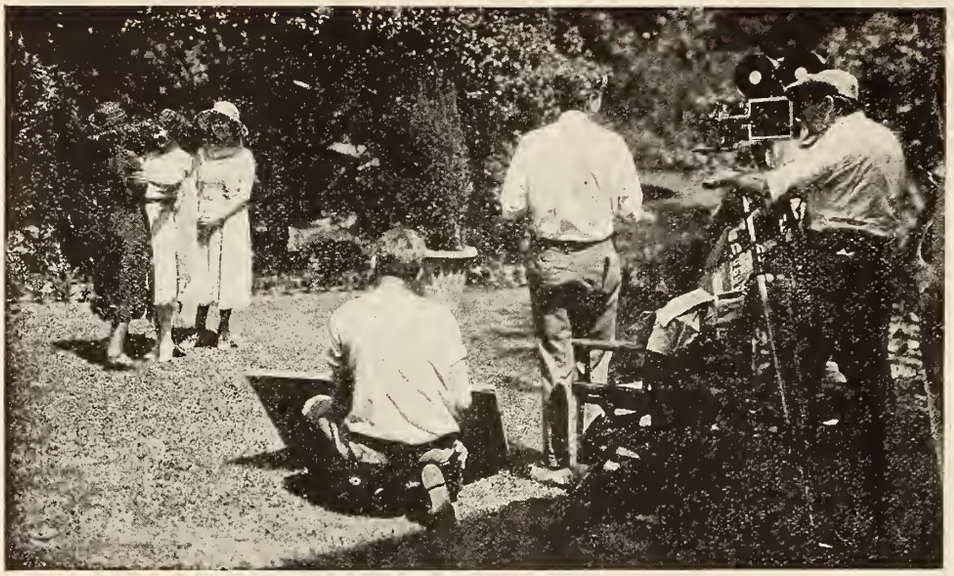
Madge Kennedy's Newest Production Ready for Showing

The first Kenma production of Madge Kennedy, stage and screen star, has now been completed, after several weeks work by Rufus Steele, the author; Henry Kolker, the director, and several members of the production staff. Miss Kennedy herself sat in at several of the conferences and private screenings, although during the same period she had been rehearsing for a new John Golden stage production.

Work on this production has been going ahead steadily for months as it is the first screen vehicle of this star who has been appearing on the stage for more than two years.

The cast of "The Purple Highway" includes Vincent Coleman, Dore Davidson, Monte Blue, and Pedro De Cordoba. The picture will have a Broadway showing shortly.

The wedding scene from Marshall Neilan's production, "The Stranger's Banquet," to be released by Goldwyn



John M. Stahl directing Cleo Madison, Edith Roberts and Helen Lynch in a scene for his new Louis B. Mayer-First National attraction, "The Dangerous Age."

Ingram to Screen "Scaramouche"

Metro Announces Purchase of Screen Rights to Famous Novel

Metro announced this week the purchase of the screen rights to the novel, "Scaramouche," by Rafael Sabatini, to be produced as a motion picture by Rex Ingram, director of "The Four Horsemen of the Apocalypse" and "The Prisoner of Zenda."

The young director to whom has been allotted the task of screening this vividly dramatic story is at present in Miami, Florida, where he and a company of players arrived a few weeks ago to begin the production of a new photoplay "The Passion Vine," based on the short story by John Russell. Whether "Scaramouche" will follow immediately after "The Passion Vine" or whether the filming of Victor Hugo's novel, "Toilers of the Sea" will next engage the director's attention, has not yet been decided.

A stage version of the story has already been completed by its author, and it is scheduled for production on the New York stage in the fall. Charles L. Wagner will produce the spoken play, with Sidney Blackmer in the title role. It is expected that the stage presentation will take place at about the same time as the photoplay is released.

The story of "Scaramouche" lends itself unusually well to motion picture purposes. It is rapidly-moving, rich in color and incident, abounding in unusual plot complications set against impressive backgrounds.

F. B. O. Chief Returns From Coast

P. A. Powers Leaves Production Center Humming With Activity and All Set For More

P. A. Powers, managing director of the Film Booking Offices of America, returned this week to the F.B.O. Home Office in New York after several months spent in supervising the production activities of F.B.O. units at the R-C Studios in Los Angeles.

Mr. Powers left three producing organizations hard at work at the Coast Studio. Harry Carey, having completed his second F.B.O. release "Good Men and True" is now well under way with "The One Man," adapted from the story "When a Woman Wills."

Johnnie Walker has half completed his second starring picture "Captain Fly-By-Night" the story of which is by Johnston McCulley, author of "The Mark of Zorro," and is laid in California during the period of Spanish rule in 1824. Under the direction of Chester Bennett, Jane Novak is completing her third F.B.O. release, "Thelma."

Ethel Clayton, having finished "If I Were Queen," under the direction of Wesley Ruggles, is soon to start on her second production for F.B.O. release. Mr. Powers also announced that he conducted a careful search while on the Coast for suitable players to enact the leading roles in "Fighting Blood" picture, which will be adapted on the screen from H. C. Witwer's series of stories now running in Collier's magazine.

Mr. Powers added one independent production to the list of coming F.B.O. releases while on the Coast, "The Bishop of the Ozarks," a Finis Fox production made by the Cosmopolitan Film Company.

"Skin Deep" Shown at Legion Conventions

"Skin Deep," first of the eight Thomas H. Ince special productions which will be distributed by Associated First National Pictures, Inc. has been shown by special preview before State Conventions of the American Legion in all parts of the country.

Plans for Legion co-operation on an elaborate scale are under way now in connection with the pictures showing at the Chicago Theatre, Chicago, and the State Theatre, Cleveland.

The release date of "Skin Deep" was set to coincide with the various State Conventions of the Legion, most of which occur in September, in preparation for the National Convention of the organization in New Orleans in October.

Publishes Book on Use of Soft Focus in Films

"The Uses and Abuses of Soft Focus Lens," is the title of a book for distribution among students of motion picture photography recently completed by Hal Mohr, cinematographer for the Arthur Trimble Productions, featuring Arthur Trimble, five year old screen star. According to west coast camera experts who have read the proofs of Mr. Mohr's book and who also saw the preview of the first two of the series of twelve pictures which he is filming under the direction of Frederick G. Becker at the Hollywood Studios, Inc., Cinematographer Mohr has demonstrated that soft focus photography is practical in short subjects as well as in feature length productions.

Hal Mohr, Cameraman for Arthur Trimble Productions

In one chapter of his booklet, which will be published by the Cinemacraft Publishing Co., Mr. Mohr states:

"The time has come when the dividing line between comedy cameramen and feature cameramen must be wiped out. That the theatre-going public wants beauty and art in its short subjects, too, has been demonstrated time and time again. 'Black and white' photography will be a thing of the past, with the exception, possibly, of news events and industrial films, which demand high visibility and contrast."

Mr. Mohr, who served with the A. E. F. in the trenches and in the photographic section of the Signal Corps, devotes several chapters on the field and laboratory methods of French and German experts. He will be remembered as "shooting" the George Kern feature "The Unfoldment," as well as many other features in which soft focus photography predominated.

"Grandma's Boy" Wins Holdover Showings Everywhere

Associated Exhibitors have issued a lengthy statement on Harold Lloyd in "Grandma's Boy," which bears out the evidence that Lloyd's first five reel attraction must be listed among the most successful feature comedies ever made.

A summary of their article discloses that during the week ending Sept. 23rd, "Grandma's Boy" achieved several records, perhaps the most remarkable being that of the Symphony of Los Angeles, where the attraction played its nineteenth week, with no word from the house as to a closing date.

It played its third week at Jake Lourie's Park Theatre of Boston, its second week at Charles Olsen's Apollo Theatre of Indianapolis; second week at Jensen & Von Herberg's Liberty Theatre of Seattle, second week at the Main Theatre, Uniontown, Pa., second week at the Wilmer and Vincent Colonial Theatre, Allentown, Pa., as well as starting its first week day and date in St. Louis at Skouras Bros., three houses, the New Grand Central, the West End, Lyric and the Capitol.

It also opened its first week at A. H. Blank's Des Moines Theatre, Des Moines, Ia. and Nate Robbins' Avon Theatre of Utica, N. Y.

The complete list which includes some fifty prominent theatres in various sections of the country.

Three American Releases Playing in Los Angeles

Three of Los Angeles' important theatres, are playing American Releasing Corporation's attractions at the same time.

George Beban's "The Sign of the Rose" is at Miller's California Theatre in conjunction with the added attraction of George Beban and his company who appear in person, acting the flower shop episode.

At the Mission Theatre the third week of Pyramid's "The Queen of The Moulin Rouge" finds Manager Harry David jubilant, while the first showing in Los Angeles of Pyramid's "My Old Kentucky Home" is crowding the Alhambra.

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First National Obtains "Oliver Twist"

Lesser Agrees to Deal with Organization After Road Show Plan Was Practically Completed

Rumors along Broadway to the effect Sol Lesser would make a contract with Associated First National, for the distribution of Jackie Coogan's super-production of "Oliver Twist" were verified this week with the announcement that the road-show plan which was practically settled upon was discarded and that the First National organization had closed with Lesser for the big Coogan attraction.

Lesser arrived in New York ten days ago with the film and his mind fully made up to road-show "Oliver Twist" in one of the biggest manners ever attempted with a motion picture production. Arrangements were speeded along with this purpose in view.

The signing of a contract between First National and Lesser for the Coogan product marks the closing of one of the biggest deals in many months. It is understood that all engagements will be played on the basis of a guarantee and percentage and that Jackie Coogan Productions eastern offices in charge of Irving M. Lesser will have the approval of all contracts.

According to Sol Lesser, the exhibitor seeking a booking for "Oliver Twist" must first have played the other Coogan pictures, "Peck's Bad Boy," "My Boy," and "Trouble" and in this manner, with these products exhibited in his theatre, Jackie Coogan's popularity will be of such strength that the theatre owner will obtain the very best results from the "Oliver Twist" showing.

Lesser further states that the rental value of "Oliver Twist" is not based on any national quota but that a specially prepared schedule will be sent all exchange managers from which to be guided in their respective territories.

"The fact that a deal has been closed by Associated First National for Jackie Coogan picture marks a great scoop for the American exhibitor," said Lesser. "Now that the road show policy which I had definitely intended to pursue has been laid aside, the exhibitor will of course benefit in his rental value as the cost of distribution under a giant organization such as First National is quite cheaper than road showing an attraction.

"It is my sincere belief that Jackie Coogan's 'Oliver Twist' will make $3,000,000 in America alone," continued Lesser "and at this time I feel it my duty to pay a tribute to the men with whom I am associated in the motion pictures. These men, Adolph Ramish, A. L. and M. Gore have helped make the production of pictures such as 'Oliver Twist' a possibility. Their thoughts are not to save money but to spend sufficient at all times to derive the best possible product in the best possible manner."

It is understood that "Oliver Twist" will have a general release date late in October and that there is a strong possibility of a Broadway run of the production. Many exhibitors in the large cities have already expressed a desire to book and play the picture at early dates.

New Griffith Film a Mystery Story

Pre-Showing Given in Connecticut Town —Present Title, "One Exciting Night"

When the residents in the vicinity of the Sterling Theatre, Derby, Conn., sent the town marshal to stop the laughter and applause in that house the evening of September 15, the first public recognition was given to D. W. Griffith's latest photoplay, "One Exciting Night."

As yet this title has not been definitely accepted, however. The picture first was called "The Haunted Grange," but it was found that this is the copyrighted title of a book published a long time ago. The lithograph paper, however, is being made under the title "One Exciting Night."

This picture, on which Mr. Griffith has been working since he completed "Orphans of the Storm" is made for United Artists release. Its try-out length was in thirteen reels, but Mr. Griffith always starts his pictures far beyond the length at which they close for standard release, preferring to cut his work before an audience, listening to mass reaction for guidance.

The actual filming of "One Exciting Night" took about three months. The story is by Irene Sinclair, and the action is laid in a country home in Baltimore. The main action takes place in one afternoon and evening, with the principal scenes all laid in one house. The settings are modern in every sense. The players appear in the latest of present day fashions. For this picture Mr. Griffith has stepped entirely away from costumes, mob scenes and vast sets.

In this departure from the present day trend toward the costume picture Mr. Griffith has taken the mystery story as the material for popular entertainment. The new picture is said to be very fast in action. The public is familiar with what Mr. Griffith can do in the way of suspense in his pictures; and the mystery play furnishes unusual opportunity for this feature of his production.

Practically every scene in "One Exciting Night" was taken on the Griffith lot at Mamaroneck, N. Y.

For his cast Mr. Griffith drew largely from the legitimate stage, every player in the picture having had experience before the footlights. For the leading man he selected Henry Hull, actor and dramatist, who is presently successful in "The Cat and the Canary." Carol Dempster, of the Griffith players, is the heroine. C. H. Croker-King, famous English character actor, plays the part of the doctor.

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ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Organize to Distribute and Build

Progress Pictures of Maryland Will Operate Exchange and Finance and Construct Theatres in Its Territory

This week there was announced the formation of a company to be known as Progress Pictures, Inc., of Baltimore, the purpose of which will be to distribute independent productions in Maryland, District of Columbia and Virginia. Progress Pictures will also finance and build motion picture theatres in the territory named and act in an advisory capacity where such services are required.

The personnel of the organization consists of Raymond Roberts, J. M. Langrall J. O. Langrall, Oscar Neufeld, Tony Luchese and Clarence Bowie. Messrs. Roberts and Langrall are well known to the Baltimore business world, being owners of ten big fruit packing plants in the Baltimore district.

Mr. Neufeld and Mr. Luchese are prominent in the film industry in Philadelphia, where they conduct the DeLuxe Film Company, while Mr. Bowie, member of the legal firm of Soper, Bowie and Clark, represents many of the large financial interests in Baltimore.

The company already has purchased the following pictures for distribution in Maryland, District of Columbia and Virginia:

Twelve Eddie Lyons Special Comedies, 4 Neva Gerber Productions, 4 Peter B. Kyne Pictures, 3 James Oliver Curwood Productions, 2 Grace Davison Pictures, "The Innocent Cheat," "Western Justice," "The Lone Horseman," "Chain Lightning," and "The Deceiver."

The company also will distribute the new Arrow Special "Night Life in Hollywood" and will add to this list from time to time as new productions which are suited to its standards become available.

Arrow Film Corporation, which has supplied the new company one hundred per cent with product intensely enthusiastic over the potential possibilities of such an organization as Progress Pictures.

"Notoriety" Is Set for Eight Reels in Its Exhibition Form

Director Will Nigh's first production for L. Lawrence Weber and Bobby North, "Notoriety," has been cut down to its final form and will be eight reels long. It has taken five weeks to eliminate excess footage from the 100,000 feet that originally were shot. The feature has been screened for the executives of L. Lawrence Weber and Bobby North and is said to be a model of smoothness and dramatic interest.

The sets are lavish in the society scenes and are picturesque and characteristic in the tenement section of the story.

Buys Warner Product for South American Nations

Gus S. Schlesinger, general manager of the Warner Brothers' foreign department, successfully negotiated a big deal last week with Juan Kunzler, Sociedad General Cinematografica, Buenos Aires, for the entire series of Warner pictures.

Mr. Kunzler purchased the exclusive rights for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. The pictures secured include "Rags to Riches," "Little Heroes of the Street," "The Beautiful and Damned," "Brass" "Main Street," "A Dangerous Adventure," and "Little Church Around the Corner."

Producers Security Plans Big Campaign for "In the Night"

The Producers Security Corporation's exploitation staff announced this week that the campaign and publicity book is off the press for the new mystery drama "In The Night" and that the big exploitation campaign for the picture is well on its way. This production is being offered as part of a powerful program Producers Security has pledged to state righters.

Picture fans who are familiar with the book will look forward to the release date, in that the production deals with a most timely subject, "the rights and privileges" of husband and wife. A great mystery drama has been built around this theme and exhibitors are promised a real feature entertainment.

Many exploitation innovations are promised that should make the picture a success.

Second National Is Now on its Second Now on Its Second

With five pictures booking, two of them released in the past thirty days in pursuance of the plan to provide exhibitors with at least two new pictures each month in the current season, Second National Pictures Corporation this week enters upon the second year of its career as an institution devoted exclusively to the distribution of independent productions.

Through the summer months the three pictures released early in the year, according to officers of the corporation, were booked more extensively than had been expected under the conditions which prevailed, and their popularity resulted in their being booked by the theatres of the Loew circuit in Greater New York, where current releases also will be shown. be shown.

The new releases are "Broken Shadows," a romance of modern Ireland based on the popular novel "Nance," by Charles Garvice, featuring Isobel Elsom, and "One Moment's Temptation," a romantic story of Maryland, with scenes laid on a famously beautiful canal, with Marjorie Villis, James Knight and Bernard Dudley.

Seven additional pictures are promised for release in the course of the next few months.

William Steiner to Maintain Three Studios for Neal Hart

William Steiner will maintain the Neal Hart unit in Hollywood for several productions. The Hart company recently made a trip to the north to secure shots for "South of Northern Lights."

Mr. Steiner will make a flying trip to the coast next month, and is looking for good western and semi-western stories for his unit. Arrangements are under way for a studio in Hollywood, which will give the Steiner Productions three plants—one at Cliffside, N. J., another at Hot Wells, Texas, and the one at Hollywood.

Di Lorenzo Makes Sales

Di Lorenzo, Inc., announced this week the following sales on the series of six "Big Boy" Williams pictures produced by the Frederick Herbst Productions: To Segal of Royal Pictures, Inc., Philadelphia, Eastern Pennsylvania and Southern New Jersey; to Harry Segal of Pioneer Film Corporation of New England, Boston, the New England States; and to Herbert and Mce Kerman, 130 West Forty-sixth street, Greater New York and Northern New Jersey.

Warners Float Is on Its Western Way

Equipped With What Is Described as a Silvery-Toned Calliope It Starts from New York City Hall for Coast

The huge float advertising the forthcoming series of Warner Brothers pictures left this week for Los Angeles. Frank A. Cassidy, a circus and film publicity man, who has a coast to coast acquaintance in newspaper offices, is accompanying the float with Howard Messmore as assistant.

The float has been equipped with a silvery-toned calliope which will play, "There's a Main Street in Every Town, But There's Only One Broadway," a song written by Eddie Bonns and Lou Marangella, adapted to the Warner version of the Sinclair Lewis novel, "Main Street."

Cassidy left the front steps of the New York City Hall on Sept. 26 with a letter from Mayor Hylan indorsing the project. He also carries a letter from Will H. Hays commending the Warner Brothers for their efforts to maintain a high standard of production.

No effort has been made to follow any fixed schedule for the float, and it is expected that at least three months will be spent on the road. Throughout the trip Cassidy will call on various city officials and also the officials of the Chamber of Commerce, Rotary, and other clubs to impress upon them the fact that motion pictures are being produced on a bigger, better and higher standard than heretofore attempted by producers.

In addition to visiting the clubs Cassidy will put over a number of publicity stunts. It is conservatively estimated that millions of persons will see the float display of the Warner Pictures.

The seven books are emblazoned in striking colors on both sides of the float.

The first stop to be made by the float will be Philadelphia, and after a short stay it will proceed to Washington, D. C., and other principal cities en route to the Warner west coast studios.

Reviews of Independent Films

"Rags to Riches" Rare Entertainment

It's a Wholesome Story, a Story for the Whole Blessed Family, Filled with Laughs and Many Alternating Chokes

"Rags to Riches." Distributed by Warner Brothers. A Harry Rapf production. Wallace Worsley, director. William Nigh and W. De Leon, authors. Length not stated, but running time at the Capitol Tuesday night about 72 minutes.

Now that that is out of our system and hoping it's into yours let's go to it. As we entered the Capitol tonight we met Sam Rothafel in the lobby. In reply to an inquiry as to how his feature was going, the chief of "presentations" remarked that it was "a peach of an audience picture."

Mr. Rothafel was right. It is. And it is a picture that right from the beginning is always under the skin, sometimes considerably further than at others. We are not speaking now of fiercely unconcerned critics, of hard shelled film guys or blase theatre owners, but of the everyday soft-boiled man in the street, the individual who never allows his hide to get too tough.

"Rags to Riches" is a wholesome and a family story, filled with chuckles and also containing a goodly number of alternating chokes; no sob stuff, mind. You may forget your handkerchief unless you have a cold. There are some stern moments, too. If the Warner Brothers have in their stables any more horses of this color they may trot them out any time they like.

Forgeting the trifling inexactness of the title, the tale is of the son of rich parents who is bored by his surroundings, is fired by tales of Diamond Dick and elopes with a band of burglars. With one of the crew he leaves the three others and with his new-found pal goes to work on a farm while his parents hunt high and low for him.

Wesley Barry has an ideal medium—a specially ordered story that fits to a T. He is every minute the blithe everyday lad that mollycoddling cannot spoil nor hard work harm. Without "acting" he shows us the boy we know—and love.

There's a deal of credit coming to Wallace Worsley and to all those who contributed to the making of the picture as we see it on the screen—to those before the camera and to those behind it. It may be true the portrayal of the small town community is unkind—we believe it is—but that harshness is atoned for in large measure by the finely drawn characterization of the sheriff and his wife, and splendidly interpreted by the way, by Russell Simpson and Minna D. Redman.

Then there are Richard Tucker and Eulalie Jensen, Mr. and Mrs. Blakewell-Clarke, the well-to-do but self-centered parents of the son whose rearing they leave largely to servants and who are brought to a better understanding of their parental responsibilities and of each other through the absence of the boy.

And Niles Welch, the federal operative disguised as a member of the gang who befriends the boy; and Ruth Renick, who portrays the orphan condemned by the village on account of what her mother was wrongly supposed to be. All of these players enter keenly and with intelligence into the spirit of the story.

Perhaps you have gathered what we have tried to convey about this picture. It held and entertained—deeply—five thousand persons in New York's Capitol this night. It will do the same thing and probably more so for the most humble of Uncle Sam's children in the most primitive makeshift for a theatre in the most out-of-the-way corner of the country.

There's a lot more to be said about this picture, but we'll pass that pleasure on to you.

G. B.

"Better Man Wins" with Pete Morrison Is a Good Western

At the Stanley Theatre, September 26, we saw a good Western picture, "The Better Man Wins," starring Pete Morrison. It is a product of the Sanford Studios. Marcel Perez is the author of the story and the director of the production. It is not an unusual story, but it is well treated and carefully handled, and we are not omitting a reference to the photography and the selection of backgrounds.

There are some stout moments in the course of the working out of the story. There is an automobile smash that is cleverly engineered. There is an elaborately staged cabaret scene. There are some stiff hand-to-hand combats. There is a melodramatic scene in the city apartment when the man from the West decides he has had enough of the tinsel and the dress suit and decides to go back home and make the best peace he can with the girl he loves. And there's another honest-to-goodness set-to in the cabaret when Bill Morrison runs amuck following his discovery of Nell, cleans out if he doesn't clean up the place and starts back with the girl.

Dorothy Woods makes a charming Nell, the girl of the ranch who after her father's death and the disappearance of her lover goes to the city to earn a living. Gene Crosby portrays the adventuress who falls in love with the man of the ranch and for a while holds him. As we said it is a good western, and well worth the examination of those seeking this type of production. We may add right here we like Pete Morrison's way of handling himself and his characterization.

G. B.

Lyons "All is Fair" Is a Speedy Comedy and Well Made, Too

There's an abundance of action and amusement, too, in Eddie Lyons' two-reel comedy "All Is Fair," which Arrow is distributing. It was directed by Mr. Lyons and Eugene De Rue from a scenario of Vincent Bryan. The story is a polite farce, of the parlor type. The characters are well-to-do persons, and the garb and settings are in keeping.

The interest is quickly established. At a wedding ceremony in which Mr. Lyons and Lillian Hackett are the "high contracting parties" the attending young men aided and abetted by the young women present plan to kidnap the bridegroom and by main force separate him from his bride for the period of twenty-four hours. The bridegroom overhears the discussion of the plans, and, forewarned, is forearmed. With the aid of mother-in-law the kidnappers are outwitted and the pair escape from the house.

In another part of town the Tappa Kegga Nails fraternity is putting its candidates over the jumps. One of these escapes. The fleeing bridegroom, similarly garbed, is by mistake captured and duly and frightfully initiated, while the bride in her new home encounters a burglar. Plenty doing? You may be sure of. it The initiation alone, with its black-garbed figures, its mystery doors and its trick stairs, supplies enough funmaking possibilities to fit out an ordinary comedy. The picture should be popular.

G. B.

Producers Security Offers Independents a Barthelmess Film

Independent Distributors are highly elated over the announcement that Producers Security Corporation will place the Richard Barthelmess feature "Just a Song at Twilight" on the independent market. This is considered a victory for state righters who are strengthening their position by acquiring real features for the field.

Richard Barthelmess is one of the biggest drawing cards in films and "Just a Song at Twilight" is said to be a vehicle that is perfectly suited for his youthful talents.

In addition to Barthelmess the production boasts of two more stars who are known the world over, Evelyn Greeley, star of a hundred features, is ideally cast opposite him, and Pedro de Cordoba plays an important role. Miss Greeley just completed a starring role in "Bulldog Drummond" in England, where she was sent at the personal request of the author.

Wesley Ruggles to Become an Independent Producer

Wesley Ruggles, who has just completed production on Robertson-Cole's special "If I Were Queen," starring Ethel Clayton, is soon to enter the ranks of independent producers. Mr. Ruggles has secured the screen rights to Owen Davis' success "Blow Your Own Horn." Charlie Ruggles, a brother of the producer, who has been under the management of A. H. Woods for the past three years and who scored in "The Demi-Virgin" and "Ladies' Night," will make his screen debut in this picture. Production will start when Ethel Clayton's second R. C. picture has been completed.

Mexico Gets "Rich Men's Wives"

German Camus & Co. of Mexico City has arranged to distribute "Rich Men's Wives" in Mexico by virtue of a deal made by its local representative, Felipe Mier, with the Al Lichtman Corporation, distributors of the picture.

This is the third deal for the picture consummated in rapid-fire order. The last was with Millard Johnson of Australasian Films, Ltd., for Australia and New Zealand and the other with David Tebbitt of the W. and F. Film Service. Ltd. for Great Britain.

Eastern's Title Unchanged

It having been reported that the title of the Eastern Film Corporation's five-part Chinese mystery drama "The House of Darkened Windows" was to be changed on account of prior use of the title, an official of the company states that no change will be made.

So far as can be ascertained at Washington the title has never before been used for either a motion picture or a stage production.

Strong Cast Chosen for "Jacqueline"

Dell Henderson, Who Will Direct the Arrow-Curwood Film, Selects Among Others, Cody, Courtot, Sherry and Shannon

Dell Henderson, who has begun work on "Jacqueline" (working title), a James Oliver Curwood story to be released by Arrow as one of its fall specials, has assembled a really unusual cast.

Heading the aggregation is Lew Cody of "The Valley of Silent Men," "The Sign on the Door," in which he appeared opposite Norma Talmadge; "Don't Change Your Husband," "The Beloved Cheater," "Occasionally Yours" and "The Butterfly Man."

The ingenue lead is Marguerite Courtot, well known for her work in many of the better serials and in such pictures as "The Unbeliever," "The Perfect Lover" and "Teeth of the Tiger."

Paul Panzer, one of the real veterans of the screen, has also been engaged by Director Henderson for an important role. Sheldon Lewis is another whose presence in a cast is a guarantee of excellence. Kate Bruce is another important member of this unusual aggregation.

J. Barney Sherry, who appeared in the last Dell Henderson-Curwood picture "The Broken Silence," has again been selected by Mr. Henderson for one of the leading roles in "Jacqueline." Mr. Sherry has been a featured player for years, appearing in practically all of Marshall Neilan's biggest pictures, among which may be mentioned "Dinty," "Go and Get It" and "The River's End." Some of Mr. Sherry's other pictures were "The Forged Bride," "Occasionally Yours," "Man, Woman, Marriage" and "Sure-Fire Flint."

Little Master Joseph Depew, who scored so heavily in "The Broken Silence" has been re-engaged for "Jacqueline." Effie Shannon is another name which shines with a bright lustre amid these fine artists. At home alike on stage and screen, Miss Shannon is a player of the old school whose fame is world-wide.

The services of Charlie Fang have also been contracted for. Fang is the funny little Chinaman who has been playing character roles for a long time. Russell Griffith, another well-known boy player, also will appear in the production.

Mention must be made, too, of Edria Fisk, thus far unknown to the motion picture public, but whose name, it is expected will shortly be one of importance. It was Miss Fisk who was chosen from the ranks of inter-city beauties in the recent contest at the Atlantic City pageant as being possessed of all the qualifications necessary to and for a screen star.

On the stage of Wood's Theatre, Atlantic City, N. J., coincident with the world's premiere presentation of "Night Life in Hollywood," Miss Fisk was presented with a motion picture contract and formally welcomed into the ranks of screen players by Anita Stewart.

It may readily be seen that the exploitation of a picture with such a cast as this is relatively simple. Every one of these players is popular with motion picture patrons.

As has been said, "Jacqueline" will be released by Arrow as one of their Fall specials. The others in this group are "Night Life in Hollywood," "Lost in a Big City" and another production concerning which an announcement will be made at a later date.

Estelle Taylor in "Only a Shopgirl," C. B. C.

Thomas Dixon and Players Shaken Up In Auto Collision

A dangerous bit of action not called for in the script of "The Beast" nearly caused the death of Thomas Dixon and several screen artists on Thursday when a two-ton motor truck crashed into an auto in which the author-producer and members of his cast were proceeding to a location in Bronx Park.

In the car with Mr. Dixon and his chauffeur were Madelyn Clare, leading woman in "The Beast"; Willie Scharff, an eight-year-old screen actor; his mother, and Warner Richmond, who plays opposite Miss Clare.

Mr. Dixon sustained bruises on the head and knee. All were badly shaken up. The entire party were back again at work later on at the Tilford Studio, where the interior scenes of "The Beast" are being filmed.

"Sure-Fire Flint" Pleases Jerseyites at Regular Tryout

"Sure-Fire Flint," Johnny Hines' latest feature comedy-drama produced by C. C. Burr, was tried out at Flaggs Theatre, Westfield, N. J. Sept. 23, and throughout its performance received the plaudits of an enthusiastic audience, it is reported.

Johnny Hines was called to the stage for a talk relative to the making of "Sure-Fire Flint", followed by Doris Kenyon.

Mr. Burr was elated at the success of the showing and decided to make no changes in the continuity or titles. Lester Scott, Jr., sales manager, will leave this week for a swing around the whole circuit with a print of "Sure-Fire Flint" which he will show to all exchanges which have bought territory on this feature.

Epco Film Will Issue Series of State Rights Productions

The Epco Film Company, a newly formed organization for the selling of state rights films, announces the release of its first feature production. It features Lee Parry in "Against the Law."

The work on the preparation of the posters, press sheets, stills and other advertising material will be finished within the next few days. The exploitation of the picture is on the way now.

Jack Pivar will supervise the activities of the company. He states that the prospects for a 100 per cent territorial sale look bright.

Prints on the picture will be ready for distributing to state rights buyers within the next few days. The Epco Company, it is stated, is going to run its state rights business on a general commercial basis, based on the policy, "Live and let live."

Good Progress Is Reported on Burr's All Star Comedies

Reports emanating from C. C. Burr's Glendale Studios indicate that real progress is being made by Ray McKee, Mary Anderson and Charlie Murray in the production of the new All-Star Comedies, now being made at the rate of one each month under the direction of Gregory La Cava.

Under a co-operative plan the three players enter into conference each morning with the director to make a thorough study of those parts of the scenario that are to be "shot" during the day. It is reported these have been the means of great saving in the number of feet of film photographed during the day and has done away with the loss of time.

A private screening of the first of the comedies has been arranged to take place early next week.

Export and Import Issues 300-Foot Serial Trailer

The Export and Import Film Company, in cooperation with the Republic Laboratories, has prepared a special "stunt" trailer of about 300 feet for advance announcement of "Jungle Goddess" screenings in theatres.

The reel is made up of thrill shots from the fifteen episodes of the animal chapterplay, and has already been used by many exhibitors as a serial business getter. It is gradually supplanting the use of slides for serial advance announcements. Due to its fast action, exhibitors have been able to pack their houses on the premier showing of the first episode.

Klein Takes On More Pictures

Edward L. Klein of the Edward L. Klein Company, has left New York for Chicago to meet the officials of a west coast production unit for the purpose of closing a deal which involves a series of productions to be distributed throughout the world through the Klein organization.

Marguerite Clayton, heroine of Weber & North's "The Curse of Drink."

Warners Inaugurate Public Campaign

Concentrate on Plans to Sell Pictures to Patrons and Incidentally to Cultivate Exhibitor Good-Will

With the entire series of the Warner Brothers seven productions sold solid throughout the country to first run theatre owners and prominent exchangemen, Harry M. Warner announces that a sweeping campaign has been inaugurated to sell these pictures direct to the public.

Mr. Warner's two-fold plan is to interest the motion picture public in the meritorious value of each picture, and to aid exhibitors booking the features to derive the maximum box-office results. In order to drive home the entertaining phases of the pictures one quarter of a million dollars has been appropriated to be used in motion picture "fan" magazine advertising.

"Our efforts from now on will be centered in selling the entertainment values of our pictures direct to the public," said Mr. Warner. "As has been announced our pictures have been purchased by the most prominent theatre owners and exchangemen in the country. To aid both these men and exhibitors who book our pictures we have planned to acquaint the public with what I believe to be the greatest array of attractions that have ever been produced by an independent organization.

"In the past, producers and distributors have been content to sit back and wait for results after their pictures have been disposed of. They felt they had nothing further to do than to continue producing more pictures. They forgot the exhibitors and the exchangemen that purchased their pictures, and the result was that their expectations and ballyhoos about smashing box-office returns were all knocked into a cocked pit.

"They failed to realize that the public must be sold in order for the exhibitors to get a fair return on their investment. They failed to realize that by aiding the exhibitors they would firmly entrench themselves in the estimation of theatre owners. They were selfish and narrow-minded in that they neglected to see and to take advantage of the future possibilities of their other pictures.

"And when the time came for these producers and distributors to dispose of other productions they found that their propositions were lukewarm. Inasmuch as we realize these things, inasmuch as our future and the future of theatre owners depends on moneymaking attractions, we are bending every cog in our publicity and advertising machinery to make known to the public the exceptionally meritorious pictures we have to offer.

"In this respect we will effectively put over two very vital things, namely, a firm foundation for our future product and also more than satisfied theatre owners. This goes both ways, for after all the public pays the toll and makes this wonderful industry of ours what it is today.

"Our campaign is not mere talk. It is an actual fact. And those pessimists who always read and take matters with a grain of salt will be firmly convinced when we show them what results have been obtained by selling our series of pictures direct to the public."

The series of seven pictures to be advertised include "Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry; "The Beautiful and Damned," featuring Marie Prevost; "Brass," by Charles G. Norris, also featuring Marie Prevost; "Main Street," the Sinclair Lewis novel; "A Dangerous Adventure," starring Grace Darmond, and "Little Church Around the Corner," written by Marion Russell.

"Notoriety" to Give Full Co-operation on Exhibitor Aids

When Will Nigh's first feature production for L. Lawrence Weber and Bobby North is ready for distribution it will find that firm of independent producers ready to meet the demands of exchangemen and exhibitors for 100 per cent co-operation with exhibitor and local distributor.

The first step in strengthening their organization was taken when Sam Sax was engaged to give every assistance and co-operation to the state rights buyer in exploitating the release. The field staff was further enlarged by assignment of William Kraft as Mr. Sax's assistant and as advertising manager. Publicity co-operation was assured by the engagement of Charles Cohen.

Accessories, advertising matter, press books and exhibitors' aids have been lined up on "Notoriety."

Report 80 Per Cent Territory Sold on "Secrets of Paris"

Word comes from the offices of C. C. Burr, who with Whitman Bennett produced the famous melodrama "Secrets of Paris," taken from Eugene Sue's novel, "The Mysteries of Paris," that fully 80 per cent of the territory had been sold before the picture was finished.

The following territories already have been sold: West Virginia and Western Pennsylvania to Joseph Skirboll, Pittsburgh; Ohio and Kentucky to William Skirboll of Cleveland; New England to Sam Moscow of Boston; Eastern Pennsylvania and Southern New Jersey to Robert Lynch of Philadelphia; California, Arizona and Nevada to G. N. Montgomery of Los Angeles; and Colorado, Wyoming, New Mexico, Utah and Southern Idaho to M. A. Klausner of Denver.

Kenneth Harlan, in Gasnier's "Thorns and Orange Blossoms," Preferred Pictures

Harlan and Caldwell Signed by Schulberg as a Stock Nucleus

Kenneth Harlan and Orville Caldwell have been signed by B. P. Schulberg, president of Preferred Pictures, Inc., as the nucleus of a stock company. They will be seen in important roles in future Preferred Pictures for distribution through the Al Lichtman Corporation.

Harlan has been appearing on the screen for some time and has played much with the Norma and Constance Talmadge units. He also has been with Metro, Thomas H. Ince and Lois Weber. With Constance Talmadge he appeared in "Dangerous Business," "Mama's Affair," "Lessons in Love" and "Beauty and Brains." Mr. Schulberg was prompted to give him a year's contract following his work in "Thorns and Orange Blossoms," which Gasnier has just completed on the coast.

At present, Harlan is at the Warner Brothers studio appearing in "The Beautiful and Damned" as a co-featured player with Marie Prevost. When he finishes his work in that picture he will return to the Schulberg plant to resume work in Preferred Pictures.

Orville Caldwell has long been on the legitimate stage. He appeared in Morris Gest's big spectacle, "Mecca" and later was signed to play opposite Katherine MacDonald in "The Lonely Road."

C. B. C. Executive Pleads for Fewer and Better Titles

Titles should not be "forced" into a comedy, and the action itself if it is a good comedy should be sufficiently funny to stand up without this aid, is the opinion of Harry Cohn, producer of Hallroom Boys Comedies—and he announces that he is carrying out this belief in the production of the comedies on the new series.

Since the beginning of production on this new series Mr. Cohn has had worked into them fewer titles than ever before, and such titles as are in are a definite part of the action, and are there not only because they are funny, but because they help out and belong there.

Each of the comedies already on the new series "Still Going Strong," "The New Mama," "A Tailor Made Chauffeur"—was run in two Coast theatres before being sent East for distribution, before regular audiences, and Mr. Cohn, studying carefully the effect of the fewer titles, has had proved conclusively the wisdom of this policy.

"Too many comedies," he said, "let action that is a little weak and not particularly funny go through, and depend on the writing of funny titles to fill the gaps and build up. That's all right, but most of the time its obvious that they have done that and if the titles are no very funny there's apt to be trouble.

"The action of a comedy should be so funny that it is funny with or without titles."

Jack Bachmann on Vacation

J. G. Bachmann, treasurer of Preferred Pictures, Inc., and the Al Lichtman Corporation, has returned from a week's vacation in the Maine woods.

Five New Swedish Biographs Coming

Declared to Be International in Story and in Personnel and Designed to Have Human Appeal in Any Civilized Land

The 1922 production season of the Swedish Biograph Company of Stockholm has just come to a close and five productions are the fruit of the four months' period which constitutes the Swedish producing year. Nils Bouveng, one of the executives of the company, has just returned from Sweden to the United States, after an absence of four and a half months, with the first news of the nature and character of the new pictures.

The five new productions are more thoroughly international in story and in personnel than any that have yet been made in Europe, says Mr. Bouveng, and are the result of a carefully deliberated policy on the part of the company and directors profiting by the lessons of past seasons, to create a series of pictures that would have a broad, human appeal in every civilized country.

Two new productions by Victor Seastrom, whose genius as a creator of motion picture drama was hailed by the metropolitan critics when "The Stroke of Midnight" was shown at the Criterion this summer, head the list. The first of these, "The Surrounded House," was written by Pierre Frondaie, a well-known Parisian playwright and novelist, and in a melodramatic romance Meggie Albanesi has the leading feminine role.

The second picture is from an original story of the sea by Hjalmar Bergman author of "Mortal Clay," Seastrom's only picture of last year. The leading role is taken by one of England's foremost actors. Mattheson Lang, who created "The Wandering Jew" in London last year.

Maurice Stiller, whose latest picture "In Self Defense" is now playing in this country, has completed a mystery drama of civilization and the Arctic snows, from a theme by Selma Lagerlof, Sweden's most popular author.

John W. Brunius, director of "Give Me My Son," has finished two pictures, the more important of which is a picturization of one of the novels of Knut Hamsun, "The Dreamers."

The second Brunius picture is from an original story by Brunius himself and his associate, Sam Ask. It is a modern romantic drama, with the temporary title "The Eyes of Love."

Seastrom and Brunius are each contemplating the editing and assembling of their second pictures, and prints of the five productions may be expected to reach America by November. George H. Hamilton, Inc. is the distributor of the Swedish Biograph productions in the United States and Canada.

"Rich Men's Wives" Gets a First Run in Philadelphia

Ben Amsterdam, the Al Lichtman franchise holder in Eastern Pennslyvania and Southern New Jersey, has succeeded in landing a Philadelphia first-run for "Rich Men's Wives", B. P. Schulberg's Preferred Picture for release through the Al Lichtman Corporation.

The first run situation in Philadelphia, so far as independents are concerned, is usually "sewed" up and for the first picture of a brand new organization to secure a booking at the Aldine, one of the big downtown theaters, is said to be out of the ordinary. The Aldine engagement starts Sept. 25 and is the result of a screening of the picture for important officials of the Stanley Company of America.

"A Woman's Story" Is Second on Unity's Production List

Unity Pictures, Inc. have adopted a definite policy of titling its pictures in a way that will help the exhibitor. This policy is clearly manifest in their first production "Why Do Men Marry?" starring Edy Darclea of "Nero" fame. The second offering now in the mill will present another picture under the title of "A Woman's Story," a title that speaks for itself. It will be available for the independent market by Dec. 1, by which date it is believed 100 per cent territory on the opening Unity production will have been closed.

A national magazine contest which had been arranged for the opening production will be held back and used as an aid to exchangemen and exhibitors in putting over "A Woman's Story."

Mitchell Busy on West Coast

After signing a contract with Franklyn E. Backer, president of East Coast Productions, to distribute his product in the state rights field, Bruce Mitchell has departed for the West Coast. He sends word that work on the first of the two-reelers starring "Fatty" Karr has begun.

Mr. Mitchell also is clearing through Mr. Backer a series of two-reel Crescent Comedies.

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TWO REELS ONE A MONTH
COMEDY SATIRES
"No Darn Yeast"
"Salami"
"The Sneik"
"Let Her Rip Van Winkle"
"Four Coarse Men"
"Ham Omelet"
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"SHADOWLAND SCREEN REVIEW"
26 SINGLE REELS DE LUXE
STARS OF STAGE, SCREEN AND DANCE AT HOME, AT WORK, AT PLAY
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Other 1 and 2 Reel Novelties, Comedies, Dramas in Preparation

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One each month
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12
FIRST RELEASE OCTOBER
Now Ready:—
1-HALF CURED
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3-TO TOWN AND—?
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"PICTURES THAT ARE EASY TO LOOK AT"
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Arrow Gets "Streets of New York"

Burton King's Adaptation of Old Stage Play, with Earle, Castleton and Randolph in Cast, Will Be Widely Exploited

W. E. Shallenberger, president of Arrow Film Corporation, announces the acquisition of "The Streets of New York," a Burton King production which will be distributed in the independent market by his company.

"'The Streets of New York' as a stage play enjoyed widespread popularity," said Dr. Shallenberger. "In fact, it ranked with such productions as 'Uncle Tom's Cabin' and 'Ten Nights in a Barroom' and over a long period of years it has played as a road-show and in stock in practically every city and town.

"Heading the cast is Edward Earle, a young man whose splendid work during the past few years in many productions has placed him in the front rank of leading men. Opposite Mr. Earle is Barbara Castleton, a young woman possessed of that rare combination of real beauty plus great acting ability. Anders Randolf was assigned the part of the unscrupulous banker and afterward multi-millionaire Bloodgood, and it is safe to say that Mr. Randolf has never given a finer characterization in his many years before the camera. Dorothy Mackail, in a character part, demonstrates the fact that she is a remarkably fine actress and one from whom much may be expected in the future. Leslie King, as Badger, and Kate Blanke as Mrs. Fairweather give excellent character portrayals, and in the minor parts Mr. King has selected the finest types I have seen in a long time.

"The photography is superlatively good and, all in all, I would say that 'The Streets of New York' is as near a one hundred per cent. sure-fire box-office attraction as has ever been created."

In substantiation of his statement Dr. Shallenberger pointed out that Frank Hall had, immediately upon screening the picture, booked it for its world premiere presentation at his magnificent new million dollar State Theatre in Jersey City, Oct. 22.

It was further pointed out that "The Streets of New York" possessed remarkable advertising and exploitation possibilities. "Arrow," said Dr. Shallenberger, "is planning an advertising and exploitation campaign for this picture on a greater scale than it has ever before been attempted."

READ THIS AND ASK MISS IZEN TO MAKE SOME MONEY FOR YOU—

Victoria Theatre
Greenfield, Mass.

Dear Miss Izen:—We have shown two of your subjects, "Cinderella" and "Twinkle, Twinkle Little Star" at Saturday morning performances. The subjects are ideal for children. The best I have seen. Adults enjoy them too. I can heartily recommend them to any exhibitor.

LOUIS ROSENZWEIG, Mgr.

Miss Izen will make some money for New York exhibitors as she has made it for New England show men.

WHOLESOME FILMS CO. OF N. Y. AND NEW ENGLAND
71 West 23rd St., New York City
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State Right Buyers

Against The Law

Action Thrills Spectacles

EPCO FILM CO.
203 W. 49th St., New York

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE— BUT LIFE'S WINDOW"

Northwestern Notes

Seattle now stands second among the thirty-one Educational exchanges in the United States. Six months ago the local branch occupied fourteenth place. This is some record of achievement, and a large share of the credit goes to J. A. Gage, the local manager, who has qualified as a go-getter. He has been in the moving picture business something under a year. Prints of "Man vs Beast" and the first special reel of "The Enchanted City" are expected at the local exchange early in October.

* * *

Seattle Arrow reports an exceptionally good month, with better than average business out through the territory. Barney Rose, who travels out of the Seattle office, is cleaning up in the territory.

* * *

It was reported that Ed Davis, assistant manager for the local Arrow, was out with "Ten Nights in a Barroom." He admitted the fact, adding that in the Japanese district theatre managers are keen on "mellers." Davis has just purchased a new car and is doing a lot of suburban driving these days.

* * *

Seattle is to be well papered with Warner Bros. Screen Classics in the shape of twenty-four-sheet bookshelves with all the Warner specials in enticing array. The poster is appealing. The campaign is being promoted by L. K. Brin, who handles Warner Brothers' product for the Northwest territory.

Glen Moore, will cover Oregon out of Portland for Mr. Brin, and John Brothers will travel through Colorado and Utah, headquartering in the Denver exchange which is under the personal management of E. J. Lipson.

Elsie Davenport, in Burlesque Photoplays, released by Storey Pictures, Inc.

"Night Life" Makes Hit in Toledo as It Did in Atlantic City

"Night Life in Hollywood," the Arrow special which has just started its career, is slated for a real success, if its two preliminary engagements may be accepted as standards.

When the picture was given its premiere presentation at Wood's Theatre, Atlantic City, during the week of Sept. 10, it achieved results which were really unusual, playing to more than capacity audiences during the entire week, with packed houses every afternoon and evening. The highly gratifying results so pleased Managing Director David Starkman of Woods Theatre that he sent Dr. Shallenberger a most enthusiastic telegram in praise of the production.

That the picture would repeat its triumph at H. C. (Doc) Horater's Alhambra Theatre was a foregone conclusion. After the opening day Mr. Horater wired as follows to Dr. Shallenberger:

"'Night Life in Hollywood' opened to biggest business since 'Ten Nights' last Easter. Held them out from 7 o'clock until closing. Played to 250 more people than 'Ten Nights.' Looks like we will do tremendous business during engagement. It's a real audience picture and a splendid box office attraction. Regards.

H. C. HORATER."

This belief in the picture's ability to make good has been more than justified by the figures on the business done during the engagement. According to advice received from an Arrow executive who has been in Toledo during the run of the picture business increased consistently and steadily during the week.

"The Lion's Mouse" Under Way for Hollandia Films

Cable advices from Hollandia Films to Producers Security state "The Lion's Mouse" is well under way in production, and present indications point to its being one of the screen classics of the year.

A few weeks ago Wyndham Standing and Marguerite Marsh were specially engaged to co-star in this story and sailed for Holland, where work was started immediately under direction of Oscar Apfel.

"The Lion's Mouse" when completed will be handled in America by Producers Security Corporation, which will announce the releasing channel later.

"More to Be Pitied" Goes Over Big in Des Moines

The premiere showing of "More to Be Pitied" in Des Moines, which took place last week at the Rialto Theatre there, went over big and established the picture as a box-office draw in that territory, according to the reports that have come through from the theatre and the local papers.

One especially big part of the Des Moines showing was the fact that the ministers of the city voluntarily voted an expression of enthusiasm for the feature.

Short Subjects and Serials

Hamilton Shows Unusual Educationals

State Rights Distributor Has Splendidly Made and Interestingly Presented Swedish Biograph Singles

George H. Hamilton of 729 Seventh Avenue, New York, is showing to state rights buyers a series of single-reel scenic and educational subjects which are notable from several angles. All of the numbers bear the quality of Swedish Biograph photography, they are selected with a skilled eye for the picturesque and are interestingly presented. Ted Eltonhead has arranged and titled the pictures in a manner that enhances the original charm—he has interwoven a study of the habits of birds with rare shots of an attractive country.

We saw last week five of these subjects which are to be sold in units of twelve. One of the more striking was "The Biggest Grouch in the World," a close-up of a polar bear hunt, which covered the capture of a couple of lively cubs as well as the killing of several full-grown animals. The former were lassoed and then taken into the ship's boat, from which they were transferred to the larger vessel, not, however, without a stiff fight on the part of the youngsters.

"The Rough-Legged Hawk" tells the story of a family of Lapland birds by that name. It is an intimate tale of these sizable full-feathered creatures—with a wingspread of four feet—showing with the telephoto lens the mother and her brood of fledglings, with the father making his pilgrimages for food. Interspersed are the views of the country—unusual shots of snow-covered mountains, of placid lakes in which are mirrored shifting clouds, and of waterfalls.

"The Art of Man and Nature" is composed of "recreated paintings." There are eighteen or twenty of these in the single reel, double exposed into a frame. The aim of the cameraman has been to transfer to the screen the essential elements entering into a painting, and it will be conceded he has been notably successful.

Examples of the subjects are "Youth Must Be Served," in which an elderly suitor sees the maid to whom he has been paying court jump into the arms of a young man, the first turning disconsolately away. There is "A Forgotten Street," an old world sketch; and there are "Eight Bells and All's Well," a scene on shipboard; "The Ballet Lesson," a dainty bit; "Wood Nymphs," dancing girls in flowing robes with the figures reflected in a pond; "Atelier," a scene in an artist's studio, with the busy artists and the silent model; "Water Nymphs," a quartet of girls on a bold rock at the ocean's shore who throw off their robes and dive into the rolling waters.

"The Busiest Bird in the World" is a story of Mr. and Mrs. Stork and the young storks, the latter from the era of the egg until finally with thoroughly tested wings they fly from the solidly built nest at the top of a turreted mansion—a particularly interesting number.

"Forest Afloat" contains unusual shots of the harvesting of a part of Sweden's annual 424,000,000 cubic feet of timber. The number is filled with movement. One of the highlights is the view of several small boats successfully negotiating dangerous rapids.

G. B.

Fine Parlor Comedy Is "Twin Husbands" With the De Havens

There's a whole lot of fun and a measurable degree of suspense in "Twin Husbands," the De Haven Comedy which will be released by F. B. O. The story was written by Carter De Haven, adapted by Victor Gibson and directed by Mal St. Clair. In the cast supporting Mr. and Mrs. De Haven are Mr. St. Clair and Mary Culver as the "other couple" and Charles Hill Mailes as the lawyer who must be satisfied that his ward really has been married by a certain specified date and hour in order that she shall be entitled to a legacy.

The De Havens are to accompany Mr. and Mrs. Spivens on the journey that cinches the legacy, but Spivens loses the train. Carter is dragged in as a pinch hitter. Complications ensue when the astute lawyer discovers several things amiss. Carter gets out of one situation by the skin of his teeth only to fall into another.

"Twin Husbands" is excellent polite comedy.

G. B.

New York's Rialto Will Show Pollard's "365 Days" Oct. 1

The Rialto Theatre, of New York, on Oct. 1 will show "Snub" Pollard as a full-fledged star in two-reel comedies. Supported by Marie Mosquini and some of the most practiced fun-makers on the Hal Roach lot, Pollard will be seen in the first of a series of two-reelers made for Pathe and called "365 Days."

The statement is made that everybody connected with the Pathe and Hal Roach forces is a personal "fan" for "Snub" Pollard through thick and thin.

Pathe Will Exploit in Large Way Two Will Rogers Stories

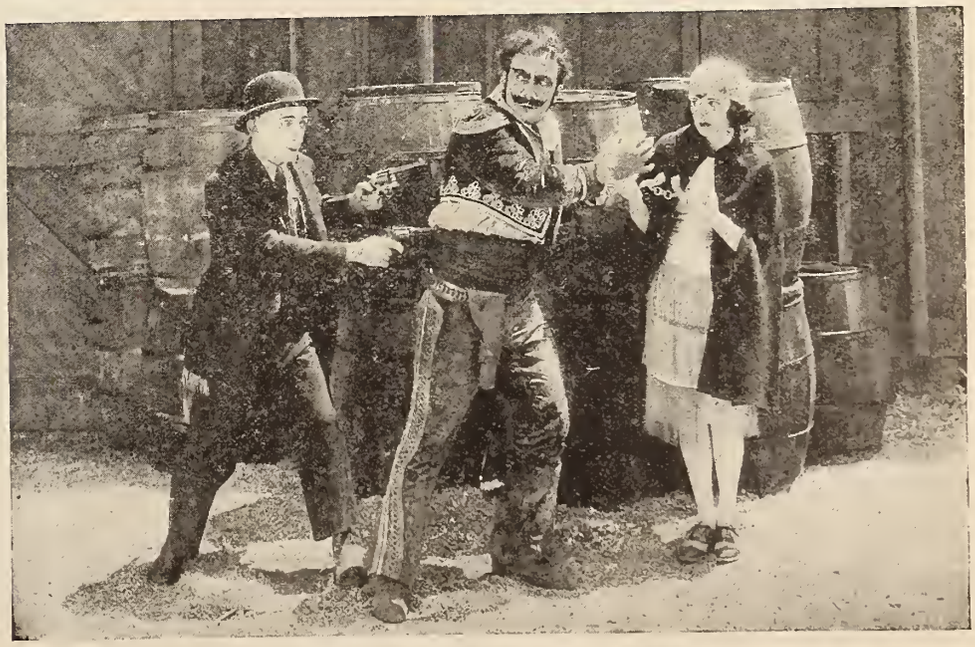
Pathe states that the Will Rogers films will go out with special exploitation aids in keeping with the star's popularity. "The Ropin' Fool" calls to mind a newspaper article still current throughout the country in which Will Rogers is referred to as "the world's best paid cowboy—$75,000 a year." This film, which was shown at the Capitol Theatre several months ago, is described as exhausting all the fascinating possibilities of the art of manipulating the looped rope, in a comedy which is really comic.

The subject will be released Oct. 29. Pathe's exploitation aids include a one-sheet, a three-sheet, eight large lobby displays, five black and whites, a slide, a press sheet, a sales promoter, and extra photographs of the star. A special novelty broadside goes direct to every exhibitor. The same exploitation program is carried out in connection with "Fruits of Faith."

What Baby Peggy Is Doing

Baby Peggy, the tiny star of Century Comedies, is being directed by Alf Goulding, her director, in a picture called "Peg of the Movies" in which Peggy plays the part of a little country girl who comes to Hollywood and breaks into the movies.

Joe Bonner is again supporting Baby Peggy for Century Comedies. After playing with the Baby in a story of the London slums "The Little Match Girl," Joe was signed up by Abe Stern for several pictures, the first of which is being filmed under the name of "The Baby Star."



Larry Semon in Vitagraph's "The Agent."

Jack White Puts On Another Show

It's "The Steeplechaser" This Time, With Lije Conley and Jimmy Adams and a Fleet of Wasps and Other Actors

We have just seen Jack White's Mermaid Comedy, "The Steeplechaser"—yes and we'll admit we are still under the spell of it; so if you choose to discount what follows you may. Only, don't discount it too strongly. The exhibitor who does not keep his eye peeled on that White boy is overlooking a real bet. And there's no discount goes with that statement, either. The subject is an Educational release.

The steeplechase takes place in the second reel, which is a pretty busy thousand feet, but it is in the first half where the hilarity will break forth—we should say conservatively at least once in every hundred feet. The picture was directed by Del Lord and Harry Edwards. Lije Conley is the Steeplechaser and Jimmy Adams is his hated rival in the guise of the Prince von Stricknine. And there are good players aplenty backing them up.

In the cast is an adult female of large proportions, who decides to ride a horse. Before she gets away to a decidedly rough start a lot of things happen to her. to the men who with a block and tackle, attempt to elevate her into the saddle, and finally to the animal itself which under the crushing impact of its burden sinks not slowly but swiftly to the ground.

And then there is a cat and also a bulldog and a wasp's nest, inhabited incidentally. The cat upsets the nest in getting away from the dog, the dog tears through the home off an ell on to the gouty head of the house upsetting the chair of the latter and spilling its occupant into the garden pool. The villainous Stricknine with a pitchfork throws the nest through a second-story window and into the carefully spread jockey trousers, the owner of which returns from his bath and puts them on. But why go further?

We haven't scratched the story, and we won't. But it may be added that in the horse race there are some real spills and thrills. "The Steeplechaser" is a regular comedy. If you don't agree with that statement drop us a line. G. B.

REVIEWS OF CURRENT SHORT SUBJECTS

THE ENCHANTED CITY—Released by Educational.—This single reel love phantasy, the creation of Warren A. Newcombe, was revised several months ago at the time it was shown at the Rivoli in New York. It consists of a series of drawings, or paintings, depicting the dream of a lover in search of his bride-to-be. The spirit of the subject is well expressed in one of the opening titles: "In my anxious search I came to the shores of a great sea where a stark, lofty mountain crowned with a city reflecting the Eternal Light appeared in august grandeur before me." Exhibitors in search of a high-class novelty certainly should examine "The Enchanted City," with its ghostly gray backgrounds and remarkable atmosphere.

HIS FIRST JOB—Universal Comedy.—Lewis Sargent in his first number of a series of single reel comedies hardly gets a fair shake in the material with which he works. The story runs interestingly until close to the finish, when the spectator at the final flash is left in a state of doubt. He has a feeling there must be more to come. Jimmy with his mother and sister live in a humble part of the town. When the boy dons a messenger's uniform and goes to work his former companions look upon the action as an affront, but Jimmy outwits them when they try to decorate the new garb with the results of a raid on a fruit wagon. The first number in the main is promising.

A KICKIN' FOOL—Century Comedy, released by Universal.—Maudie the mule is the leading character of this story, that is, together with Harry Sweet. Maudie puts over one seemingly insignificant bit of business, but if she does not pull down any house then it will be because the persons in it are all W. C. T. U.'s. The ungentle female is slyly partaking of food placed on a plate by a human for himself. The table is by the window and Maudie is reaching in. The diner pours out a little soft stuff from a pop bottle and leaves the remainder on the table. Maudie picks up the bottle, elevates her head, and then unconcernedly plants her left fore foot on a slight projection about eight inches above the ground on the side of the house. There the hoof remains until the bottle is empty. And besides this incident there are others that will make for laughter.

OFFICIAL URBAN MOVIE CHATS 34.—Views of the Aquarium in New York are shown. The making of ukeleles in a little factory in Honolulu affords some interesting shots. The cameraman has caught the "doukhobars," a religious sect who have settled in Western Canada, and shows their mode of living. The "Sweet River" in Guatemala shows some interesting tropical views. A number of old sets that have been used in making former pictures in California are also shown and are convincing proof of the great amount of money and brains that are spent to get the required atmosphere in the production of a picture.

STARLAND REVUE NO. 11—Released by F. B. O.—An entertaining number, containing bits from current New York stage successes. Among the subjects shown are James Watts, female impersonator of "Spice of 1922"; Hamtree Harrington of "Strut Miss Lizzie"; Ted Lewis and his band; the Theatre Guild's production of "He Who gets Slapped"; and there are scenes taken at night in Luna Park, Coney Island.

KIDS AND SKIDS—Lee Kids, two reel comedy released by Fox.—Re-edited and retitled, this number shows numerous pranks for these two ever-ready little comedians in which they lose no time in getting started. For the most part the action is chiefly of the slapstick variety in the first reel. The second half is more subtle, and the arrival of a baby brother in the family will cause some merry chuckles from the grownups.

PERILS OF THE YUKON—Universal serial.—"Martial Law" is the title of Episode 13, and is filled with action. J. P. McGowan, who directs, continues in the role of the chief of the men who seek to plunder the miners through obtaining control of the court. William Desmond and Laura La Plante maintain the excellent pace they have held from the start—an unusually good serial team.

FIRE FIGHTERS—Second issue of "Our Gang" series, issued by Pathe.—This would seem to be a better number than its predecessor, which from reports was well liked. Like "One Terrible Day" it is enacted by kids of various ages and conditions, led by Sunshine Sammy, Jackie Conklin and Mickie Daniels, assisted by several pets.

THE PIRATE—Lupino Lane comedy, released by Fox.—Two reels starring Lupino Lane in a smart comedy with unusually attractive Venetian sets. There is lively action and there are some strikingly original situations that register well. The picture contains enough of the popular appeal material to get the laughs, and the artistry of the whole production is an extra point in its favor.

TALES OF THE FISH PATROL—Universal release.—The first of the Jack London series is laid in San Francisco Bay and is in two reels. The initial subject is not strong in dramatic interest. The ending is of a detective opening the office of the Fish Patrol expecting to find and interrogate a girl prisoner taken the night before—a girl in whom he had been much interested. As he is nursing his double disappointment the girl is behind a nearby post watching him but remaining very much in concealment. If it be neither a happy nor an unhappy ending it surely is an unsatisfactory one as we see it on the screen.

OFFICIAL URBAN MOVIE CHATS 35.—Interesting views of New York's elevated railroad and glimpses of the city below. There are also pictures showing the process of making ivory tusks into various toilet articles. The Arapahoe Indians are pictured at their reservation in Wyoming. Some natural history studies of wasps and some beautiful birds are included in the reel.

PATHE REVIEW NO. 176.—An interesting number, the chief items being summer landscapes and fields as the ancient Greeks saw them, a series of scenes at the New Jersey State game farm, some unusual shots in China of the "djinn maker" (toymaker), and a novelty in clay. The Pathecolor section is devoted to attractive scenes in and about sacred grotto of Lourdes.

SCREEN SNAPSHOTS NO. 10—Pathe.—The chief subject in this number is the recent welcome extended to Will H. Hayes by the photoplay colony of the west coast. The Pickford-Miller wedding party is photographed on the lawn of the Fairbanks home following the ceremony. Lon Chaney also demonstrates a few of his famous "make-ups."

FRESH FISH—Released by Educational.—Earl Hurd in a single reel brings back to "life" in cartoons Bobby Bumps and his famous pup. Then there is a real cat which grabs the cartoon fish that Bobby catches. The whole picture is given over to the intermingling of the substance and the shadow. It is clever and entertaining.

THE TIMBER QUEEN—Patheserial.—The thirteenth episode, entitled "The Rim of Eternity," shows the escape of the three prisoners from the house that slid down the mountain and stopped on the edge of the cliff. The end of the episode comes as Don breaks up the marriage of Ruth and fights off the crew with a poised grenade.

NEVER TOUCHED ME—Pathe single reel issue.—A number reminiscent of a style of comedy not so prevalent today as when first shown. But it brings into the limelight Harold Lloyd, "Snub" Pollard and Bebe Daniels, and undoubtedly will be enjoyed.

FALLEN ARCHERS—Mutt and Jeff comedy released through Fox.—One reel of the usual capers of these two characters done with new and funny atmosphere. Mutt and Jeff let fly an arrow that takes a surprise course and lands in a peacefully sleeping porker. Fairly good laughs throughout.

Live News of the West Coast

By RENEE BEEMAN

THE premiere showing of Douglas Fairbanks in "Robin Hood" will be in Hollywood instead of the East.

It was originally planned that the film should open in New York, but the Hollywood Chamber of Commerce began an earnest endeavor to secure the consent of Douglas Fairbanks to open here.

The first showing of this picture will also celebrate the opening of Sid Grauman's new theatre in Hollywood. The date is set for October 18. Sid Grauman announces the opening prices for the picture will be one-half of what they will be in New York.

The Hollywood Chamber of Commerce is of the opinion that all pictures made in Hollywood should present their world premieres in this city. A little more than one-third of the studios in Southern California are located in Hollywood.

An elaborate luncheon was given in Doug's honor by the Chamber of Commerce, because it is felt that Fairbanks has done much to establish Hollywood as a show centre as well as a production centre by arranging the presentation of his new picture in the film capital. In speaking of the co-operation extended him, Doug fairly outdid himself in praise of the community. "It is not the glorious California sunshine that is keeping the moving picture industry in Hollywood," he declared, "it is the wonderful spirit of co-operation that greets us here that makes it absolutely impossible for any other section of the country to rival Hollywood— and when I speak of Hollywood, I mean all of Southern California—as the home of the picture industry. A Paris gentleman once said that when Americans die, they go to Paris. I add that when Americans live, they come to Hollywood."

Doug also gave the producer's angle of picture making, when he said: "A picture is like a carbuncle, you do not enjoy it until you are rid of it, and I feel another carbuncle coming on."

The second release of a series of two-reel "specials," in which little Arthur Trimble is being starred for independent release, has been completed at Hollywood Studios. Frederick G. Becker directed.

Bessie Love, who headed the supporting cast of the first production, will also be seen in the second. According to Mr. Becker, it is the intention of the Trimble productions to surround the youthful headliner with a capable cast in every picture.

The third production will be started as soon as the titling and editing of the second of the series if finished.

The Trimble productions also announce that the series will be marketed as "The Strange Adventure of Prince Courageous."

Goldwyn studios are enjoying a brief visit from Goldwyn's new president, F. J. Godsol. He has proclaimed vigorously that he does not know much about pictures, and prefers that his directors, authors or Abraham Lehr, the Western representative of Goldwyn, should tell the industry the future policy of this company.

Of course, he does know a lot, and through his thoughtfulness and consideration of the market have come the new policies which Goldwyn is putting into execution this year.

Mr. Godsol, in speaking of the production of "Ben Hur" said: "We have not as yet selected any director for this film, nor have we finally decided whether or not we will make it all in Culver City, in our studios, or make some portions of it abroad. It will be one of the greatest of the twenty big films programmed for the coming year, but we are planning to create for the Goldwyn release nothing but significant pictures, well acted and well cast. We think that we can secure twenty big stories, if we can get more we may make more. We are searching for twenty stories that will be of great cinematic worth, of popular appeal and in which we can take the highest artistic satisfaction in releasing."

Mr. Godsol will return to New York in a few days.

A. Warner, an official of the Warner Brothers organization, has arrived in Los Angeles to confer with J. L. and S. L. Warner concerning next year's production schedule and also the enlargement of the Warner Brothers studio in Hollywood.

The Warner Brothers plan to produce 18 popular novels for which the film rights have already been bought. Each production will be made by an all-star cast and all of them will be made at the Pacific coast studio.

"The Beautiful and Dammed" is now under production, directed by William A. Seiter.

For the first time in the history of the Orpheum circuit, a theatre of its chain is to run a continued serial, according to C. L. Theuerkauf, general manager of the Universal Film Exchanges, Inc., who stated that the Hillstreet Theatre would show "In the Days of Buffalo Bill," the 18 episode historical chapter play. He believes the educational and entertainment value of the continud feature prompted Manager Ben Piazza of the Hillstreet to break the iron-clad policy. The film will be shown in two-reel episodes at matinees only.

"In the Days of Buffalo Bill" is a cinematization of history from 1857 to 1874, intermingled with a romantic love tale. It was written by Robert Dillon of the Universal City scenario staff.

Art Acord, well-known serial star, plays a romantic role, while others in the cast include Duke Lee as Buffalo Bill; Joel Day as Abraham Lincoln; Chief Lightheat as "Sitting Bull" and Buck Connore, former secretary to Col. Cody, who plays the role of a pony express rider. Edward Laemmle directed.

Announcement has been made that Goldwyn will film "Vanity Fair," Thackeray's greatest story, on a scale commensurate with its popularity and worth.

A picture version of "Vanity Fair" has previously been made, but nothing on the scale contemplated by Goldwyn, and not since the picture technic has so greatly advanced. The part of "Becky Sharp" was made famous on the stage by Mrs. Fiske. It has also been the vehicle for Henrietta Crosman and other noted actresses. The cast for this production has not been announced as yet.

Mrs. A. B. Maescher, head of the DeLuxe Building Company, has just returned from a three months trip to New York where she made arrangements with the Arrow Film Corp. for the distribution of 10 superproductions. The 10 productions will be made for about $500,000. Arrangements have been made with the Hollywood Studios for immediate production.

"I will take pictures in a business-like way," says Mrs. Maescher. "My company will be run along strickly business lines. I have spent some months looking over the field and have hired experts for my new company. I want big clean people, those who will reflect their characters on the screen—real citizens."

Mrs. Maescher has appointed Eugene Evans general manager of the new company. Mr. Evans is one of the best newspaper men in the country. Jack Pratt, well-known in New York and Hollywood has been appointed director general. "Smiling Jack," as they call him, is one of the best liked directors in pictures. He is the husband of Betty Brice, the screen actress.

"The Rip Tide," J. Grubb Alexander's story, has been purchased by the Maescher Productions. This will be the new company's first release. J. Frank Glendon has been engaged as the male lead with Diana Alden in the supporting role. Harry Keepers, known as the "globe trotter" camera man will do the "shooting." He has the record of having circled the globe no less than 16 times.

Al. Christie has three new comedies ready for fall release. Neal Burns makes his first appearance in "That Son of a Sheik." Viora Daniel plays the leading flapper role, while Lincoln Plumer and Lydia Yeamans Titus are also prominent.

Bobby Vernon dons the fighting trunks and gloves in his first Christie Comedy of the season which is called "Pardon My Glove." Vera Steadman, George Pierce, Ward Caulfield, Tommy O'Brien and "Zack" Williams have leading parts.

Dorothy Devore is going to step out and play the part of a jockey in "Let 'Er Run," her first fall comedy. George Stewart plays the lead.

A Barrage of Publicity and Exploitation

One of the many fine poster stands obtained by the Strand for the F. B. O. police drama is shown at the left above. At the right, is a photograph of the arrest "In the Name of the Law" in which the Chief cooperated to the extent of detailing a patrol and two policemen to make the arrest of a woman in several parts of the town.

When Manager Eugene A. Pfeil presented "In the Name of the Law" at the Strand, Buffalo, he laid down a veritable barrage of publicity and exploitation based along the lines of the big campaigns conducted by the F. B. O. forces in New York, Los Angeles and other cities.

The Buffalo campaign opened with a screening for the press, city and police officials. The picture was dedicated to the chief and thus there was ample co-operation from the police authorities. Every street corner downtown was stenciled with the warning to drivers issued in "The Name of the Law." There were 30 three-sheet posters used; a banner across Main Street; special heralds in copies of the morning papers; the Boy Scouts paraded; an arrest stunt used as ballyhoo; a scene-taking stunt; and other items which included an affiliation with an aero club which brought forth an aeroplane demonstration.

Every downtown street corner was painted with the letters "Drive Right" in "The Name of the Law." When Chief Burfeind learned that the paint had faded over night he gave the Strand boys some paint used by his department to mark safety zones.

An automobile equipped with a movie camera and some actors drove about and occasionally stopped to take scenes for "In the Name of the Law." At the right is the mammoth banner that was swung across Main Street in front of the Strand. Manager Pfeil states that while the advertising was worth at least $500, the actual cost to the theatre management was about $100 for all the stunts used in the whole campaign.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

By simply taking a cutout from the stock 24-sheet and mounting it on composition board Manager Clayton Turnstill of the Rialto, Chictkasha, Okla., made a display that was all the word implies for Associated Exhibitors offering of Harold Lloyd in "Never Weaken." The suspended scene thus produced was rich in the comic effects realized by the comedian in the picture and novel enough to attract the attention of anybody getting within eyeshot of the theatre.

Exploitorials

THE Goldwyn officials are hard at it organizing their field forces for the exploitation work to be carried on in connection with presentations of the Goldwyn product in big town and little.

ENTERS exploitation of no less than transcontinental proportions. This with the giant bookshelf being floated across from the Atlantic to the Pacific by Warner Brothers.

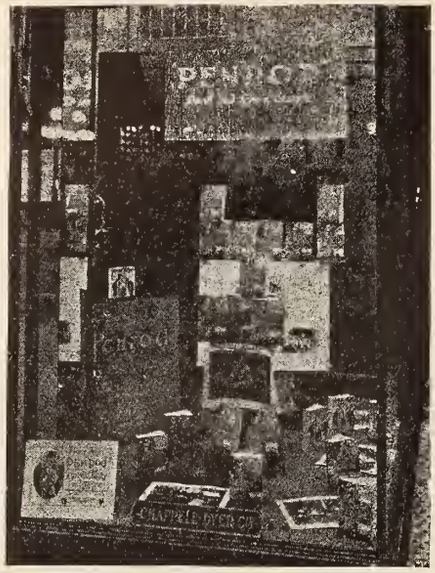
THE line of special accessories being issued by First National as general advance advertising for their future releases makes up a box of tricks that should prove very valuable to the smaller houses. If the Fall and Winter are the boom seasons why not make a noise about it? Maybe this move will serve to point out the value of making a drive to open up the new season.

WHAT advance advertising will do for a show was seen in the long ques drawn about the Criterion for the first performances of "When Knighthood Was In Flower." And what a good picture with the help of advertising will do for itself may be seen in the same long or perhaps longer ques that continue to form along Broadway at 44th Street.

AND speaking of "Knighthood" and the Criterion suggests a question. Will the producers take a turn-about and point the finger of scorn—the while hissing "Anachronism"—at the ticket taker who, dressed up in fine Tudor style, gives each proffered ticket the up and down through a pair of lenses set in shell-rimmed spectacles?

AN ingenious device was introduced at the Granada Theatre in Hollywood, when the first of a series of two-reel plays starring Arthur Trimble was given a preview. The picture, produced by Frederick G. Becker, was shown a regular audience. Cards were distributed on which the question was printed: "Do you like the first issue of the Film Chronicles." The card, printed in duplicate, was perforated through the center so the vote marked "Yes" or "No" might be handed to an attendant as the audience filed out. This same device might be used to good purpose in building up a mailing list by providing space and a request that the voter write his name and address.

TOM KENNEDY.



A book store tieup in which the theatre got especial prominence. First National's "Penrod" was displayed in this manner by the Strand Theatre, Syracuse, N. Y., long in advance and during the run of the picture.

"Leading Citizen" Elected In Palace Theatre Stunt

Columns of newspaper space were devoted to an exploitation scheme accompanying "Our Leading Citizen" which was shown at the Palace Theatre, Dallas, Tex., and keen interest was worked up in the film. The *Times Herald*, a local daily, offered silver tipped canes for the citizens who received the greatest number of votes during the week the film was being shown. A ballot box was placed in front of the theatre and the ballots were printed in the newspaper.

Each day during the week the standing of the "candidates," whose names were written in by the voters, was published and the names of many of the well known men of the city appeared.

On the canes awarded the winners was engraved the Palace monogram, the date, and the name of the *Times Herald*.

Goes It Alone

After the newspaper in Schenectady had turned down the possibility of finding the most popular person to whom to award a collie, Manager William Shirley of the Strand Theatre, decided to go it on his own, buying the space to announce the arrangement whereby a collie would be given to the most popular person in Schenectady.

The white dog was supposed to personify the Waggles of Richard Barthelmess' First National attraction "Sonny," which was then playing at the theatre. On the first day 21,000 votes were received in answer to the advertisement which was unaccompanied by any aid from the paper with the exception of one or two small readers.

The dog was displayed outside the theatre resulting in such a crowd that he had to be moved away a bit to allow people to pass from the box office into the house. The dog cost only five dollars.

"Forget-Me-Not" in Washington

Exploitation Enlists Aid of Clergymen, Social Workers and Business Men—Campaign Establishes Film at Loew's Columbia

An invited audience of Washington clergymen, social workers and business men attended a showing of Metro's "Forget-Me-Not" before it began its regular engagement at Loew's Columbia Theatre.

The excellent exploitation for this film was continued through a series of special morning showings for orphans sponsored by the Washington Times, the Columbia management, and leading business men. Wide newspaper attention was given to these early performances.

Lawrence Beatus, director general of Loew's Washington Theatres, extended an invitation to leading figures in the ecclesiastic and lay worlds of Washington to witness the photoplay several days before it was scheduled to begin its regular run. The special performance took place at 11 P. M. after the regular show, with a full orchestrial accompaniment. Notwithstanding the hour, the playhouse was crowded with important personages.

Even greater publicity was given to the series of performances for orphans, in which the "Washington Times" figured prominently. More than 300 youngsters from various Washington orphanages attended the showings, which began on Monday and continued through to Thursday. The children were called for by busses provided by the Rapid Transit Company, which also deposited them at their institutions at the close of the performance.

Each orphan received a box of candy, furnished gratis by Walter Brownley, proprietor of a leading sweets shop in the capital. George C. Shaffer, who maintains one of the city's finest florist establishments, distributed flowers to the young guests of the theatre.

Children were invited from the Washington City Orphanage, St. Joseph's Orphanage, Central Union Mission Children's Home, St. John's Orphanage, and St. Vincent's Orphanage.

"The leading roles are notably well acted by Bossit Love and Gareth Hughes, two of the film world's most able juveniles. Proficient acting, in agreeable combination with amazing photography, superior directing, and a story burning with heart interest has placed "Forget-Me-Not" on a lofty pinnacle in the minds of critics.

Sign Painting Stunt Stops the Traffic

Exploitation for "Blood and Sand" playing at three Skouras Houses, the New Grand Central, the West End Lyric, and the Capitol Theatres, St. Louis, Mo., held up traffic in the center of the town.

A-Mike Vogel, Paramount exploiteer, tied up the Shopleigh Building to erect a 24-sheet stand on the second story ledge. A scaffold was built in front of it, on which stood an artist who painted signs and the portrait of Rodolph Valentino taken from a model dressed as a toreador.

While the artist blocked the painting the model used the red cloth usually found in bull fights and ran up and down the scaffold giving exhibitions of the different postures a matador goes through during a bull fight.

The artist painted a bit of each letter so the crowd was continually wondering what it was all about.

This served to hold them to the very last minute of the demonstration when he then completed the letters which advertised the picture, the dates, and the three theatres.

A Paramount Week banner advertising that all the Skouras houses were to participate in the "national demonstration for better pictures, hung permanently on the scaffold.

In working up his exploitation for First National's "Trouble," Manager William Friese, of the Rivoli, La Crosse, Wis., got an inspiration from Diogenes and sent out a man with a lantern and a sign "I see TROUBLE coming." The ballyhoo artist was equipped with a magnifying glass as well and could therefore see further than his classic prototype. After a crowd gathered about him the ballyhoo would fix his attention on some object and make a dash for it, invariably inducing a goodly proportion of his followers to do likewise. Freise also staged a Jackie Coogan impersonation stunt, offering free tickets to children coming to the show dressed a la Jackie.

"One Clear Call" and "Movie Week" Tied Up

A big night rider parade was the main exploitation stunt used for "One Clear Call" when it played at the Rivoli, La Crosse, Wis. Ten days before the picture opened, there appeared exactly at 5:45 P. M. in the city, a man with a bugle. He was instructed to answer no questions.

On Friday and again on Saturday, there appeared in the La Crosse Tribune, the following ad:

"If you have been wondering why the solitary bugler has been sounding a call every evening at 5:45 for the last ten days at Doerflingers corner, be at the corner tonight at 7:30 and the reason will be explained."

At seven o'clock a "radio concert" was given through a magnavox placed on the canopy of the Rivoli Theatre. Approximately 1500 people assembled. Promptly at 7:30 a bugler in full clan regalia appeared at his usual corner, giving a clan call. As the last notes of this died away, 9 men mounted on horseback, six of the horses being draped, appeared from an alley beside the Rivoli and in single file passed down the street. The parade was kept up for two hours, and the result was that twenty-five per cent. of the population of the town saw the demonstration.

While the parade was going on, an elderly man clad in a gray suit, carrying a cane and wearing a straw hat was walking around through the business section. Apparently the man was just an ordinary pedestrian, the surprise to passersby came when he came opposite them the top of his straw hat flipped up, the inside of it lighted so that a card read as follows:

"ONE CLEAR CALL" set off Go To Movie Week, starts at the Rivoli Sunday."

The street demonstration and the showing of "One Clear Call" were both tied up with the "Go-To-Movie" week being staged in La Crosse.

Weekly Magazine For Strand Patrons Now Published By Hyman

Edward L. Hyman, managing director of the Brooklyn Mark Strand, has added a weekly magazine containing eight pages of interesting publicity items about the theatre and forthcoming attractions to his compliment of advertising features.

The title of the new magazine is the *Weekly Gossip*. With the introduction of this new feature Mr. Hyman undertakes a novel and ambitious work. There are 20,000 copies printed each week and circulation covers the wide area from which the Strand draws its regular patronage. The magazine is sent gratis to addresses which were sent into the theatre unsolicited.

The advertising carried in the publication is sufficient to cover the cost of printing and handling of it, and this amount was obtained for the first issue.

The initial number of the *Weekly Gossip* was issued the week of September 10 in connection with the special features employed at the Strand in celebration of its third anniversary. For this event a special program, printed in two colors and covered with fish-skin paper was also issued.

Stops Traffic

A balcony was built on the second floor of a large department store, and a big picture frame was hung on the wall of the building, facing the busiest street in St. Louis.

A lady in Spanish costume and man in artist make-up came out upon the balcony. Artist tacked up several sheets of paper, then made sketches of lady. After each drawing artist would print:

Rodolph Valentino in "Blood and Sand" at New Grand Central, West End Lyric and Capital Theatres all next week.

This stunt held up traffic and was talk of town.

Doubles by the Score

"Pearls before work." This was the slogan adopted by Hartford, Conn., when Manager Needles of the Princess Theatre told Hartford residents of his exploitation plans through the newspapers, on First National's "The Eternal Flame."

The famous Norma pearls were given to the Hartford girl who resembled the motion picture star. Considerable publicity was given the fact that Miss Talmadge had thought so highly of the pearls that she allowed them to be named after her; and when the necklace was finally bestowed upon her "double," some 400 aspirants had completed.

The "Fast Mail" locomotive clanged its bell and steamed about the streets of Miami, Florida, in the form of this reconstructed Ford designed by Manager Harry A. Leach as a ballyhoo for his run of the Fox thriller.

May McAvoy played up at the Majestic Memphis, Tenn., in the display for Paramount's "The Top of New York" arranged by Manager H. B. Clarke.

Using extra effort to the extent of an extra 24-sheet, two 3-sheets, ten 1-sheets, a thousand roto-gravure folders and this ballyhoo for the Universal's "Foolish Wives," Manager Wm. H. Mayhew played to capacity at the Broadway Theatre, Cisco, Tex., for two days, at advanced prices.

A circus stunt used by the Allen, Toronto, for First National's "The Silent Call." A dog bearing some likeness to the famous canine screen celebrity was boxed up in a cage of the circus style and painted up in flashing red and yellow. Signs reading "hands off" and "Do not touch" added local color and much interest.

Uses Matrimony Road Map Poster for Hughes Play

Manager D. C. Brown of the Griffin Theatre, Owen Sound, Ont., in exploiting Goldwyn's "Dangerous Curve Ahead," made a striking 24-sheet poster out of a service book suggestion for the lobby.

Mr. Brown had a blank 24-sheet posted on a bill-board in one of the main thoroughfares of Owen Sound and then set his artist to the task of drawing the road map on the white paper.

At the top of the poster were painted in large black type the words, "Road Map of Matrimony," the title of the picture coming under in much smaller type.

At the other end of the same billboard, Mr. Brown posted the regular "Dangerous Curve Ahead" 24-sheet poster.

The manager also had printed and posted in many positions a half-sheet, block-type poster headed "Storm Warning!" Below he told the populace that Owen Sound would be "the zone of Heavy Gales of laughter, mirth and merriment for three days during the showing of Rupert Hughes' 'Dangerous Curve Ahead.'"

New Puzzle for "Sonny"

The manager of the Arcade Theatre, Ann Arbor, Mich., brought a new puzzle into play when he ran First National's "Sonny." The puzzle consisted of an oblong box with three rows of parallel figures:—

1 9 1
7 5 7
9 1 9
5 3 5
3 7 3

The puzzle was to "add six figures from above to sum equal to 21." The prize was Lassie, a duplicate of "Sonny's" dog. Ann Arborites puzzled away but to date the dog is still unclaimed.

It's easy enough if you know how. The three columns added up, total 25, 25, 25. The individual figures of these three totals equal 21.

"Monte Cristo" Display

Manager Joseph Shagrin of the Park Theatre, Youngstown, Ohio, prepared an elaborate lobby decoration during the recent run of "Monte Cristo," the Fox special, which not only attracted the attention of all those who passed but built up a new house record both for attendance and box office receipts.

The marquee which extends over a wide side-walk carried a large array of flags, bunting, signs, cut-outs and stills. Across both sides were canvas signs announcing "Monte Cristo" as "The Mightiest of Metropolitan successes." Above these was a large cut-out from a 24-sheet mounted on heavy beaver-board. This represented the "Count of Monte Cristo" standing with arms outstretched on a sphere bearing the words, "The World Is Mine."

The corners where the marquee and the buildings met were rounded out with bunting and the outer corners were embellished with American flags.

Beneath the marquee running at right angles to the curb was suspended another canvas sign painted by hand and describing the picture. Water colored stills and mounted posters were placed about the side-walk and entrance way.

Treasure Hunt for "Monte Cristo" at Altoona, Pa.

Manager Russell of the Capitol Theatre, Altoona, Pa., startled the inhabitants of that city recently with a cleverly executed exploitation stunt in connection with the engagement of "Monte Cristo," the Fox special.

For several days prior to the opening of the production newspaper advertisements carried the announcement that certificates for a number of gold watches donated by a leading local jewelry dealer would be hidden underground within a certain radius of the theatre and that the persons digging them up and presenting them at the store of the jeweler would receive the presents of the Count of Monte Cristo.

The watches were placed on display in the windows of the store and an elaborate window arrangement embellished its exhibition. Because the name of the dealer was used in all the newspaper advertisements, and because his name was tied up with the entire stunt, the four time-pieces were obtained without cost to the management of the theatre.

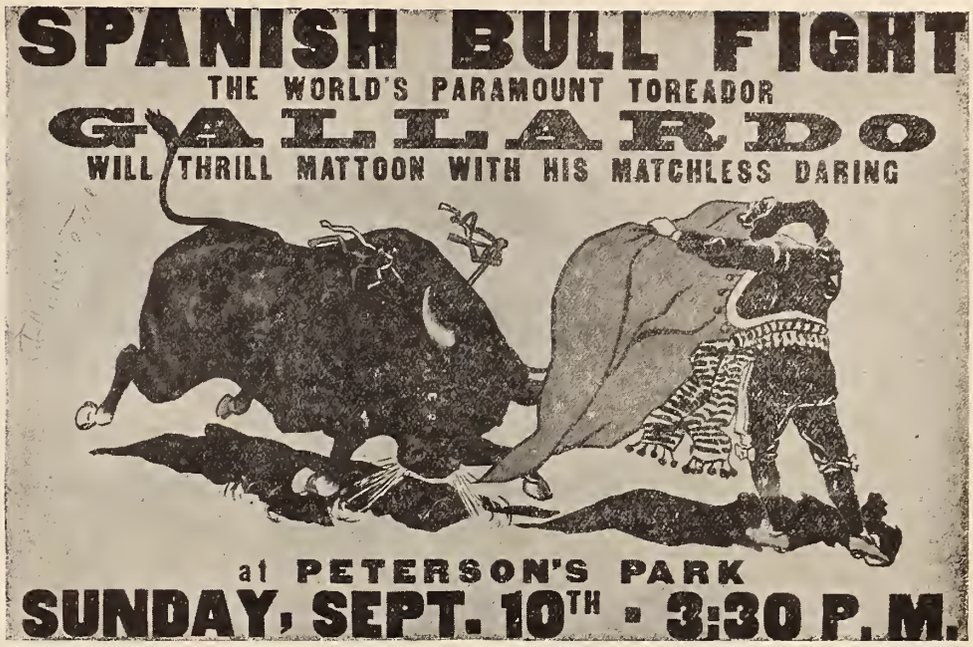
On the day designated for the treasure hunt, squads of townspeople were organized to excavate in search of the golden watches. Many clubs of young boys were formed, the purpose of which was to divide the spoils should any be found.

Another feature of the publicity campaign was a Labor Day street car stunt. A brass band of twenty musicians were carried about Altoona all during the holiday in a street car loaned for the occasion by the local surface car corporation. In the windows of the car were cartoon figures of passengers each labeled with a balloon remark, such as "I'm going to spend some of Cristo's wealth" and *"We're on our way to the Capitol."*

The campaign netted the management a record week's run and broke all attendance records for the house.

Housewives Matinee

C. O. Brown, manager of the Manring Theatre, Middlesboro, Ky., hit the right idea when he started a "Housewives Matinee" to exploit "The Song of Life." Special cards telling of this First National attraction were sent to 1,000 women, while the retail merchants chipped in with china and other articles for the kitchen.



By displaying this poster Peterson's Park had the town of Mattoon, Ill., astir. No mention of Paramount's "Blood and Sand," nor even of the fact that it was a motion picture conveyed the idea that a real bull fight was booked. When curiosity ran high the management followed up with fulsome explanation that the famous Gallardo would be seen at Peterson's Park in the person of Rodolph Valentino starring in the photoplay "Blood and Sand."

Tieup Ads Lead in "Nanook" Drives

Victoria Theatre, San Pedro, Latest to Score with Co-operative Newspaper Display

It is asserted as an established fact that every exhibitor who has even fairly well and intelligently exploited his showing of "Nanook of The North" has played to capacity houses, and that the most successful methods have been, first, display advertising in the local newspapers, and, second, attractive and appropriate lobby displays.

Thus far the San Pero, Cal., *Daily Pilot*, issue of Tuesday evening, August 16, beats all "Nanook" records with a double page display ad tie-up, with a single page cartoon display by the Victoria Theatre and another full page of text and stills about the attraction. On its comic ice wagon cartoon page the theatre management writes over the signature of Pierson and Adler:

"Just about once in a lifetime does it come within the pale of possibility for a showman to discover a novelty that defies the very possibility of imitation; that possesses every attribute of romance, reality, action, heart interest and human appeal. Such a novelty is 'Nanook of the North.' If you read every line regarding it in these pages you can gain only a slight idea of the singular beauties which are revealed in every foot of the film which carries its tremendous story. See it yourself tomorrow and marvel as we have done."

The double page tie-up display bears the heading: "Victoria shows 'Nanook of the North' 4 days beginning Wednesday." The space is shared with a full dozen local business houses, each of which contains an apt "Nanook" suggestion—as, that of the Columbia Grafanolas headed: "Nanook liked Grafanola music so well he ate the record," which is a reference to one of the scenes in the picture.

The entrance arch of the Winter Garden, Seattle, Wash., framed over with composition board and decorated with symbols and title lines in its campaign for Vitagraph's "Lucky Carson." The scheme was carried out in complete style with the door panels, space over the doors and box-office bearing similar decorations.

A campaign of general human interest in which the "old clothes stunt" and a free matinee for orphans was put on by the Hope, Dallas, Tex., for First Natonal's "Trouble." A little diplomacy around the City Hall was productive of fine poster stands on the city lighting fixtures. The campaign was helped along materially through the interest taken in the affair by the *Times-Herald* which used it columns to aid the appeal for the Fowler Home.

Stillman Theatre's "Prisoner" Tieup

Shoe Store and Newspaper Co-operation Arouse Keen Interest for Cleveland Showing of Metro Photoplay

The exploitative possibilities of "The Prisoner of Zenda," were demonstrated during the showing of the photoplay at the Stillman Theatre, Cleveland, the week of August 20th. Store tie-ups and newspaper publicity proved highly effective as interest stimulators.

In the window of the N. O. Stone Shoe Company, 318 Euclid Avenue, was shown a pair of slippers worn by Alice Terry, who plays the role of Princess Flavia in "The Prisoner of Zenda." A large sign was displayed, which read: "These dainty slippers were worn by Alice Terry, in the making of the picture production, 'The Prisoner of Zenda,' to be presented week of August 20th at the Stillman Theatre. Can any Cleveland girl wear them? The following prizes will be given: First, second and third ladies whom the slippers fit, a handsome pair of slippers each, made to order. Fifth, sixth and seventh prizes free tickets to 'The Prisoner of Zenda.' They can be tried on inside store in Ladies' Shoe Department, Tuesday Morning, August 22 between 10 and 11 o'clock."

A large colored painting showing Lewis Stone and Alice Terry was exhibited in the window, and provided an attractive background. A large assortment of ladies' slippers completed the display.

The *Cleveland Press* published a detailed daily story about the progress of the competition. The first day's story outlined the general idea of the stunt, under a large picture of Miss Terry. It made an appeal to civic pride, in that it gave the opinion of experts that Atlanta, Pittsburg and Portland were the only cities in which "Cinderella feet" could be found.

Each day the details of the competition were published. Photographs of contestants were printed, and on the day of the final choice of Cleveland's Cinderella, when the lucky woman was to get a pair of slippers, the shoe store was crowded with eager applicants for the coveted distinction.

The result of this exceptional tie-up was apparent in the long lines which greeted all the showings of the photoplay during its run. The interest which was aroused by advance reports of the film's excellence were augmented by the carefully planned exploitation stunt outlined.

Doubles Discussion Starts "Masquerader" Publicity

Breaking into the medical profession Manager H. A. Williams of the Murray Theatre, Lawton, Okla., got prominent physicians to express an opinion as to whether such a close resemblance of two men as forms the basis of the story of "The Masquerader" were possible. To start the exploitation the manager did some research work and uncovered records of where double identity and mixed identities had puzzled the police.

With this as a basis he went the rounds of the medical fraternity and uncovered a wealth of material that formed the basis of a feature article in the Oklahoma Constitution.

The Constitution went a step further and arranged a personally conducted shopping tour for a mysterious man garbed in a mask and Prince Albert. It was sponsored by the paper's advertising department, all the stores staging bargain sales at set hour with the understanding that the masquerader would head the shopping contingent.

Exploits with Song

Scottsbluff, Nebr.—As advance publicity for Paramount's "Burning Sands," Manager Billy Ostenberg of the Orpheum has ordered two hundred copies of the musical number of "Burning Sands."

Mr. Ostenberg made a further tieup with the Platte Valley News to sponsor a juvenile singing contest.

Mr. Ostenberg has offered substantial cash prizes to the winners. The contest itself will be held as a preliminary to a picture other than "Burning Sands." The winners will sing as a prologue to "Burning Sands."

Stage Pig Chase In New York Park

A greased pig chase staged by Marc Lachmann, Universal exploiteer, in Central Park, New York, afforded unusual exploitation and publicity for the New York campaign of "Human Hearts."

In the picture "Human Hearts" director King Baggot used a greased pig chase in the County Fair Scene.

"Porky," a trained pig was turned loose in Central Park in a grease pig chase in which three hundred kids participated. Movie cameras and newspaper photographers were on hand to make photographs to be printed in the pictorial sections.

A cash prize of $10 was awarded the boy who caught the pig. Passes were awarded as secondary prizes. In the forenoon, "Porky" was paraded up and down Broadway on a truck with banners and placards telling advance information concerning the stunt.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"BEYOND PRICE"

(Fox)

PALACE, DENVER, COL. — "Beyond Price" and the "Battling Kid" drew good crowds during the first part of the week while other Fox productions, "While New York Sleeps," "The Kingdom of Love," "Dynamite Allen," "Skirts," "The Big Punch," and "Rough and Ready" drew well during the rest of the Fox Week at the Palace.

Exploitation.—Newspaper ads, newspaper write-ups and lobby displays.

"BEYOND THE RAINBOW"

(F. B. O.)

BROADWAY, RICHMOND, VA.—Admission, 25-30 cents. Fair business. Very little exploitation or advertising.

Daily Press Comment.—"An entertaining story with a liberal sprinkling of human interest."—"Richmond Times Dispatch."

"BLOOD AND SAND"

(Paramount)

CAPITOL, CINCINNATI, OHIO.—Exceptionally good business. Held over picture for another week by popular request.

Short Subjects.—"A Day in Spain," and Capitol News.

Daily Press Comments.—"The production in every way reflects the highest credit on Fred Niblo, who directed it, and on Rodolph Valentino who is the featured player."—"Enquirer." "One of the most beautiful pictures in the history of the screen."—"Times-Star."

PRINCESS, DENVER, COL. — Good matinee attendance with exceptional night crowds.

Exploitation.—Newspaper space and effective lobby display.

TWELFTH STREET, KANSAS CITY, MO.—Admission 10-25 cents. Now on its second week and going great.

Exploitation.—Usual newspaper, billboard and lobby display space during second week.

Short Subjects.—Screen Magazine (Current Events).

Daily Press Comments.—"So good it was held for a second week."—"Star-Times." "A tremendous response."—"Journal-Post."

CAPITOL, WILKES-BARRE, PA.—Business normal at all shows.

Exploitation.—Advertising, electric signs, posters, lobby stills.

"THE BROADWAY PEACOCK"

(Fox)

WINTER GARDEN, SEATTLE, WASH.—Admission, 10 cents, any time. Star popular here, played to crowds.

Exploitation.—Regular newspaper announcements, lobby trim.

Short Subjects—"It's a Wild Life" (Comedy) International News.

"THE BROADWAY ROSE"

(Metro)

LOEW'S STATE, BOSTON, MASS.—Admission, 25 cents bottom afternoon to 60 cents top evening. Played to excellent business all week.

Exploitation.—Distribution of folders, house to house. Window cards, billboards, posters in all subway and elevated stations. Lobby display; advance screen flashes, announcements in advance in Loew's Magazine, mailed free to a large list.

Short Subjects.—Larry Semon Comedy, "Golf" (Vitagraph), Loew's Local News Reel, Topics of the Day (Pathe), Pathe News Reel.

Daily Press Comment.—"'Broadway Rose' proved to be dazzling production, Larry Semon in 'Golf' was screamingly funny."—"Post."

LOEW'S ORPHEUM, BOSTON, MASS.—Admissions, 25 cents botton afternoon to 60 cents top evenings. Brought excellent business.

Exploitation.—House to house distribution of folders; one sheets and cards in windows; posters in subway and elevated stations. Advance screen flashes. Lobby display.

What They Give the Public

NEW GRAND CENTRAL
St. Louis, Mo.
Week September 9

1. Overture—Evolution of Dixie (Lake)
2. Topics of the Day
3. News and Views
4. Organ Solo—Sweet Indiana Home
5. FEATURE—*The Song of Life* (First National)
6. Fables—*The Boy and the Bear*

CAPITOL THEATRE
St. Paul, Minn.
Week September 16

1. Overture—Southern Rhapsody (Lucius Hosmer)
2. Capitol Digest—Current Events, Daily News pictorial Weekly, International News
3. Fable—*The Boy and His Dog* (Aesop)
4. Violin Solos—(a) Scherizo Tarantelle (Henri Wieniowski) (b) Caprice Viennos (Fritz Kreisler)
5. FEATURE—*Blood and Sand* (Paramount)
6. Organ Exit March

MISSOURI THEATRE
St. Louis, Mo.
Week September 9

1. News
2. Organ Selections—(a) Wait 'Till the Sun Shines Nellie (b) I Am Always Chasing Rainbows (c) Look for the Silver Lining (d) April Showers
3. Cartoon—*The First Barber* (Educational)
4. Instrumental (Herbert) Neapolitan Love Song from The Princess Pat; Dream Melody from Naughty Marietta; On Parade from Mlls. Modiste; Kiss Me Again from Mlle. Modiste; American Serenade from Her Regiment; Falling in Love from Naughty Marietta; Thine Alone from Eileen
5. Overture—Il Guarany (Gomez)
6. FEATURE—*The Siren Call* (Paramount)

Short Subjects.—Loew'|s Local News Reel, Pathe News Reel, Topics of the Day (Pathe), Larry Semon in "Golf."

Daily Press Comment.—See the State Theatre report.

"CAUGHT BLUFFING"

(Universal)

PALACE, BUFFALO, N. Y.—Admission, 10-20 cents. Business was satisfactory for a half week run.

Exploitation. — Newspaper advertising, window cards and lobby display.

Short Subjects. — "Cured" (comedy), "The Leather Pushers," Universal News.

Daily Press Comment.—"Not a dull moment in the production."—"Express."

MAJESTIC, DALLAS, TEXAS.—Admission, matinee, 35 cents; nights, 25 cents to 55 cents. Good attendance throughout week.

Exploitation.—Only usual newspaper advertising.

Short Subjects.—Five acts vaudeville.

Daily Press Comments.—"The pictnre is a virile Western drama."—"Herald." "A rather unusual Western production in which the unexpected happens with great frequency."—"Journal."

"CONFIDENCE"

(Universal)

LOEW'S STATE, BOSTON, MASS.—Admission, 25 cents bottom afternoon, to 60 cents top evenings. Good business.

Exploitation.—Regular newspaper ads, advance lobby displays, window cards, billboards and posters in all subway and elevated stations.

"Golf" (Vitagraph), Loew's Local News Reel, Pathe News Weekly, Topics of the Day (Pathe).

"DOMESTIC RELATIONS"

(First National)

COLISEUM, SEATTLE, WASH.—Admission, 25-50 cents. Drew fairly well for four day run.

Exploitation. — Newspaper advertising, billboards, window and lobby cards.

Short Subjects.—Mermaid comedy, Topics of the Day, Pathe News, Kinograms.

Daily Press Comments.—"The American Beauty is delightfully enthusiastic in her comedy scenes and powerfully emotional and moving in her moments of tense drama."—"Times." "It is real drama and a powerful exposition of every day life."—"Post-Intelligencer." "It presents a forceful theme in a fascinating manner."—"Star."

"DON'T WRITE LETTERS"

(Metro)

MARK STRAND, BUFFALO.—Admission, 15-25 cents. The box office receipts were below par.

Exploitation. — Newspaper advertising, lobby display and window cards.

Short Subjects.—"Abraham and Sarah," a Bible story, Charlie Chaplin in "Sunnyside" (comedy), Kinograms.

Daily Press Comment.—"It's so human that it has in it the newness of life."—"Courier."

"THE ETERNAL FLAME"

(First National)

MARK STRAND, ALBANY, N. Y.—Admission, 30-60 cents. Ran extremely well entire week. Receipts kept pace with "Blood and Sand," the preceding week, for first four days and exceeded for entire week. Matinee business good.

Exploitation. — Some extra newspaper space, display of gown worn by Miss Talmadge in department store windows.

Short Subjects.—Scenic, "Seeing the Unseen" (comedy), "The Reporter."

Press Comment.—"Is proving one of the biggest attractions booked in many weeks at the Mark Strand Theatre."—"Albany Times-Union."

"THE FACE BETWEEN"

(Metro)

NEW FOLLY, OKLAHOMA CITY, OKLA.—Admission, 10 cents. Played to fair business.

Short Subjects.—Selznick News, Comedy.

"FAIR LADY

(United Artists)

LESTER'S RIVOLI, COLUMBIA, S. C.—Very good business to the three days' run.

"THE FIVE DOLLAR BABY"

(Metro)

WELLS, NORFOLK, VA.—Admission, 30-40 cents. Very good business.

Daily Press Comment.—"It's a great yarn."— "Norfolk Landmark."

CRITERION, OKLAHOMA CITY, OKLA.—Admission, 10-20-30-55 cents. Good business all week.

Short Subjects.—Comedy, International News.

Exploitation.—Special ads; billboard and Sunday papers, street car posters, lobby display, advance flashes on screen.

"THE FIGHTING STREAK"

(Fox)

LOEW'S STATE, BUFFALO, N. Y.—Admission, 20-40 cents. Business was fine all week.

Exploitation.—Whole column ads in drama sections, window cards, billboards, lobby and electric front displays.

Short Subjects.—"Torchy Steps Out" (comedy), Pathe News, Mutt & Jeff, "Who's Who in Buffalo," a local feature.

Daily Press Comments.—"He performs many daring stunts that further endear him to the hearts of the audience."—"News." "One of the strongest features yet shown at this popular theatre."—"Times."

"FLESH AND BLOOD"

(Western Pictures Exp. Co.)

OLD MILL, DALLAS, TEXAS.—Admission, matinee 20-25 cents; nights 25-40 cents. Heavy attendance first three days, fair for the rest of the week.

Short Subjects.—"Monkey Shines" (Educational), Fox News.

Press Comments.—"The picture is a gripping story of renunciation of revenge abandoned that a loved one might be happy."—"News." "The story is tense and interesting."—"Journal." "Chaney equals his previous successes."—"Times Herald."

"FOOLS FIRST

(First National)

STATE, CLEVELAND, O.—Admission, 35-60 cents. Splendid business in evenings but matinees were off.

What They Give the Public

HOWARD THEATRE
Atlanta, Ga.
Week September 18

1. Overture—Nice Music
2. Prologue—Poor Butterfly
3. Pathe News
4. Pithy Paragraphs
5. FEATURE—*Nice People* (Paramount)

DEL MONTE THEATRE
St. Louis, Mo.
Week September 10

1. News—World Events in Passing Review
2. Fun from the Press (Literary Digest)
3. Operatic Reveries—Selections from Martha, The Bohemian Girl, Tales of Hoffman, Faust, Pagliacci, Il Travatore, Naughty Marietta
4. FEATURE—*The Crossroads of New York* (Mack Sennett)

STANLEY THEATRE
Philadelphia, Pa.
Week September 18

1. Organ Number from The Firefly (Friml)
2. Topical Review (News Weeklies)
3. Prologue—Semi-annual Fashion Review—The Dancer, Desha
4. FEATURE—*Hurricane's Gal* (First National)
5. Organ Selection from The Firefly (Friml)
6. Cartoon—Selected
7. Scenic—Selected.

GRAUMAN'S THEATRE
Los Angeles, Cal.
Week September 17

1. Overture—Dance of the Hours (Luigini) The Heart of Her (Cadman) Intermezzo from Shoulives (Cadman)
2. Movie Chats (Urban)
3. Pathe Weekly
4. Musical Novelty—Our Apartment House
5. Music of Song
6. Dramatic Soprano
7. FEATURE—*The Valley of Silent Men* (Paramount)

CALIFORNIA THEATRE
Los Angeles, Cal.
Week September 10

1. (a) Il Guarny (Gomez)
   (b) Sizilietta (von Blon)
   (c) Musical Numbers—The Bowery, After the Ball, In the Good Old Summer Time, The Glow Worm, Listen to the Mocking Bird, When You and I Were Young Maggie, and the 12th Street Rag.
2. FEATURE—*The Sign of the Rose* (American Releasing)
3. Fable—*The Boy and the Bear* (Aesop)
4. Topical Review (News Weeklies)
5. Topics of the Day (Literary Digest)

KINEMA THEATRE
Los Angeles, Cal.
Week September 9

1. Grand Novelty Overture
2. Kinema Pictorial News
3. Organ Recital—My Wild Irish Rose
4. Scenic—*The Lure of the South Seas*
5. Toptics of the Day (Literary Digest)
6. A Prizma Gem
7. Musical Number
8. Felix Comedy Cartoon
9. A Riot of Syncopated Melodies
10. FEATURE—*The Masquerader* (First National)

Exploitation.—Style Revue presented in conjunction, street car cards only. Lobby decorated with Cleveland made automobiles.

Press Comments.—"Chalk up another big mark in the credit column which lists the productions of Marshall Neilan."—"News." "This is the creation of a genius who tired as he approached the close of his work and permitted it to slump to a conventional ending." — "Plain Dealer." "Here's a movie that is hard to estimate. Parts are very good, parts are very bad."—"Press."

"THE FORBIDDEN CITY"

(Select)

REGENT, PHILADELPHIA, PA.—Admission, 28 cents. Biggest crowds the Regent has had this season.

Exploitation.—Large number of window cards and extra newspaper space.

Short Subjects.—Harold Lloyd one reel, "Off the Trolley," and Pathe News.

Daily Press Comments.—"The picture tells a story of China and is filled with spectacular incident."—"Record." "Her work is quite charming in both."—"Inquirer."

"GLASS HOUSES"

(Metro)

GRAND, BETHLEHEM, PA.—Good business and patrons pleased, vaudeville added attractions.

Exploitation.—Boosting star and newly opened house in newspapers.

"THE GOLDEN CITY"

(Metro)

CAPITOL, WILKES-BARRE, PA.—Fair trade with public beginning to attend better after settlement of five months' strike at mines.

Exploitation.—Newspaper space.

"GRANDMA'S BOY"

(Pathe)

LIBERTY, SEATTLE, WASH.—Admission, 25-35 cents. Crowds in spite of unusual heat.

Exploitation. — Billboards, extra newspaper advertising for two weeks in advance advertising.

Short Subjects.—"The Valley of the Missing" (Irving Cummings N. W. Police drama), Liberty News, Review.

Daily Press Comments.—"Without exaggerating, this fun-film may be called the best comedy ever shown."—"Times." "The Valley of the Missing" contains as much plot in the two acts as is often extended into six or seven."—"Times." "Grandma's Boy" contains a real story—a story with such a serious theme as cowardice, and the power of mind over matter."—"Post-Intelligencer."

SYMPHONY THEATRE, LOS ANGELES, CALIF.—Admission, 39-55 cents; children, 10 cents before supper show. In the 18th week and really holding up remarkably well.

Short Subjects.—Fox News, "Good Things of Life," Yosemite Valley.

PARK THEATRE, BOSTON, MASS.—Admission, 20 cents bottom mornings to 60 cents top evening. This film closed a three week run Saturday with great business.

Short Subjects.—Fox Weekly and a two reel Prizma (Pathe).

NEW GRAND CENTRAL, WEST END LYRIC AND CAPITOL, ST. LOUIS, MO.—Admissions 30-40 65 cents. Capacity with lobby crowded and a long line waiting—Grand Central. Other houses report unusually good business matinee and nights.

Exploitation.—Extra newspaper space, billboards, window cards, advance announcement on screen. Ushers wore tortoise-shell rimmed glasses.

Short Subjects.—Topics of the Day, Pathe Weekly, picturized version of Kipling's "The Ballad of Fisher's Boarding-House," Torchy Comedy.

Daily Press Comment.—"The story is only a thread on which Harold Lloyd has strung a thousand funny situations."—"Star."

"MEN OF ZANZIBAR"

(Fox)

HILLSTREET THEATRE, LOS ANGELES, CALIF.—Admission, 28-40-55 cents. Children 15 at all times. Excellent business. The usual advertising and exploitation.

Short Subjects.—Robert Bruce Scenic, Sport Review, Hillstreet World Events, six acts of vaudeville.

Press Comment.—"Decidedly good picture."—"Herald."

"THE HANDS OF NARA"

(Metro)

STRAND THEATRE, SEATTLE, WASH.—Admission, 35-50 cents. Average audiences during three day run. Usual exploitation, newspaper and lobby display.

Short Subjects.—"Torchy's Feud" (comedy), Kinograms.

"HER GILDED CAGE"

(Paramount)

TIVOLI, PORTSMOUTH, VA.—Big business for a four day run, which is longer than the average run in this town.

Daily Press Comment.—"A thoroughly pleasing picture."—"Virginian Pilot."

STRAND THEATRE, SCRANTON, PA.—Made pronounced hit, with business excellent.

Exploitation.—Devoted to beauty of star and her gowns, dancing, Parisian life, etc.

"HIS BACK AGAINST THE WALL"

(Goldwyn)

NEW FOLLY, OKLAHOMA CITY, OKLA.—Admission, 10 cents. This one played to good crowds.

Short Subjects.—Selznick News, comedy.

"HUMAN HEARTS"

(Universal Jewel)

TRIANON THEATRE, BIRMINGHAM, ALA.—Admission, 15-35 cents. Business was excellent, box office receipts showing almost a record week.

Exploitation.—The usual newspaper publicity, display ads, posters, lobby stills.

Daily Press Comments:—"Altogether the play made splendid movie material and the people liked it."—"Birmingham News."

MODERN & BEACON THEATRES, BOSTON, MASS.—Admission, 20 cents bottom mornings to 60 cents top evenings. Very good business.

Exploitation.—Regular newspaper ads, posters in all subway and elevated stations. Lobby display; advance flashes on screen. Window cards. Good publicity.

Short Subjects.—Larry Semon (Vitagraph) "Golf," International News Reel, Topics of the Day (Pathe)

Daily Press Comment.—"House Peters makes the most of the role assigned to him, as usual. Several quite effective penitentiary scenes."—"Adviser."

"I AM THE LAW"

(Enterprise)

GRAND, BETHLEHEM, PA.—Went big and packed house most showings. Opening bill of new season with theatre redecorated and name changed from Grand Opera House.

Exploitation.—Showing to police and city officials, boosting of all star cast, special advertising.

"IN THE NAME OF THE LAW"

(Film Booking Offices)

STRAND, NORFOLK, VA.—This picture played to big business with the effective police tie-ups afforded and worked up by the exchange.

Daily Press Comment.—"The most sensational thriller scene at the Strand recently."—"Norfolk Landmark."

"JUST TONY"

(Fox)

VICTORIA, PHILADELPHIA, PA.—Admission 35 cents. Very good business especially in the evenings.

Exploitation.—Lobby was fitted up with special cut-outs of the horse, and novel electrical display.

Short Subjects.—Larry Semon comedy, "Golf," Pathe News, and Screen Review No. 4.

Daily Press Comments.—"It seemed a shame that the story itself could not have been largely "horse" instead of being cluttered up with conventional screen romance and gun play."—"Record." "Rarely has there been a more remarkable exhibition of real horse sense."—"Inquirer."

STRAND, DENVER, COL.—Admission, 25 cents. Picture is in line with Strand policy and was popular here.

Exploitation.—Newspaper ads and good lobby display.

"KINDRED OF THE DUST"

(First National)

WALNUT, CINCINNATI, OHIO.—Very unsatisfactory attendances all week.

Short Subjects.—Topics of the Day and Pathe News.

Daily Press Comments.—"Shorn of its picturesque background of the Northwest, there is not much that remains of "Kindred of the Dust" besides a rather time-worn theme."—"Inquirer." "The picture is about twice as long as it should be."—"Times-Star."

PARK & MALL.—Admissions, 25-35-40 cents. Fair business. No exploitation.

Short Subjects.—Pathe News and comedy. At the Park—a stage offering, "Day in a Scotch Village."

Press Comments.—"The picture will appeal to the appetites of the average fan."—"News." "With the material the director had I do not think he has produced an entirely satisfactory production."—"Plain Dealer." "It is a long drawn out tale, unreal, elaborately sentimental with the pathos over-accented."—"Press."

"THE KICK BACK"

(F. B. O.)

WASHINGTON, DALLAS, TEXAS.—Admission, matinee, 25 cents; nights 40 cents. Attendance a little better than average.

Exploitation.—Advance flashes, newspaper display ads and large posters in lobby.

Short Subjects.—"Better Late Than Ever" (Federated Hall Room Boys Comedy)

Daily Press Comments.—"Texas rangers play a big part in the smashing climax. The plot is rather conventional."—"News." "There is lots of snappy riding in the picture and straight shooting and some comedy."—"Journal."

"LOVE IS AN AWFUL THING"

(Selznick)

CLINTON SQUARE, ALBANY, N. Y.—Admission 28 cents. This picture ran the entire week and coupled with a revival of Norma Talmadge in "The New Moon" packed the house. No extra exploitation.

Short Subjects.—Selznick News and Literary Digest "Fun from the Press."

Press Comment.—"Receiving an enthusiastic reception by Albany theatre goers, offers conclusive proof that it is the kind of a motion picture Albanians like."—"Albany Times Union."

"THE MAN FROM LOST RIVER"

(Universal)

KURTZ, BETHLEHEM, PA.—Fair attendance nights, slim at matinees.

Exploitation.—Chiefly advertising of vaudeville program.

"MARRIED PEOPLE"

(Hodkinson)

MODERN & BEACON THEATRES, BOSTON, MASS.—Admission 20 cents bottom morning to 60 cents top evening. Very good business.

Exploitation:—Same as for "Human Hearts."

Short Subjects:—Same.

Daily Press Comment:—"The way this story has been handled by Hugo Ballin is very fascinating."—"Advertiser."

"MANSLAUGHTER"

(Paramount)

GRAUMAN RIALTO, LOS ANGELES, CALIF.—35-55c. In the second week and doing capacity business. Line-up mostly every night and the matinee pulling equally well.

Short Subjects:—Pathe News Weekly. Film Novelty, Urban Movie Chats.

Press Comments:—"Attesting in every scene to the genius of Cecil B. DeMille."—"Herald." "The film has everything that goes to make dramatic action, drama, tragedy and an abundance of the pathos, humor and spectacle."—"Times."

"MASQUERADER"

(First National)

KINEMA THEATRE, LOS ANGELES, CALIF.—Admissions 25-35-55 cents. 25-35-55-80 Cents. Doing very good business in the second week. The exploitation of the first week carried over to the second week's run, such as banners of the main beach boulevards 4500 quarter and half sheet head silhouettes and 10,000 small hangers.

Short Subjects. — Kinema pictorial review, co-operative im "The Lure of the South Seas." Topics of the day, Prizma Gem, Felix Comedy Cartoon.

Press Comments:—"The Picture carries the conviction of the highest type of drama."—"Examiner."

NEWMAN THEATRE, KANSAS CITY, MO.—Admission 15-25-36-50 and 75 cents. A great drawing card, played to crowded houses the first week.

Exploitation.—The unusually large Sunday newspaper space. Also billboard and lobby display.

Short Subjects.—Snub Pollard comedy and Newman News and Views (Current Events).

Daily News Comments.—"The film is one of the best shown recently."—"Star-Times." "A sincere study of picture technique will establish Post in as lofty a position on the screen as he enjoys on the stage."—"Journal Post."

"MONTE CRISTO"

(Fox)

BIJOU, RICHMOND, VA.—Admission, 40-50c. Big business for an entire week.

Exploitation.—Billboards, lobby, large newspaper space, heralds and window cards covered the town.

Daily Press Comment.—"The greatest production Fox has yet presented."—"Richmond Times Dispatch."

FOX-LIBERTY, ST. LOUIS, MO.—Admission, 30-40 cents. Third week and continues to draw large crowds—both matinee and night.

Exploitation.—Usual newspaper advertising and window cards.

Short Subjects.—Fox News and Views and comedy.

Daily Press Comment.—"The production has been made on a lavish scale and features some exteriors of striking beauty."—"Star."

BLUE MOUSE, SEATTLE, WASH.—Admission, 25-50 cents. Held over for second big week.

"NICE PEOPLE"

(Paramount)

STRAND, SEATTLE, WASH.—Admission, 35-50 cents. Held over for extended run to large audiences. Newspaper advertising well sustained. Press comments unite in pronouncing it one of the really big society dramas of the year.

CAPITOL, OKLAHOMA CITY, OKLA.—Admission, 10-20-30 cents. Good sized audiences afternoon and night performances.

Exploitation.—Usual newspaper display advertisements. Fine lobby display and advertising cards.

Short Subjects.—Fifth Episode of the Bible, "Abraham and Sarah," International News, Aesop's Fables.

LORENZ, BETHLEHEM, PA.—Business above normal for whole week.

Exploitation.—Newspaper space, lobby showings.

STRAND THEATRE, BIRMINGHAM, ALA.—Admission, 10-35 cents. Business exceptionally good.

Exploitation.—The usual advertising and newspaper publicity plus lobby display.

Short Subject.—International News Feature.

Press Comment.—"The cleverest comedy drama the screen has known in Lo these many months."—"Birmingham News."

"NO TRESPASSING"

(Hodkinson)

CIRCLE, CLEVELAND, OHIO.—Admission, 20-30 cents. Good business in the evenings, matinees a little above the average.

Exploitation.—Featured a Castle dancing contest offering a large silver cup to winning couple. Dances every night, with eliminations on Friday.

Press Comment.—"Irene Castle's best photoplay."—"News."

"OLD WIVES FOR NEW"

(Paramount)

GALAX THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Business very good throughout the run.

Exploitation.—The usual advertising and free newspaper publicity.

Press Comments.—"Cecil de Mille is at his best in this picturization of a matrimonial problem."—"Birmingham News."

"ORPHANS OF THE STORM"

(United Artists)

CAPITOL, PHILADELPHIA, PA.—Admission, 22 cents. Well patronized, record Saturday matinee. Cutouts on lobby doors were the chief novel exploitation used.

Short Subjects.—"Hear 'Em Rave" (comedy), Famous Painting series—Hope, Kinograms, Topics of the Day, Out of the Ink Well Cartoon, "The Challenge."

Daily Press Comments.—"Deserves to be popular."—"Record." "Refreshing for a hot day."—"Inquirer."

STRAND, ALLENTOWN, PA.—Fair business.

Exploitation.—Special newspaper space, posters, pictures.

ROYAL, KANSAS CITY, MO.—Admission, 10, 35, 50 cents. Did a lively week's business.

Exploitation.—D. W. Griffith's name played up to great extent in newspaper, lobby display and billboard space.

Short Subject.—Royal Screen Magazine (Current Events).

Daily Press Comments.—"The production stands up to every thing that has been said of it."—"Star-Times." "A picture that will live forever among screen masterpieces."—"Journal-Post."

"PAID BACK"

(Universal)

COLUMBIA, SEATTLE, WASH.—Admission, 25-35 cents. Drew well in spite of warm weather.

Exploitation.—Regular newspaper space, lobby trim.

Short Subjects.—"Never Let Go" (Mounted Police Story), "The Kickin' Fool" (comedy), International News, Historical Photoplays.

Daily Press Comments.—"One of the most exceptional pictures Universal has presented to the public."—"Times." "Presents a plot unusual in fiction or film."—"Post-Intelligencer."

"PENROD"

(First National)

ORPHEUM, WILKES-BARRE, PA.—Drew fine houses.

Exploitation.—Chiefly devoted to boosting prestige of Wesley Barry as star and sharing remaining space to Tarkington as author and Neilan as producer.

"THE PRISONER OF ZENDA"

(Metro)

SHEA'S HIPPODROME, BUFFALO, N. Y.—Admission, 15-50 cents. Tacked up new attendance records at the Hippodrome.

Exploitation. — Augmented advertising campaign. City well papered. Fine lobby and electric marque displays.

Short Subjects.—"Home Made Movies" (comedy), Hippodrome Review (Current Events).

Daily Press Comment.—"Rex Ingram has given this Anthony classic of romance, intrigue and adventure a new charm on the screen."—"Express. "Has come back again to thrill the hearts of sweet sixteen and sentimental thirty-six, this time as a motion picture."—"Courier." "It's a fine romantic story, with intrigue, sword fights and thrilling narrow escapes."—"News."

"WHEN HUSBANDS DECEIVE"

(Pathe)

LINCOLN, TROY, N. Y.—Admission, 25-35 cents. Attracted and pleased good audiences.

Exploitation.—Newspaper space and lobby frames.

Short Subjects.—A Mack Sennett comedy with Ben Turpin, Sport Pictorial, and news reel.

"WHILE SATAN SLEEPS"

(Paramount)

PALACE, DALLAS, TEXAS.—Admission, matinee, 25, 35 cents night, 35, 55 cents. Attracted big houses during first few days but failed to hold up during week.

Exploitation.—Usual newspaper space and striking lobby display.

Short Subjects.—Palace news reel, Palace Tours, Aesop's Fables (Pathe).

Daily Press Comment.—"Many unexpected yet natural and stirring bits of action occur in this—one of the best pictnres that has been shown in Dallas this season."—"Times Herald."

"WHY ANNOUNCE YOUR MARRIAGE?"

(Selznick)

MILES, SCRANTON, Pa.—Kiwanis convention brought in good sized crowds and picture made fine impression.

Exploitation.—Lobby, posters, billboards, newspapers.

"WHAT'S WRONG WITH THE WOMEN?"

(Equity)

OLYMPIC, BUFFALO.—Admission, 15-25 cents. A double bill consisting of two new first run features was the magnet that attracted fair business to this recently reopened theatre. "Voices of the City" (Goldwyn) was the second feature. Both were well received.

Exploitation.—Large ads in newspapers, window cards, brilliant electric display on front of house.

Daily Press Comments.—"Whether or not there is anything really wrong with the women is all in the way one looks at it. In this quick moving and interesting picturization of the entanglements of two families can be found almost any answer one cares to make."—"Express." "'What's Wrong With the Women' is the piquant title of a rather strongly emotional film."—"Enquirer."

"WILD HONEY"

(Universal)

LINCOLN, TROY, N. Y.—Admission, 25-35 cents. Ran extremely well for all four days.

Exploitation.—Regular newspaper space, and lobby frames.

Short Subjects.—"The Radio Hound" (comedy), news reel.

"THE WOMAN HE MARRIED"

(First National)

RIALTO, ALLENTOWN, PA.—Good sized audiences for three days' booking.

Exploitation.—Lobby and newspaper space.

"THE WOMAN GOD CHANGED"

(Paramount)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Business fairly good.

Exploitation.—Advertising and publicity along the usual lines.

Press Comment.—"It is a stirring drama based on sound reasoning and colorful romance."—"Birmingham News."

"THE YOUNG DIANA"

(Paramount)

IMPERIAL, CHARLOTTE, N. C.—Admission, 10-30 cents. Two days to fair business.

"THE VALLEY OF SILENT MEN"

(Paramount)

MISSOURI, ST. LOUIS, MO.—Admission, 30-50 cents. Big business all week. Matinee attendance above average.

Exploitation.—The usual advertising.

Short Subjects.—Missouri News, a reissue of "Salome vs. Shenandoah" comedy.

Daily Press Comment.—"The film is remarkable chiefly for the extraordinary beauty of its scenic background."—"Star."

GRAUMAN THEATRE, LOS ANGELES, CAL.—Admission, 20-35, 40-55 cents. Pulled excellent business. No exploitation except news stories and usual ads.

Short Subjects.—Urban Movie Chats, Pathe Weekly.

Press Comments.—"Some of the most remarkable pictures ever taken by still or motion picture camera of natural mountain or snow scenery ever displayed."—"Herald." "Vital, refreshing and potent attraction, appealing to every audience."—"Examiner."

"UP AND GOING"

(Fox)

PALACE HIP, SEATTLE, WASH.—Proved popular with patrons.

"UP AND AT 'EM"

(F. B. O.)

POLI, WILKES-BARRE, PA.—Drew average sized audiences.

Exploitation.—Lobby displays and newspapers.

"TAILOR MADE MAN"

(United Artists)

READE'S HIPPODROME, CLEVELAND, OHIO.—Admission, 35-50 cents. Exceptional business matinees and nights.

Exploitation.—Street car cards, billboards and full page newspaper tie-ups with local clothier.

Short Subjects.—News Weekly and Topics of the Day, seven acts of vaudeville.

Press Comments.—"It is one of those productions that might well be labeled 'satisfaction, guaranteed, absolutely.'"—"News." "It is an enjoyable and well made picture.—"Plain Dealer."

"THE THREE MUST GET THERE'S"

(United Artists)

ALDINE, PHILADELPHIA, PA.—Admission, 50 and 75 cents. Played to very good business the last three days of the week. Matinees above the average.

Exploitation.—Extra newspaper space.

Short Subjects.—International News, Pathe Review, Sherlock Holmes series, "The Dying Detective."

Daily Press Comments. — "Spectators found much of entertainment.—"Record." "The farcical quality is found in the actions of the characters and in the titles."—"Inquirer."

"TOP O' THE MORNING"

(Universal)

STANDARD, CLEVELAND, O.—Admission, 25 cents. Fair business.

Short Subjects.—"The Gypsy Trail," International News and "Cured," a Century comedy.

Press Comment.—"An average program offered."

"TOO MUCH BUSINESS"

(Vitagraph)

DORIC, KANSAS CITY, MO.—Admission, 35-55 cents. Not "Too Much Business," but a good business with this one.

Exploitation.—Unusually large Sunday newspaper space, as picture was opening production of the winter for the house which had been closed during the summer. Also billboard and lobby display.

Daily Press Comment.—"A lively comedy."—"Star-Times."

"TROOPER O'NEIL"

(Fox)

PANTAGES THEATRE, LOS ANGELES.—Admission, 55 cents; children 15 cents at all times. Very good business. The usual advertising and no exploitation.

Short Subjects.—Overture, four acts of vaudeville.

Press Comments.—"Buck Jones fills the title role with honor to himself and pleasure to the audience."—"Examiner." "It is sufficiently murderous to please the most jadded taste."—"Times." "The part fits Jones, as well, if not better, than the usual Western roles."—"Herald."

"THE SIREN CALL"

(Paramount)

LAFAYETTE SQUARE, BUFFALO.—Admission, 20-50 cents. This beautiful new house is enjoying capacity business in a most consistent manner.

Exploitation. — Newspaper advertising, lobby display, burst of electric bulbs on front of house, window cards, billboards.

Short Subjects.—Snub Pollard comedy, Fox News, Courier Camera.

Daily Press Comment.—"Movie fans a bit weary of society dramas, polished men and powdered women, will find something to carry them from the trite bright light life of the cinema by seeing "The Siren Call."—"News."

"SILVER WINGS"

(Fox)

ISIS, DENVER, COLO.—Admission, matinees, 25 cents; evenings, 35 cents. Drew good crowds all during week.

Exploitation.—Newspaper ads and lobby displays.

"THE SOUL OF RAFAEL"

(Equity)

QUEEN, DALLAS, TEXAS.—Admission, matinee, 20 and 25 cents; night, 25 and 40 cents. Drew fairly well. Helped by cool weather.

Exploitation.—Usual amount of newspaper advertising.

Short Subject.—Selznick News.

Daily Press Comment.—"With the introduction of the three principals needed for the eternal triangle the producer does his worst."—"News." "The atmosphere of early California saves the time-worn plot from becoming too tedious."—"Journal."

"THE SIGN OF THE ROSE"

(American Releasing)

MILLER'S CALIFORNIA THEATRE, LOS ANGELES.—Admission, 25, 35, 55 cents; 35, 55, 75 cents. One of the best drawing-cards ever billed at the theatre.

Exploitation.—Average weekly advertising. Mr. Beban pulled some exploitation stunts and advertising in 40 suburban papers.

Short Subjects.—Aesop's Fables, "The Boy and the Bear," California Topical Review and Magazine, Topics of the Day.

Press Comments.—"The audience were fairly on the edge of their seats during the emotional set-to and applauded then and after the final reel of the picture." The Fable is really a whiz."—"Times." "The continuity of the picture is good, the atmosphere extraordinary, excellent and picturesquely appropriate and the direction is able."—"Express." "Mr. Beban's characterization both on and off the screen, of the pathetic Italian father is superb, not only for its emotion-swaying tendencies, but for its fine histrionic ability."—"Herald." "Overawing audiences at the California. Beban's innovation provides not only with the prodigality of entertainment that makes the dollar seem to go twice as far, but with a flux of sentiment that mellows men, women and children, without discrimination."—"Examiner."

"THE SLEEP WALKER"

(Paramount)

TALLY'S BROADWAY, LOS ANGELES.—Admission, 25 cents; children 15 cents at all times. In the second week and very slow business. The usual advertising and no exploitation.

Short Subjects.—Kinograms, Larry Semon comedy, News.

Press Comments.—"Miss Binney makes a bright photoplay out of the story. She puts color into a convent, sweetness into a 'swell' hotel and freshness into a second-hand plot."—"Herald."

"SMILIN' THROUGH"

(First National)

GRANBY, NORFOLK, VA.—Admission, 35-50 cents. Exceptionally successful run with lines every night.

Exploitation.—Newspapers, lobby, billboards, lithographs and heralds.

Short Subjects.—"Torchy's Nut Sundae" (Educational), Kinogram News.

Daily Press Comment.—"Norma Talmadge exacts the last tribute for her inspired playing of the dual roles."—"Norfolk Landmark."

COLONIAL, ALLENTOWN, PA.—Excellent business and steady attendance at all shows. Allentown Fair Week helped.

Exploitation.—Special advertising, posters, lobby showings, publicity on star.

SAVOY, WILKES-BARRE, PA.—Fine business.

Exploitation.—Special lobby stills and pictures, big newspaper space.

"THE STORM"

(*Universal*)

LIBERTY, KANSAS CITY, MO.—Admission, 15-35 cents. Good crowds.

Exploitation.—Newspaper space, billboard and lobby display.

Short Subjects.—Pathe News (Current Events).

Daily Press Comments.—"One of the best things Universal has ever put on the screen."—"Star-Times." "The outstanding picture success of the year."—"Journal-Post."

ALLEN, CLEVELAND, O.—Admission, 35-60 cents. Drew to exceptional business during evenings, matinees better than usual.

Exploitation.—Billboard campaign and newspaper tie-up on contest stories. Advance newspaper advertisements and extra copy.

Short Subjects.—International News weekly.

Press Comment.—"It is of that type of photoplay that holds the interest from the initial scene to the last fade out."—"News" "For those who seek surcease of earthly cares and aren't particular about the agent I can heartily recommend this bad melodrama. The sweeping holocaust has been so excellently tinted that it is fairly breath taking."—"Plain Dealer." "It is excellently directed. It has thrills. Is superior to the other romances of the North Woods we have seen."—"Press."

SUPERBA THEATRE, LOS ANGELES.—Admission, 25-35 cents, 35-45 cents. This film is playing a return engagement, and in the second week is pulling very good business.

Exploitation.—The usual weekly advertising, lobby display, float on the downtown streets, two girls dressed in storm outfits which attracted much attention as we have not had any rain in four months, big contest in L. A. "Record" as to "Which Man Should a Girl Marry, the Outdoors Man or the City?"; big 18 days' advance advertising campaign.

Short Subjects.—Overture, Century comedy, International, Musical Revue.

Press Comments.—"One of the best pictures of the year. It is enjoying a popular approval which is phenomenal for a return picture."—"Herald."

KARLTON, PHILADELPHIA, PA.—Admission, 50 cents. More than satisfactory business for entire week, and was held over for a second—the first picture since "Smilin' Through."

Exploitation.—Extra number of window cards.

Short Subjects.—Kinograms, Pathe News, Sunshine comedy, "Danny Dan."

Daily Press Comments.—"Besides the thrills there is great natural beauty in the scenery and a story somewhat uncommon."—"Record." "The scenes of the forest fire are excellent and furnish thrilling moments."—"Inquirer."

"STRANGE IDOLS"

(*Fox*)

LOEW STATE, LOS ANGELES.—Admission, 30-40 cents; children 15 cents. Fairly good business. Usual advertising and no exploitation.

Short Subjects.—Five acts of vaudeville and overture, News Reel.

Press Comments.—"Another of these photodramas wherin everyone strives sincerely, with the sole exception of the author."—"Examiner." "Dustin Farnum shows his real ability in this picture."—"Herald."

"STEP ON IT!"

(*Universal*)

ROYAL THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Business was only fairly good.

Exploitation.—Advertising through daily papers and the usual free readers on Sunday.

Short Subjects.—Jimmy Aubrey Vitagraph comedy and Pathe News.

Press Comment.—"Some things just naturally stand for speed and Hoot Gibson is one of them. He purveys it in this picture in large quantities."—"Birmingham News."

"THE STROKE OF MIDNIGHT"

(*Metro*)

CLUNE'S BROADWAY, LOS ANGELES.—Admission, 15-25 cents; 25-35 cents; children, 10 cents. Pulling very good business. The usual weekly ad. plus a page ad. in the Los Angeles "Record" for a week. No exploitation.

Short Subjects.—Overture, Kinograms, Lloyd comedy, "A Gasoline Wedding," Starland Review.

Press Comments.—"Acting that makes you shudder, pinch yourself and laugh crazily, hollowly, with relief, is present in the film."—"Herald." "Despite the sinister story, the sordid settings, the fact there is no love theme at all, the fans will find a fresh thrill in the picture."—"Times." "The picture has no light moments. It is straight stuff without a single drop of comedy to mar a good nightmare."—"Herald."

"RICH MEN'S WIVES"

(*Al Lichman*)

DELMONTE, ST. LOUIS, MO.—Admission, 25-50 cents. Drew very good business, matinee and night.

Exploitation.—Usual newspaper space, window cards and billboards.

Short Subjects.—Delmonte News and Views, Literary Digest.

Daily Press Comment.—"One of the most effectively elaborated films seen in St. Louis since super-features were brought into being in the motion picture world."—"Times."

BOSTON, BOSTON, MASS.—Good business all week.

Exploitation.—Lobby display, posters in all subway and elevated stations, cards and one sheets in windows. Regular newspaper ads.

Short Subjects.—Larry Semon in "Golf" (Vitagraph), Pathe News Weekly, Topics of the Day, Aesop's Fables.

Daily Press Comment.—"It is certainly one of the best plays of its kind ever produced."—"Post."

"THE REAL ADVENTURE"

(*Assoc. Exhib.*)

ALCAZAR, BIRMINGHAM, ALA.—Admission, 10-20 cents for afternoon and 30 cents for evening. Business was fairly good during the three day run.

Exploitation. — The usual advertising space and free publicity.

Short Subjects. — "Torchy Takes a Chance," (comedy), and Kinograms.

Press Comment.—"When one calls the road leading down from the altar the 'real adventure,' he says a mouthful and introduces a subject of never failing interest. That treated in an interesting form is the subject of the moving picture at the Alcazar just now."—"Birmingham News."

"RESTLESS SOULS"

(*Vitagraph*)

POLI, WILKES-BARRE, PA.—Played up as big attraction and went across for good results.

Exploitation.—Boosting vaudeville and Earle Williams as the star.

"ROUGH SHOD"

(*Fox*)

ORPHEUM, BETHLEHEM, PA.—Average business.

Exploitation.—Advertising and posters.

"REPORTED MISSING"

(*Selznick*)

NEW FOLLY, OKLAHOMA CITY, OKLA.—Admission, 10 cents.—Business good.

Short Subjects.—Selznick News, Harold Lloyd in "Be My Wife."

Exploitation.—Usual newspaper advertising, heralds, posters and attractive lobby.

"THE RED PEACOCK"

(*Paramount*)

HIPPODROME THEATRE, LOS ANGELES.—Admission, 20-30 cents; children, 10 at all times. Excellent business. The usual advertising and no exploitation.

Short Subjects.—Kinograms, Kineto Review, George Ovey comedy, "The Finishing Wallop," six acts of vaudeville.

Press Comments.—"A most thrilling photoplay."—"Herald."

"QUEEN OF THE MOULIN ROUGE"

LYRIC, CINCINNATI, OHIO.—Not very satisfactory business, though the picture won much favorable comment from movie fans.

Short Subjects.—Urban Movie Chat and "The Landlubber."

Daily Press Comments.—"The plot holds several surprises, but is so far-fetched that one finds difficulty in taking it seriously."—"Enquirer." "An unusually good picture version of a stage play and on the whole a better than average picture."—"Times-Star."

MISSION THEATRE, LOS ANGELES.—Admission, 35, 50, 80 cents; 50, 80 cents, $1.00. In the third and last week and pulling very good business, especially the evenings, the matinees are a little slow. The usual advertising and no exploitation.

Short Subjects.—Mission Theatre Review, Fox News, "Out of the Inkwell," "Bubbles," Hi Mayer Travelaugh.

Press Comments.—"One of the tensest dramas ever screened."—"Herald."

"QUEEN OF THE TURF"

(*F. B. O.*)

ALCAZAR, BIRMINGHAM, ALA.—Admission, 10-20 cents until 6 P. M.; 30 cents after 6 P. M. Business fair.

Exploitation.—The usual newspaper publicity.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Above All Law"	(Mia May)	Paramount	Aug. 5	727
"Affinities"	(Colleen Moore)	Hodkinson	Aug. 19	817
"Afraid to Fight"	(Frank Mayo)	Universal	July 15	559
"Always the Woman"	(Betty Compson)	Goldwyn	July 22	611
"A Fool There Was"	(Special Cast)	Fox	July 29	667
"Arabian Nights"	(All-Star)		July 15	525
"Barb' Wire"	(Jack Hoxie)	Sunset Production	July 15	525
"Belle of Alaska"	(Jane Novak)	American Releasing	July 15	557
"Blood and Sand"	(Rudolph Valentino)	Paramount	Aug. 19	819
"Bluebeard, Jr."	(All-Star)	American Releasing	July 8	493
"Bonded Woman, The"	(Betty Compson)	Paramount	Aug. 12	765
"Broadway Rose"	(Mae Murray)	Metro	Sept. 30	1201
"Burning Sands"	(Special Cast)	Paramount	Sept. 16	1081
"Caught Bluffing"	(Frank Mayo)	Universal	Sept. 30	1199
"Colleen of the Pines"	(Jane Novak)	F. B. O.	July 29	667
"Confidence"	(Herbert Rawlinson)	Universal	Sept. 30	1203
"Country Flapper"	(Dorothy Gish)	Producers' Security	Aug. 12	751
"Crusader, The"	(William Russell)	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast)	Weber & North	Sept. 16	1056
"Daring Danger"	(Special Cast)	American Releasing Corp.	Aug. 19	821
"Devil's Pawn, The"	(Pola Negri)	Paramount	June 24	245
"Desert Gold"	(E. K. Lincoln)	Hodkinson	July 22	615
"Destiny's Isle"	(Special Cast)	American Releasing	Aug. 5	724
"Divorce Coupons"	(Corinne Griffith)	Vitagraph	July 8	495
"Dictator, The"	(Wallace Reid)	Paramount	July 15	557
"Domestic Relations"	(Katherine MacDonald)	First National	June 17	183
"Don't Shoot"	(Herbert Rawlinson)	Universal	Aug. 26	879
"Dusk to Dawn"	(Florence Vidor)	Associated Exhibitors	Sept. 9	1025
"Dust Flower, The"	(Helen Chadwick)	Goldwyn	July 15	555
"East Is West"	(Constance Talmadge)	First National	Sept. 9	1021
"Eternal Flame, The"	(Norma Talmadge)	First National	Sept. 30	1199
"Evidence"	(Elaine Hammerstein)	Selznick	June 24	247
"Eyes of the Mummy, The"	(Pola Negri)	Paramount	Aug. 26	876
"Fast Mail, The"	(Charles Jones)	Fox	July 15	553
"Fighting Guide, The"	(William Duncan)	Vitagraph	Sept. 30	1197
"Flesh and Blood"	(Lon Chaney)	Western Pictures Exploitation	Aug. 19	806
"Fools First"	(Special Cast)	First National	Aug. 12	761
"Fools of Fortune"	(Special Cast)	American Releasing	Sept. 16	1078
"Fools of Fortune"	(Special Cast)	American Releasing Corp.	Aug. 19	817
"Forget-Me-Not"	(Bessie Love)	Metro	Aug. 12	767
"For Big Stakes"	(Tom Mix)	Fox	July 1	301
"Galloping Kid, The"	(Hoot Gibson)	Universal	Sept. 23	1144
"Ghost Breaker, The"	(Wallace Reid)	Paramount	Sept. 30	1203
"Girl's Desire, A"	(Alice Calhoun)	Vitagraph	Sept. 16	1081
"Girl in His Room"	(Alice Calhoun)	Vitagraph	July 8	491
"God's Country and the Law"	(William H. Tooker)	Arrow	July 15	523
"Grandma's Boy"	(Harold Lloyd)	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The"	(Clara Kimball Young)	Metro, Sept.	2	941
"Heart's Haven"	(Special Cast)	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson)	Paramount	Aug. 12	763
"Her Majesty"	(Special Cast)	Playgoers Pictures	Sept. 16	1077
"Her Night of Nights"	(All-Star)	Universal	July 8	489
"Heroes and Husbands"	(Katherine MacDonald)	First National	Sept. 16	1080
"His Back Against the Wall"	(Raymond Hatton and			
"Honor First"	(Special Cast)	Fox	Sept. 9	1023
"How Women Love"	(Betty Blythe)	B. B. Production,	Sept. 2	920
"Human Hearts"	(House Peters)	Universal	July 29	671
"Hurricane's Gal"	(Dorothy Phillips)	First National	Aug. 5	725
"If You Believe It, It's So"	(Thomas Meighan)	Paramount	July 22	613
"In the Name of the Law"	(All-Star)	Film Booking Offices	July 22	615
"Isle of Doubt, The"	(Special)	Playgoers Pictures	Sept. 30	1197
"John Smith"	(Eugene O'Brien)	Selznick	July 1	303
"Just Tony"	(Tom Mix and his horse Tony)	Fox	Aug. 19	819
"Kick-Back, The"	(Harry Carey)	F. B. O.	Aug. 5	726
"Ladder Jinx, The"	(Special Cast)	Vitagraph	Aug. 5	726
"Light in The Dark, The"	(Hope Hampton)	First National	Sept. 23	1143
"Lights of the Desert"	(Shirley Mason)	Fox	June 24	239
"Little Child Shall Lead Them, A"	(Special Cast)	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun)	Vitagraph	Sept. 23	1144
"Love Is An Awful Thing"	(Owen Moore)	Selznick	Sept. 16	1078
"Man's Law and God's"	(Special Cast)	American Releasing Corp.	Aug. 19	825
"Man Unconquerable, The"	(Jack Holt)	Paramount	July 29	669
"Man Who Played God, The"	George Arliss)	United Artists	Sept. 16	1076
"Manslaughter"	(Thomas Meighan)	Paramount	Sept. 30	1205
"Married Flapper, The"	(Marie Provost)	Universal	Aug. 5	725
"Married People"	(Mabel Ballin)	Hodkinson	Aug. 5	724
"Masquerader, The"	(Guy Bates Post)	First National	Aug. 26	879
"Me and My Gal"	(Special Cast)	American Releasing Corp.	Aug. 26	877
"Missing Millions"	(Alice Brady)	Paramount	Sept. 30	1205
"Mohican's Daughter, The"	(Special)	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast)	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum)	Fox	Sept. 2	937
"More to Be Pitied Than Scorned"	(Special Cast)	C. B. C.	July 29	639
"Motion to Adjourn"	(Special)	Arrow	Sept. 30	1176
"My Dad"	(Johnnie Walker)	Film Booking Offices	July 22	609
"My Wild Irish Rose"	(All-Star)	Vitagraph	June 24	247
"Nanook of the North"	(Eskimo Cast)	Pathe	June 24	241
"New Teacher, The"	(Shirley Mason)	Fox	Aug. 19	825
"Nice People"	(Wallace Reid)	Paramount	Aug. 26	878
"Night Life in Hollywood"	(Special)	Arrow	Sept. 23	1110
"Nine Seconds from Heaven"	(All-Star)	Rialto Productions	July 15	525
"Oathbound"	(Dustin Farnum)	Fox	Aug. 12	761
"One Clear Call"	(All-Star Cast)	First National	July 1	303
"One Eighth Apache"	(Roy Stewart)	Arrow	Sept. 23	1110
"Our Leading Citizen"	(Thomas Meighan)	Paramount		243
"Out of the Silent North"	(Frank Mayo)		June 24	241
"Paid Back"	(Gladys Brockwell)	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks)	Arrow	Sept. 23	1110
"Prince and the Pauper, The"	(Special Cast)	Not known	Sept. 2	939
"Prisoner of Zenda, The"	(Alice Terry)	Metro	Aug. 12	763
"Queen of the Moulin Rouge, The"	(Martha Mansfield)	American Releasing Corp.	Aug. 19	823
"Rose o' the Sea"	(Anita Stewart)	First National	Aug. 26	878
"Real Adventure, The"	(Florence Vidor)	Associated Exhibitors	July 22	609
"Remembrance"	(Special Cast))	Goldwyn	Sept. 16	1075
"Restless Souls"	(Earle Williams)	Vitagraph	July 8	489
"Rich Men's Wives"	(Special Cast)	Al Lichtman Corporation	Sept. 2	941
"Saved by Radio"	(George Larkin)	Russell Production	Sept. 9	978
"Self-Made Man, A"	(William Russell)	Fox	July 15	559
"Sherlock Brown"	(Bert Lytell)	Metro	July 8	495
"Sign of the Rose"	(George Beban)	American Releasing	Aug. 12	767
"Silas Marner"	(All-Star)	Associated Exhibitors	June 24	245
"Slim Shoulders"	(Irene Castle)	Hodkinson	July 8	493
"Smudge"	(Charles Ray)	First National	July 29	669
"Snitching Hour"	(Arthur Housman)	Clark-Cornelius		217
"Snowshoe Trail, The"	(Jane Novak)	F. B. O.	Sept. 23	1142
"Son of the Wolf, The"	(All-Star)	R-C Pictures	June 24	237
"South of Suva,,	(Mary Miles Minter)	Paramount	July 1	301
"The Half-Breed"	(All-Star Cast)	First National	July 1	305
"The Storm"	(All-Star Cast)	Universal	July 1	305
"The Top of New York"	(May McAvoy)	Paramount	July 1	307
"They Like 'Em Rough"	(Viola Dana)	Metro	July 1	307
"Three Must-Get-Theres, The"	(Max Linder)	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast)	Playgoers	Sept. 9	1019
"Top O' The Morning"	(Gladys Walton)	Universal	Sept. 23	1143
"Timothy's Quest"	(Special)	American Releasing	Sept. 23	1145
"Tracks"	(All-Star)	Pathe	June 24	237
"Trimmed"	(Hoot Gibson)	Universal	July 15	555
"Trooper O'Neil"	(Charles Jones)	Fox	July 29	665
"Trouper, The"	(Gladys Walton)	Universal	July 29	671
"Unconquered Woman, The"	(Rubye De Remer)	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein)	Selznick	Sept. 2	937
"Understudy, The"	(Doris May)	F. B. O.	July 15	553
"Unfoldment, The"	(All-Star)	Associated Exhibitors	July 22	611
"Up in the Air About Mary"	(Special Cast)	Associated Exhibitors	July 29	665
"Up and At Them"	(Doris May)	F. O. B.	Aug 26	876
"Valley of Silent Men, The"	(Alma Reubens)	Paramount	Sept. 9	1023
"Veiled Woman, The"	(Marguerite Snow)	Hodkinson	July 22	611
"Voices of the City"	(Lon Chaney)	Goldwyn	Aug. 19	823
"West of Chicago"	(Charles Jones)	Fox	Aug. 26	877
"What's Wrong with the Women?"	(Special Cast)	Equity	Aug. 12	751
"When Husbands Deceive"	(Special Cast)	Associated Exhibitors	Sept. 9	1019
"When the Devil Drives"	(Special Cast)	Associated		
"When Knighthood Was in Flower"	(Marion Davies)	Paramount	Sept. 30	1201
		Exhibitors	Aug. 12	765
"While Satan Sleeps"	(Jack Holt)	Paramount	July 8	491
"Why Do Men Marry"	(Edy Darclea)	Unity	Sept. 30	1176
"Wildness of Youth"	("Bobby" Connelly)	Graphic Film	Aug. 26	867
"Woman He Loved, The"	(Special Cast)	American Releasing	Sept. 16	1076
"Woman of No Importance, A"	(All-Star)	Selznick	June 24	239
"Woman Who Came Back, The"	(Special Cast)	Playgoers	Sept. 9	1021
"Worldly Madonna, The"	(Special Cast)	Equity	Aug. 5	694
"Young Diana, The"	(Marion Davies)	Paramount	Sept. 16	1077
"Youth Must Have Love"	(Shirley Mason)	Fox	Sept. 23	1142

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704
Timothy's Quest (Dirigo Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6,000*
When the Desert Calls (Pyramid Pictures)	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet)	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid-Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Pyramid Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seena-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle-Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dwan)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Herold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welsh-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jans Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louise Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Dolores Cassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor-Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486

*Approximately

	Footage
The Dictator (Wallace Reid)	5,221
The Young Diana (Marion Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves of Pharoah (Ernest Lubitsch)	7,352
Her Gilded Cage (Gloria Swanson-Sam Wood prod.)	6229
Nice People (Wm. de Mille prod.)	6244
Blood and Sand (Rodolph Valentino-Fred Niblo prod.)	8,110
The Valley of Silent Men (Cosmopolitan)	6541
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6069
Manslaughter (Cecil B. DeMille Prod.)	????

REALART PICTURES

(Through Famous Players-Lasky)

STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Katherine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131

ASSOCIATED PRODUCERS

(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

	Footage
SPECIAL	
The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555
WILLIAM FARNUM SERIES	
Shackles of Gold	5,967
Moonshine Valley	5,679
TOM MIX SERIES	
Just Tony	5,242
Do and Dare	????
The Fighting Streak	4,888
CHARLES JONES SERIES	
Western Speed	5,002
West of Chicago	4,694
DUSTIN FARNUM SERIES	
Oathbound	4,468
The Yosemite Trail	????
WILLIAM RUSSELL SERIES	
Money to Burn	4,580
The Crusader	4,780
SHIRLEY MASON SERIES	
The New Teacher	4,453
Youth Must Have Love	4368
JOHN GILBERT SERIES	
Arabian Love	4,440
Honor First	5075
In Calvert's Valley	????

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Demer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Seldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

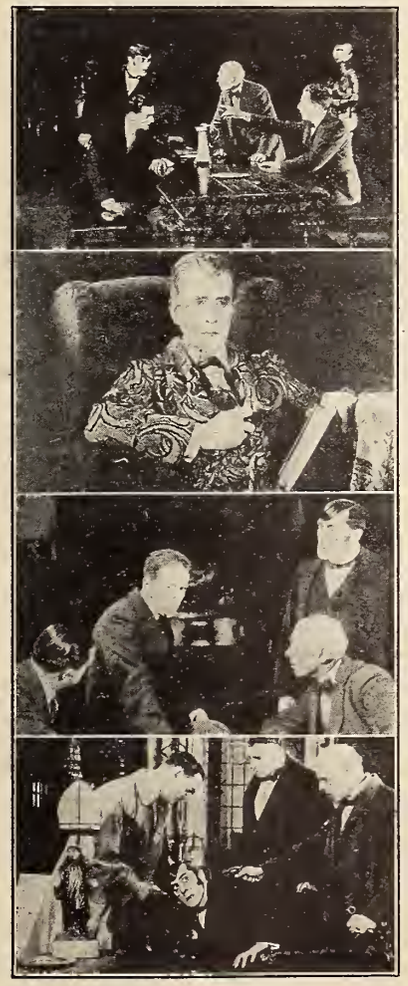
The Hound of the Baskervilles

F. B. O. Production in Five Reels. From the Story by Sir Arthur Conan Doyle. Directed by Maurice Elvey.

CAST AND SYNOPSIS

Sherlock Holmes, Eille Norwood; Dr. Watson, Hubert Willis; Sir Henry Baskerville, Rex McDougal; Osborne, Frederick Raynham; Dr. Mortimer, Allen Jeayes; John Stapleton, Lewis Gilbert; Beryl Stapleton, Betty Campbell.

The famous Hound of the Baskervilles appeares on the moors, outlined in fire, just before the death of the head of the house, according to tradition, and Sherlock Holmes is called in to solve the mystery. An American has just succeeded to the Baskerville title, and the Hound, has, as usual, appeared, presaging his death. Holmes discovers that a distant relative of the Baskervilles is a murderer. The latter dies in the quicksands on the moors, and it develops that a girl whom the murderer has forced to aid him is in love with Baskerville and has saved his life.



This is a thoroughly good picture, well-directed, capably acted, and carrying the very atmosphere of the moors which play so large a part in the Conan Doyle story. The suspense that is so necessary to the mystery plot is well maintained. On the whole, the picture should please any type of audience.

As is well known, "The Hound of the Baskervilles" was one of the group of Adventures of Sherlock Holmes that established Doyle's reputation as a writer of detective stories and made the name of the great detective a household word. For that reason, the audience possibilities of the picture are strong, and the picture itself will hold those who see it and create favorable word-of-mouth advertising.

The cast is excellent. Norwood, as the great detective, gives a natural and convincing performance, staying carefully away from the "stagey" work which so many actors and directors seem to think indispensable to the screen sleuth. His support is first rate, the characters of Dr. Watson and Osborne being especially well done.

The settings and photography are fully up to the standard; and other details have been attended to carefully and intelligently.

The Siren Call

Released by Paramount. Story by J. E. Nash. Scenario by J. E. Nash and Phillip Hurn. Cameraman, C. E. Schoenbaum. Directed by Irvin Willat. Length, Approximately 55 Minutes.

CAST AND SYNOPSIS

Charlotte Woods, Dorothy Dalton; Ralph Stevens, David Powell; Beauregard, Mitchell Lewis; Edward Brent, Edward J. Brady; Gore, Will Walling; Eleanor Du Bois, Leigh Wyant; Irishman, Lucien Littlefield; Judge Green, George Williams.

Charlotte Woods, a dancer in Gore's Hotel in the little mining town is secretly married to Edward Brent. When the reformers get busy and burn down the hotel Charlotte and New Brent seek other quarters and she finally persuades him to open a little store on the river bank. The following spring Beauregard, a trapper, comes through and goes into the store for supplies. He sees Charlotte whom he recognizes and tries to kiss her. She resists but Brent sees this and being tired of his wife anyway uses this as an excuse to leave her. He offers Beauregard the store and the woman for his winter's catch of furs. The trade is made without consulting Charlotte and when Beauregard again makes advances to her after her husband has left she kills him. Ralph Stevens comes by and learns of Brent's sudden departure. He follows him down the river and a fight ensues. Brent finally gets the best of him after a terrible struggle and escapes only to be later attacked and killed by wolves. Charlotte also follows down the river to rescue Stevens. They return to his cabin and confess their love for each other.

"The Siren Call" is a full fledged melodrama in every sense of the word. The story although well acted and produced does not rise above the usual cheap thriller class in appeal. It has an immense kick in it for those who like their entertainment dealt out in a fast and furious fashion regardless of how threadbare the plot may be. It is plausible enough but loses a great deal of interest because of the staleness of the locale used and the anticipated action to follow.

Points of Appeal.—The story is similar in many respects to the usual run of pictures wherein a dance hall girl has married the villain and later finds her happiness through the timely arrival of the hero. The scenes on the raft in the river are exciting and the ever-ready picture of the falls ahead assists in creating suspense. A gruesome but very realistic shot is that of the remains of the villain after the wolves have finished him. This will bring shudders and gasps from all parts of the house. The fire scenes are quite spectacular and give a good effect.

Cast.—Dorothy Dalton is cut out for very much higher class work than she has been given in "The Siren Call." Her role of Charlotte is good but does not stand out as distinctively pleasing as some of her previous pictures. David Powell is good as Ralph Stevens and Edward J. Brady is a true villain in the role of Ned Brent.

Photography, Lighting, Direction.—The photography is always clear and the sets are well taken care of in lighting. The rugged exteriors are good. Direction satisfactory.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Beliving (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPE HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Swect)	5,000*
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Bcnefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Tamadge)	5,000*

UNITED ARTISTS CORP.

The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*

	Footage
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*
The Man Who Played God (George Arliss)	????
Tailor Made Man (Charles Ray)	????

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and House Peters)	8,000*
Human Hearts (House Peters)	7,000*

UNIVERSAL FEATURES

Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Top O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*
Wolf Law (Frank Mayo)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*

ALICE JOYCE PROD.

The Scarab Ring	5,598
The Inner Chamber	5,951

CORINNE GRIFFITH PROD.

Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*

EARLE WILLIAMS PROD.

Three Sevens	5,000*
The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

ALICE CALHOUN PROD.

The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

She Sighed by the Sea	Made in the Kitchen
Call a Cop	

BEN TURPIN COMEDIES (2)

Loves Outcast	

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face	The Coppcr Beeches
The Noble Bachelor	The Empty House

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special)	A False Alarm
	Circus Days
A Penny Reward	A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday	Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop	Jogging Across Sawtooth
Music in the Air	

CHESTER SCENICS (1)

Old Moose Trails	New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me!	Bucking Broadway
'Tis the Bull	Mile-a-Minute Mary
Fair Enough	Cold Feet
Any Old Port	That Son of a Sheik
A Hickory Hick	Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Self-Defense	Annette Kellerman in High Diving
	Golf

GAYETY COMEDIES

Wild and Willie	Standing Pat
Assault and Flattery	

KINOGRAMS (1)

News Reel—Sunday and Thursday	

MERMAID COMEDIES (2)

Spooks	Rapid Fire
Danger	Look Out Below
Poor Boy	Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover Dixie (2)	The Crater of Mt. Katami

The Trail of the Axe

Released Through American Releasing Corp. Story by Ridgwell McCullum. Cameraman, Robert S. Newhard. Directed by Ernest C. Warde. Length, 4320 Feet.

CAST AND SYNOPSIS

Dave Malkern, Dustin Farnum; Betty Somers, Winifred Kingston; Jim Malkern, George Fisher; Doctor Somers, Jos. J. Dowling.

Dave Malkern's lumber camp in northern California faces a crisis. Shipments must be made on time else Dave's forfeit will be heavy. Added to this is his brother Jim, whose dissolute habits are well known to Dave. There is another matter too—Dave's growing love for Betty Somers. She joyfully tells him of her engagement to Jim and Dave redoubles his efforts to reform his brother. But Jim cannot subdue his weakness nor keep a promise. Finally Dave ejects him bodily from his room, while Jim, of course, swears revenge. He connives with a disgruntled employee to dynamite the sawmill. Their scheme works out better than expected—a giant log pinions Dave to the wall, while Jim flees to Betty's home in the village. With a last heroic effort Dave forces back the log and staggers out, discovering Jim's partner in the plot buried in the wreckage. The man's confession makes the truth of Jim's perfidy known to Dave. Meanwhile the laborers have got wind of Jim's villainy and set out to reckon with him. They beat down the door of Betty's home and face him. In the nick of time Dave appears and intercedes, inducing the men to spare Jim who, he says, must be dealt with by the law. But the tie of blood is too strong and Dave allows him to escape. Betty realizes now where her true love lies.

"The Trail of the Axe" is not a re-issue but has evidently been produced some time ago. The triangle story affords the regular assortment of complications although none the less interesting. There is good suspense developed and the handling of the love element, regardless of the fact that the outcome of the story is very evident, supplies the necessary amount of interest to carry the picture through. The theme is hardly what could be considered big but furnishes good entertainment for an audience that is not overly critical.

Points of Appeal.—The outstanding feature of the whole production is the scenic effects that it affords. The scenes in saw mill are interesting, the shooting of the logs into the water furnishes some spectacular pictures and forest scenes are all good. Dave's leniency with his villainous brother will win over the sympathies of the audience and register well.

Cast.—Dave Malkern, as done by Dustin Farnum, reaches a good appeal. Winifred Kingston, as Betty Somers, lends fairly good support. George Fisher, as Jim Malkern, the worthless brother, gives splendid account of himself in this role and his acting shows up to a great advantage.

Photography, Lighting, Direction.—The exteriors are a series of beautiful and interesting shots. Lighting is O. K. and direction good.

June Madness

Harry Beaumont Production. Released by Metro Pictures Corporation. Story by Crosby George. Scenario by Harry Beaumont. Cameraman, John Arnold. Directed by Harry Beaumont. Length, Six Reels.

CAST AND SYNOPSIS

Clytie Whitmore, Viola Dana; Ken Pauling, Bryant Washburn; Cadbury Todd, 2d, Gerald Pring; Hamilton Peeke, Leon Barry; Mrs. Whitmore, Eugenie Bossorer; Pennetti, Snitz Edwards; Sonora, Anitra Fraser.

Clytie Whitmore, daughter of Mrs. Ormsby Whitmore, after much persuasion is marrying Cadbury Todd, 2d. The girl is being reluctantly led down the aisle when a protruding foot catches in her lacy gown. She stumbles. When she is raised to her feet, she feels that her eye is swollen and purple The incident is proof positive that the marriage ought not take place. In a flash Clytie is outside the church and off. She sees an automobile coming her way, jumps into it and finds herself seated next to Ken Pauling, Jazz King the leader of the orchestra at Pennetti's roadhouse. When he deposits her at her home, both feel that they are to meet again. When Clytie learns that it is mamma's intention to keep her imprisoned in her room, she escapes through the window and jumps into her roadster. Stopping at Pennetti's roadhouse, she argues with the doorman to allow her to enter unescorted, and finally she brushes past him and takes a seat at a table alone. She sees Ken, and the interrupted romance is resumed. Clytie overhears Signor Pennetti tell Ken that the featured dancer has failed to show up. Ken knows Clytie's reputation as a dancer in society, and he invites her to take Sonora's place. She consents and the conclusion of the number finds her in the arms of Ken, their lips together. At this moment Mrs. Whitmore enters. She entreats Clytie to go home. The girl refuses and states that she is going to marry Ken. They escape in a motorboat and soon find themselves happily married.

"June Madness" is one of the liveliest of Viola Dana's pictures. The story gets a good start and frolics through the wild tantrums of a young society girl. There is plenty of action in the picture and fairly good interest is developed as the story progresses. The material used is of the popular appeal variety and should be entirely satisfactory to an audience who enjoys light, humorous situations without exacting any particular thrills therefrom.

Points of Appeal.—The story is a typical society drama with all the frills and fixings that go in to make up the required atmosphere. The wedding at the church makes an attractive picture and Miss Dana's numerous changes of gowns will interest the ladies. The scenes at Pennetti's roadhouse are also good. The treatment of the romantic idea is a little far fetched but nevertheless acceptable.

Cast.—Viola Dana, as Clytie Whitmore the headstrong young daughter of the household, gives an enjoyable performance and thoroughly acts the part. Bryant Washburn qualifies as the hero in the story and the support given by the remainder of the cast is first rate.

Photography, Lighting, Direction.—The interiors are well filmed and pleasing to the eye. Exteriors good and the lighting has been nicely handled throughout. Continuity unbroken and direction satisfactory.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-ROBK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fieds

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
First Families of America
Seeing San Marino
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Mortz — The Jungfrau Railroad
Wildest Wales
Kilewea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — Cops
The Blacksmith — My Wife's Relations
SENNETT (2)
Hard Knocks and Love — By Heck
Taps — The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
The Toreador — The Chauffeur
The Chauffeur — Lazy Bones
Hot Dog — The Eskimo
The Sailor
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straight from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
The Reporter — The Pirate
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 .....15 Episodes
Fantomas .....20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Zipp"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy, in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Hooligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Hooligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
The Island of the Mist — Seein' Things on the Orinoco
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
Venice of the Orient — Chemical Inspiration
A Paradise for Birds — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washinigton Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fennimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of October 8
The Stolen Wedding (The Timber Queen No. 13) ..... 2 reels
The Fable of the Hated Rivals (Aesop Fable) .....2/3 reel
Never Touched Me (Lloyd Reissue) ..... 1 reel
Screen Snapshots No. 10 ..... 1 reel
Fire Fighters (Our Gang Series) ..... 2 reels
Week October 15
One Day to Go (The Timber Queen No. 14) 2 reels
Two of a Trade (Aesop Fable) .....2/3 reel
Chop Suey & Co. (Lloyd Reissue) ..... 1 reel
The Old Seadog (Snub Pollard) ..... 2 reels
Rough Going (Leo Maloney) Ranger Rider Series ..... 2 reels
Week of October 22
Conflict (The Timber Queen No. 15) ..... 2 reels
The Getaway (Speed No. 1) ..... 3 reels
The Romantic Mouse (Aesop Fable) .....2/3 reel
The Rajah (Lloyd Reissue) ..... 1 reel
Screen Snapshops No. 11 ..... 1 reel
Broadcasting (Johnny Jones) ..... 2 reels
Nerve (Speed No. 2) ..... 2 reels
Henpecked Harry (Aesop Fable) .....2/3 reel
At the Old Stage Door (Lloyd Reissue) .... 1 reel
The Bar Cross War (Leo Maloney) Range Riders Series ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind .....15 Episodes
The Branded Four .....15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Bath Day — Cured
Kid Love — Foolish Lives
Hickville's Romeo — The Radio Hound
Apartment Wanted — The Kickin' Fool
You and Me — Some Family
Short Weight — The Fresh Kid
Hello Mars — Wedding Pumps
Henpecked — The Cabby
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick .18 Episodes
The White Horseman .....18 Episodes
Do or Die (Eddie Polo) .....18 Episodes
Terror Trail .....18 Episodes
Winner of the West (Art Acord) .....18 Episodes
The Secret Four (Eddie Polo) .....18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) .....18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) .....18 Episodes
Perils of the Yukon (Wm. Desmond) ..15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
Simply Shocking — Matinee Idles
High Fliers — Young Ideas
All Balled Up — Off the Earth
Society Hoboes — His First Job
A Spirited Affair — Love Drops
Caesar's Ghost — Once to Every Boy
Unfermented Bricks — Doing 'Em Good
Accidents Will Happen — A Model Messenger
The Wall Nut
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Come Clean — The Soul Herder
Tracked Down — White and Yellow
Ridin' Through — Giants of the Open
Unmasked — The Wrong Man
The Hour of Doom — The Channel Raiders
At Large — Rustlers of the Redwoods
The Gypsy Trail — A 44 Caliber Mystery
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Th Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) .15 Episodes
The Veiled Mystery (Antonio Moreno) .15 Episodes
The Silent Avenger (William Duncan) ..15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) .....15 Episodes
Fighting Fate (William Duncan and Edith Johnson .....15 Episodes
Breaking Though .....15 Episodes

Do and Dare

Released by Fox. Story by Marion Brooks. Cameraman, Dan Clark. Directed by Edward Sedgwick. Length, 4744 Feet.

CAST AND SYNOPSIS

Kit Carson Boone, Tom Mix; Mary Lee, Dulcie Cooper; Jaunita Sanchez, Claire Adams; Cordoba, Claude Peyton; Jose, Jack Rollins; General Sanchez, Hector Sarno; Col. Lee, Wilbur Higby; Yellow Crow, Bob Klein; Zita, Gretchen Hartman.

Kit Carson Boone, III, having inherited the bravado spirit of her grandfather seeks to wake up the sleepy old western town in which he lives. While in hiding out on the prairie he is offered a chance to make some money by delivering a message to one of the revolutionists in the nearby country of Oilcano. He is provided with a plane and pilot but upon entering the city a mishap befalls the machine and Kit is discovered with the letter. He is taken before the President and placed before a firing squad but escapes. He meets the President's daughter and falls in love with her and pretends to be her brother in order to save Jose from being captured. Jaunita returns his love and they are separated for the time being while a new revolution is in progress. Later with the Federalist in command of the city Jaunita and Kit are reunited and gain the consent of her father for their marriage.

"Do and Dare" starts out with a story that is one of the swiftest of the swift. Through the first reel the excitement runs top high. It then takes a sudden turn and changes off into a sort of Spanish burlesque with humorous subtitles generously supplied. In view of the present tendencies towards this style of atmosphere the picture should afford good amusement. Tom Mix proves his versatility and this production could be used to good advantage on a program as a "surprise" picture for Mix enthusiasts.

Points of Appeal.—The early scenes of the picture are thrilling beyond description. Seldom has so much action been crowded into a single reel. The light vein in which the Spanish story is told is entertaining and a good many laughs are scored through the clever subtitles. The exchanging of courtesies between the Federalist and the Revolutionist is extremely funny at times.

Cast.—Tom Mix is provided with plenty of work to do in this story. His portrayal in each instance is good. Claire Adams, as Jaunita, digresses a bit from her usual dignified roles but is pleasing. The types chosen throughout the story are good and the support is adequate.

Photography, Lighting, Direction.—The rugged western shots are particularly good. Interiors are satisfactory and the lighting has been sufficiently taken care of. Continuity of the story is satisfactory and direction O. K.

Under Two Flags

Universal Photoplay in Seven Parts. Adapted From Ouida's Novel of Same Title. Director, Tod Browning. Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Cigarette, Priscilla Dean; Victor, James Kirkwood; Ben Ali Hamed, John Davidson; Marquis de Chateauroy, Stuart Holmes; The Colonel, W. H. Bainbridge; Princess d'Amague, Ethel Grey Terry; Corporal Louis, Fred Cavens.

Victor, an Englishman, shakes dice with Cigarette, daughter of the regiment, to decide if he will join the French troops in Algiers, or the Arabs. He loses and becomes a French private. In the years that pass Victor wins fame as a good soldier but remains a man of mystery and does not return Cigarette's love. The Sheik Ben Ali Hammed makes peace overtures which are accepted by Commandant Marquis de Chateauroy. The Sheik really plans to sweep unexpectedly on his enemies. The Princess Corona, British noblewoman, visits Algiers. Chance brings her in contact with Victor and Marquis de Chateauroy is enraged when he sees how Victor's politeness impresses the English lady. Chateauroy tries to arouse Victor's anger, so that he will forget himself and be liable to court-martial, but warned by Cigarette, he controls his just indignation. Victor is taken ill. In his fever he raves and reveals the fact that he is of noble birth and fled from England, assuming his brother's guilt for a crime. Also, he confesses that the Princess is the woman he loved at home. Cigarette visits the Princess determined to slay her. The latter's calm bravery disarms her. She reveals Victor's identity to the Princess. The Sheik tries to induce Cigarette to become queen of his harem. Learning of his plot against the French she pretends to accept. The Sheik invents a charge of treason against Victor, which he presents to the commandant. Cigarette, having gathered the full details of the Sheik's plot, kills him, and escapes. At the general's house she obtains a pardon for Victor, now under sentence of death. She rides madly to the French outpost fort, arriving just as Victor is about to be executed. She throws herself in front of him as the soldiers fire. He is unhurt, but Cigarette is wounded. She warns them of the coming of the Arabs. The men rally and a hand to hand fight takes place in which the Arabs are defeated. Cigarette, dying, tells Victor she is happy.

There is no lack of action and spectacular situations in this adaptation of Ouida's well known novel. The hand-to-hand fights between the Arabs and French troops are staged in realistic fashion and the attempt of the natives to storm the military post is particularly impressive, as the swaying mass of white-robed assailants and their uniformed opponents struggle madly with flashing swords and clubbed guns rising and falling above a vista of savage faces alight with the lust of battle. Cigarette's ride across the desert to her lover's rescue and the wild, whirling charge of the Sheik's men, as well as the dash of the Gallic cavalry to their comrades' assistance, are thrilling in the extreme, a veritable medley of melodramatic fury. The story diverges considerably from the original plot and is a trifle vague in spots, for instance, one is left completely in the dark as to why the hero saw fit to assume the guilt of his brother's crime and fly to a foreign land, or what the "crime" was for which the innocent man suffered. The photography is excellent and the director has shown considerable skill in his "grouping" and handling of the huge cast.

Points of Appeal.—Frankly melodramatic throughout, the heroine gains a good deal of sympathy by her self-sacrifice, but the picture's principal lure lies in its typical action and atmospheric color.

Cast.—Priscilla Dean is of rather too robust a contour to rank as an ideal Cigarette, but she works with praiseworthy dash and energy and is an imposing figure on horseback. James Kirkwood gives a capable performance in the hero role, Ethel Grey Terry is a gracious and pleasing Princess D'Amague and capable support is rendered by other members of the company.

Photography, Lighting, Direction.—The desert scenes are remarkably well filmed and the Oriental atmosphere is convincing. The continuity holds fairly well together and fast action prevails.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Besse May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Roundin Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smilin Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Fature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	(5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on the Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytel)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage a la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Cutains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTEN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels
HALLROOM BOYS' COMEDIES	2 reels

Twice a Month, Featuring Sid Smith

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kinto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featurng Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

A Tailor Made Man

Adapted From the Stage Play by Harry James Smith. Scenario by Albert Ray. Director, Joseph De Grasse. Cameramen, George Rizard and George Meehan. Running Time, One Hour and Forty-Five Minutes.

CAST AND SYNOPSIS

John Paul Bart, Charles Ray; Anton Huber, Thomas Ricketts; Tanya Huber, Ethel Grandin; Peter, Victor Potel; Abraham Nathan, Stanton Heck; Mrs. Nathan, Edyth Chapman; Miss Nathan, Irene Lentz; Mr. Stanlaw, Frederick Thomson; Mrs. Stanlaw, Kate Lester; Corinne Stanlaw, Jacqueline Logan; Theodore Jellicot, Frank Butler; Gustavas Sonntag, Douglas Gerrard; Kitty Dupuy, Nellie Peck Saunders; Bessie Dupuy, Charlotte Pierce; Gerald Whitcomb, Thomas Jefferson; Hobart Sears, Henry Barrows; Russell, Eddie Gribbon.

John Paul Bart's job is clothes-pressing in a basement tailor shop. One night he dons a dress suit and attends a reception given by the wealthy Stanlaw family. At this reception he meets Abraham Nathan, president of the Oceanic Steamship Company, which is having labor troubles. Nathan becomes interested in John's arguments and invites him aboard his yacht. John is engaged to try to settle the labor troubles. Tanya Hubert, daughter of the tailor shop proprietor, is in love with John and reads enthusiastically in the newspapers his side of the steamship company's case. Sonntag, a radical agitator, is engaged to Tanya, but she breaks with him. In revenge he plans John's downfall. After in vain trying to prevent John from settling the labor problem smoothly, Sonntag gives the newspapers the story of how he climbed to fame from a tailor shop with the aid of a dress suit belonging to a customer. In the meantime Corrine Stanlaw and two other rich girls fall in love with John, but his heart is true to Tanya. His wealthly associates snuh John after the publication of Sonntag's story. He returns to his old job. Abraham Nathan seeks him out and induces him to go back to his position with the Oceanic Company. He does so and Tanya shares his prosperity as his wife.

Making his debut as a United Artists star, Charles Ray signalizes the occasion by presenting a legion of admirers with the best picture of his career. "A Tailor Made Man" runs for nine reels, a dangerous length to risk holding the attention of movie patrons under ordinary conditions. But this film is such an extraordinarily fine production that its interest never slackens from start to finish and at the close one doesn't realize that its running time was beyond the average. Splendidly directed, beautifully photographed, with fast action and perfect continuity throughout, it registers as as attraction that no exhibitor can well afford to overlook. The story is intensely human; comedy, pathos and thrills mingle in generous measure, in fact it may be said to sound every chord of emotion, with never a false note to mar the harmonious whole. A bully attraction—certain to prove a big money-maker—and credit to all concerned in the making.

Points of Appeal.—There are as many rich bits of comedy as there are plums in a pudding, but probably the most effective bit of fun is the scene when John Paul enters society in the borrowed dress suit, somewhat self-conscious at first, but gradually bluffing his way to the front. Incidentally, the film in its serious moments points a moral cleverly, emphasizing the fact that labor and capital can get together by acknowledging mutual faults and each giving way on disputed points, until agreement is reached. The situation where the hero holds a conference with the labor committee is a masterpiece of tense realism, his running fight with the sluggers who seek to waylay him provides an impressive thrill, and the final episode, when he goes back to the basement shop and Tanya; and his wealthy employer comes after him—swings into as neat and touching a climax as has ever been screened.

Cast.—Charles Ray has never appeared to better advantage than in the role of John Paul Bart, which he fills with the magnetic charm for which he is noted, both as comedian and interpreter of dramatic situations. Ethel Grandin is a pretty heroine and fully equal to the emotional demands made upon her in the character of Tanya, Stanton Heck as the millionaire Nathan, and Eddie Gribbon as Russell, the labor boss, give excellent performances and the support is capital.

Photography, Lighting, Direction.—There are many handsome interiors, some good marine shots and the lighting is faultless. Smooth continuity and fast action distinguish the entire production.

Pink Gods

Released Through Paramount. Story by Cynthia Stockley. Scenario by Ewart Adamson. Cameraman, Paul Perry. Directed by Penrhyn Stanlaws. Running Time, Approximately One Hour and Fifteen Minutes.

CAST AND SYNOPSIS

Lorraine Temple, Bebe Daniels; John Quelch, James Kirkwood; Lady Margot Cork, Anna Q. Nilsson; Jim Wingate, Raymond Hatton; Louis Barney, Adolphe Menjou; Mark Escher, Guy Oliver; Col. Temple, George Cowl; Dick Cork, Arthur Trimble.

Lorraine Temple and her husband live in the diamond regions of South Africa. Lady Margot Cork and her little son come to visit them and through her it is that they meet John Quelch, diamond King. Quelch feels that all women can be bought with diamonds but soon learns that Lady Margot is one who cannot. Lorraine tries to overcome her great desire for these gems and finds it a severe temptation to resist them. While her husband is away she goes with Margot to see Quelch's collection. Margot and Quelch fall in love and he promises to cure Lorraine of her failing. When Margot sees the cruelty with which Quelch treats his employees she returns his ring and prepares to leave. Quelch then turns his attentions toward Lorraine. She comes to his house and he decks her in diamonds and finding that she is willing to pay his price he turns on her and shows her the danger of the road she is traveling. Lorraine at first resents his efforts to show her her mistake but finally realizes what she has been spared. As they prepare to leave the house a former employee, seeking revenge, blows up the mine. In the wreckage they are found by Margot and Lorraine's husband who has just returned. Lorraine tells what has happened and dies from the injuries. Margot and Quelch are then reunited.

"Pink Gods," adapted from Cynthia Stockley's novel "Pink Gods and Blue Demons," is one of the most compelling photo-dramas that has recently been shown. The story is brimful of situations that grip and hold the audience spellbound. Penrhyn Stanlaws, the director, has bent every effort in building up the screen version and the whole thing has been handled with such finesse that is seldom put into a feature of this length. From the box office viewpoint there is everything in favor of this production. It is a picture that will appeal to men and women in every walk of life and has a story back of it that will stand up under closest scrutinizing.

Points of Appeal.—The development of the plot has been so skillfully handled that little or no intimation is gained as to what the final outcome will be. Keen interest is created throughout the progress of the story and the climax reveals one thrill on top of the other. There are several novel situations in various parts of the picture, numerous shots of interest and plenty of action going on all the time. The love element is thoroughly satisfactory and although a bit unconventional will most likely register a big hit.

Cast.—Bebe Daniels, as Lorraine Temple, gives a fine performance. Anna Q. Nilsson, as Lady Margot, is attractive and graceful. James Kirkwood, as John Quelch, is the dominant figure in the picture and carries his role through with force and feeling. Raymond Hatton in the latter part of the picture does a difficult role very capably. Support excellent.

Photography, Lighting, Direction.—The mine scenes have been splendidly executed. The Kaffir types are good. Exteriors and interiors have all been capably filmed. Fine lighting effects. Continuity and direction excellent.

"Harnessing Light to Orchestra Pit"

An Idea Put into Use in Balaban & Katz' New Chicago Theatres, also Ascher Brothers' Theatres

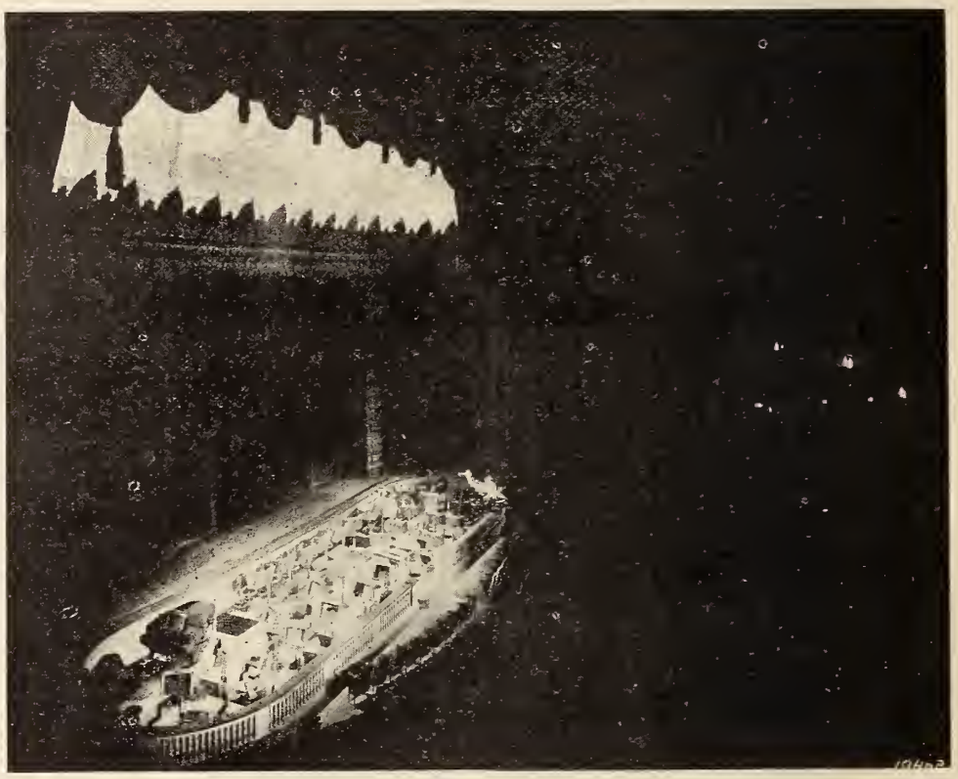
By C. E. JOHNSON
Luminaire Studios, Inc., Chicago

Where does the light come from, is a question that even the regular patron,—especially of the Chicago Theatre, designed by Messrs. Rapp and Rapp, architects, Chicago, have not been able to answer for themselves. As a matter of fact, it is impossible to see where the light is coming from unless you get over to the extreme side of the balcony, from which the photograph on this stage was taken.

It is what Messrs. Balaban and Katz call a "real job of harnessing light to the orchestra pit" and the startling fact that the lighting equipment, which they have now standardized on, gives them better concentration of light than the ordinary spotlight which would have to be operated from the projection room,—or from higher wattage lamps, which were tested in the same locations as this new equipment.

This secret is really no secret at all but it is only the careful selection of the proper material, installed according to the recommendations of lighting experts, to secure the results pictured. This photograph is not re-touched and is taken only under the X-Ray lighting, as you yourself now see it.

If you will look over to the center of the photograph, at the right side you will see three direct pairs of "bulls' eyes." Now you know where part of the light is coming from and with the aid of the diagrams on the next page you will know clearly how this unique lighting result is secured in the Chicago Theatre and how forcibly it might be arranged in a similar way for your own house.



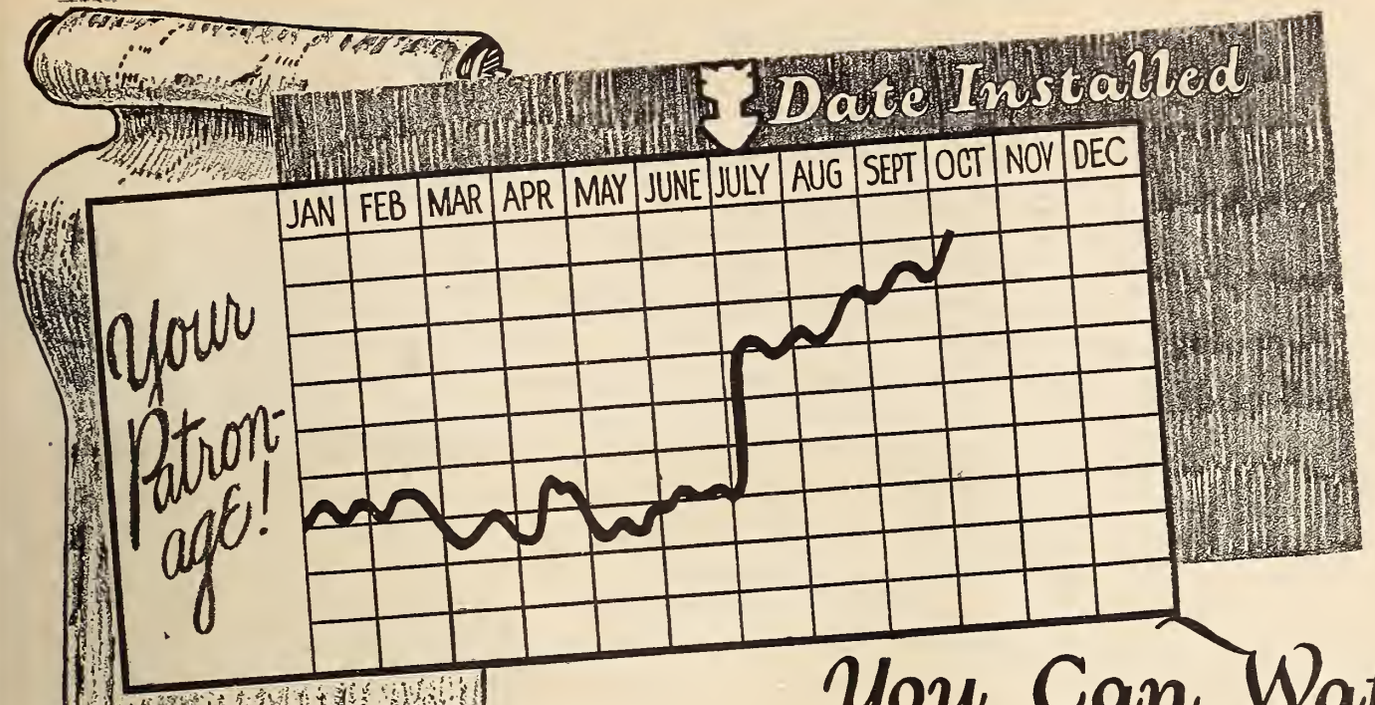
THE SAVING ACCOMPLISHED

ORDINARY EQUIPMENT	SILVER MIRRORED REFLECTORS	SAVING WITH SILVER MIRRORED REFLECTORS
Back of proscenium, Eight 1,000 watt lamps.....	Eight 500 watt lamps	4,000 watts
Balcony Rail 10 1,000 watt lamps	Ten 250 watt lamps	7,500 watts
Total, 18,000 watts	Total, 6,500 watts	Total, 11,500 watts

Silver Mirrored Reflectors utilize all the light. Spotlights use only the "raw light" coming through the "light-opening"

Two types of reflector equipment are used,—one in the balcony front (Figure 1) composed of ten reflector units, with 250-watt lamps, and the other behind the proscenium arch, consisting of five 500-watt reflector units, as shown in Fig. 2.

The plan drawing, Fig. 3, will help to make this more clear in your own mind and, by referring to Fig. 4, you will see that a special reflector unit, equipped with spill rings, is suspended on a cable behind these curtains and helps to make the lighting uniform on the orchestra pit.



You Can Watch Your Attendance Figures Increase

The box office never fails to reflect the appeal of high-class, appropriate music. The Cremona Orchestra-Organ has proved this as almost no other theatre organ.

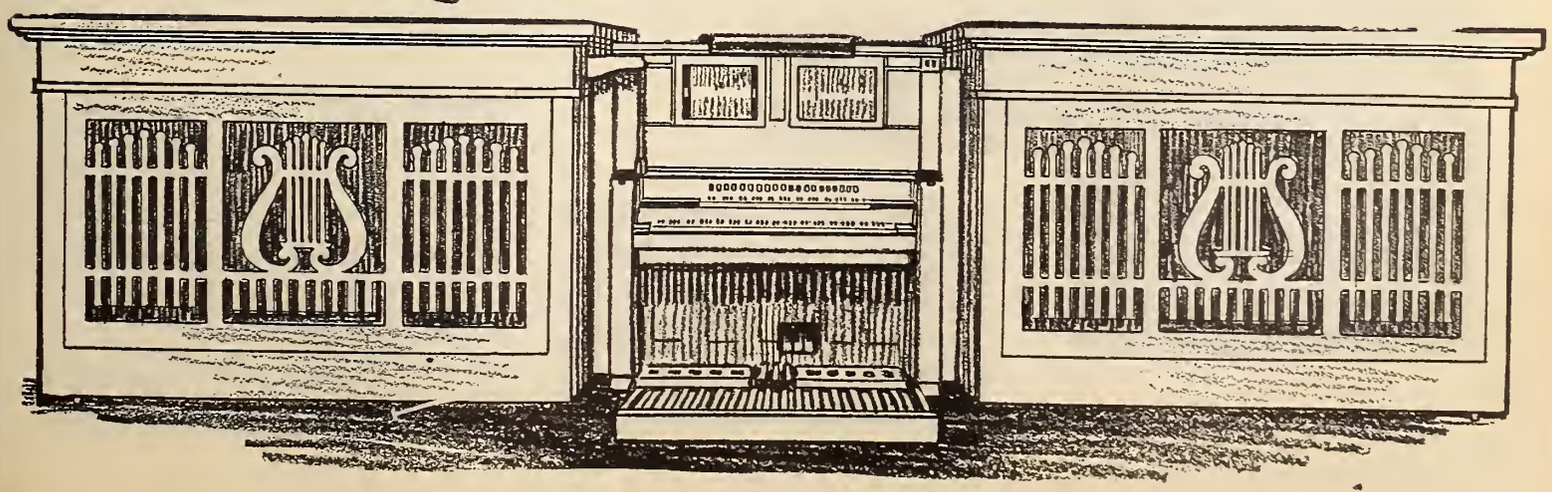
A representative attendance "curve" before and after the installation of a Cremona Orchestra-Organ is shown. Note how attendance increased right in July, after the organ was installed.

The Cremona is unsurpassed as a hand-played organ. In addition it provides appropriate, perfectly-toned orchestra numbers. A double roll system permits playing with any standard player roll or solo roll. A varied appropriate program is assured with or without an operator, and your musical overhead is minimum.

Ask for literature

The Marquette Piano Company,
Chicago, U.S.A.

The Cremona
Theatre Orchestra-Organ



The lighting that is produced on the upper part of the stage in the photograph on the preceding page, is not produced by this spotlight equipment; but by lamps that are concealed from view and used for only this purpose.

In the balcony front there are five boxes, in which two special reflector units, with suitable spill rings, are installed. The purpose of these spill rings is to eliminate all of the spill light which would otherwise tend to destroy the sharp outline between the light and the dark area of the theatre. Spill rings alone would not do this, but the secret is really in the reflector equipment used in each unit. This is designed to give the maximum concentration of light and being plated with pure silver, their efficiency is the highest of any reflecting surface known.

In the test to determine not only the results, but the comparative cost between this method of spotlighting an orchestra pit and using ordinary equipment, really startling results were secured. In the first place the light control was very much better, the intensity of light greater and the cost of securing this was 78% less than equipment that had been previously used.

To some that may sound like a *good story.* The actual tests showed this, as indicated in the tables.

The reason for this is that ordinary equipment for spotlights use only the "raw light" coming through the light openings,—whereas the reflector equipment designed for this purpose utilizes all the light by re-directing or controlling each ray of light to secure the required concentration on this area.

The method shown here is adopted to this type of theatre. The equipment is flexible enough, so that it can be used in a variety of ways,—as it already has. In some theatres the installation has been made even in the ceiling of the theatre auditorium in a very inconspicuous way.

The Engineers who planned this startling lighting effect, which by the way, is used only during the overture in the theatre, —not during the time that the moving pictures are being shown or during any of the vaudeville acts,—have a staff of men who co-operate in securing these wonderful results.

While this story is not written to bring out the advantages of any one particular type of equipment, it should get this idea across to you,—that in trying to secure some particular lighting result, consult an organization that you know can produce what you want and use the equipment that is recommended.

Consider the effect you want to get in the order that your regular patrons will do so, i. e.,—consider it as though you were also one of your regular patrons, having in mind all facts, i. e., No. 1, first the general impression that the lighting creates,—especially its evenness, sharp concentration and intensity; No. 2, wonderment. Create if you possibly can the thought "Where does the light come from?" If you use colored lights, "Where does it come from and where does it get such a beautiful color?" No. 3, the adaptability of the equipment to your particular theatre, and in addition, the cost of maintenance, including —(a) current consumption, (b) lamp renewals; No. 4, original cost of the equipment.

(Note—Photographs and drawings loaned through courtesy of the National X-Ray Reflector Co., Chicago. This organization has Engineers at all principal cities.)

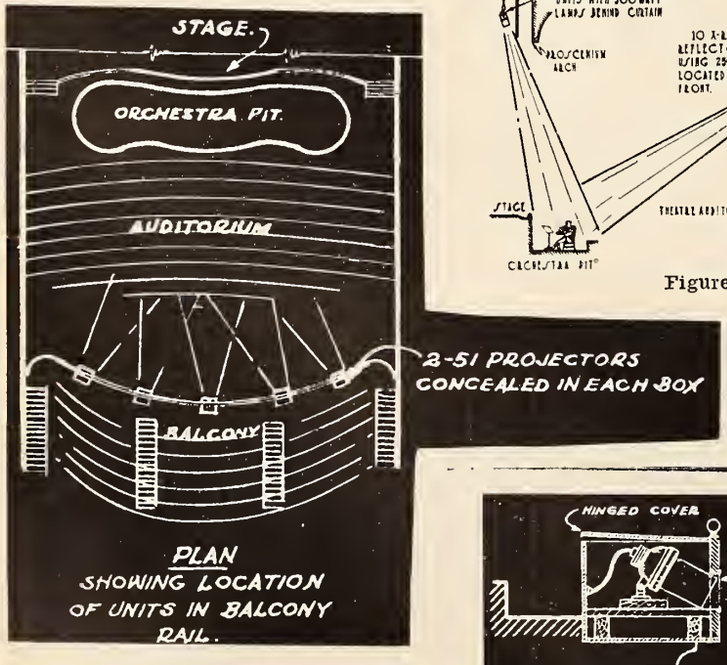


Figure 3

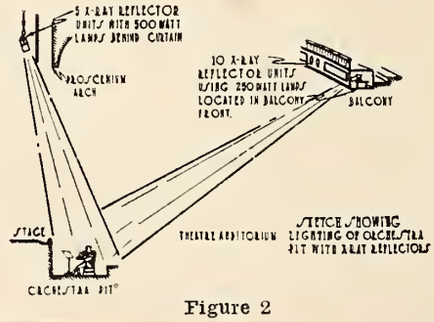


Figure 2

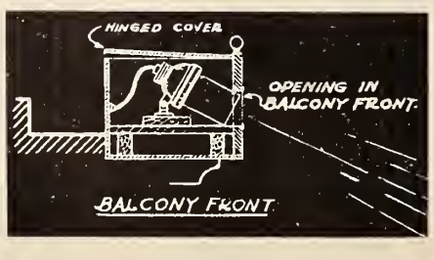


Figure 1

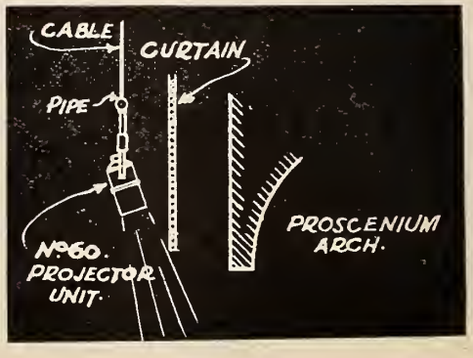


Figure 4

Facts that Mean Money to Theatre Owners

READ WHAT THESE EXPERTS IN THEATRE SEATING SAY

HERE IT IS!

A comfortable cane back theatre chair, one of the beautiful Mov-Ezy models—a stock finish.

The Mov-Ezy is the only chair that gives comfortable leg space without wasteful spacing, and **without loss of seating capacity.** It is not attached to any other chair in any way and has two individual arm rests.

It is a real chair that means real "Ease at the Movies."

The Mov-Ezy is made in all popular designs and finished and upholstered in accordance with your specifications.

Send for beautiful, new catalogue that tells the wonderful Mov-Ezy story.

Extracts from article in Moving Picture World, Page 404, Sept. 30, 1922

Theodore L. Hays, general manager of the Finkelstein & Ruben Theatrical Enterprises of Minneapolis, says:

"The psychology of successful purveyance to patrons of entertainment lies in providing an environment as near ideal as possible; an atmosphere which will tend towards the creation of a receptive attitude on the part of theatre goers.

"Many elements enter into or contribute to the so-called environment . . . . . especially comfortable seating . . . . . .

"The motion picture audience (except where seats are reserved) is a continually changing audience with the result that the seat platform should be sufficient in depth to permit persons to pass the patrons who are seated without necessitating their rising to permit such passage. To permit of this condition seat platforms would necessarily require a depth of at least 34 inches.

"This latter width is quite desirable but involves a sacrifice of considerable floor space and is not generally adopted, except where ample floor space is available. . . . .

"As to the style of chair. A wood frame, not too heavy in style and construction, square seat and panel back of leather is, in my judgment, most desirable. . . . . Sometime some enterprising chair manufacturer will design a model rattan back and seat, one that will provide both comfort and ventilation."

E. V. Richards, vice president and general manager of the Saenger Amusement Company, Inc., of New Orleans, says:

"In my opinion, comfort is the most essential service of any theatre because without it no theatre, or any other business could prosper.

"Thirty-two (32") inches should be the minimum space between each row of seats, but a thirty-five (35") inch would give maximum comfort to patrons without any great sacrifice of floor space.

"The type of chair is a matter of choice—climatic conditions largely governing. In cooler climates heavy upholstered chairs seem to be the preference. A recent innovation throughout the South and Southwest, where the warmer weather predominates, a cane bottom chair has been found adaptable."

H. L. Horator, vice president of the Pantheon Theatre Company, of Toledo, Ohio, says:

"I am of the opinion that seats should be comfortable and believe that an effort to crowd, unless one has an exceptional attraction, has a tendency to keep people away."

Looks Like the Mov-Ezy Was Made-to-Order from their Specifications for the Ideal Theatre Chair, Doesn't It?

MOV-EZY provides ample space for passage between rows without the necessity for occupants getting up. By means of a patented feature the Mov-Ezy swings noiselessly to one side at the will of its occupant, thus providing sufficient space even in cases where the chairs are actually only 30 inches from back to back.

No longer are pictures constantly interrupted by people being obliged to rise as others pass. No longer is it necessary for long legged people to sit all cramped up through the show. The Mov-Ezy, the chair that means "Ease at the Movies," the only real improvement in theatre seating in fifty years, solves for every theatre owner his seating problems.

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Proving the Value of an Organ

The power of an organ to attract patronage and hold a steady clientele has been proved at the new Lafayette Theatre in Buffalo, N. Y. In a few months it has become the talk of the town; musical circles have taken it up until it is a common thing for Buffalonians to say "if you want a musical treat go to the Lafayette and hear that organ."

The instrument installed in the theatre is a mammoth Wurlitzer, one of the largest in the country built especially for that theatre. It has everything that is necessary to make it an ideal companion for motion pictures. It is as adaptable to jazz and trick effects as it is to cathedral music and it has worked such wonders in the new theatre that its owners, who are opening another picture house not half a block away, have installed a big organ and will feature it as they do at the Lafayette.

While the Lafayette also has an orchestra—an essential because vaudeville acts share the bill—it is not featured or exploited as is the organ and one who studies the audiences at the Lafayette hardly ever hear the orchestra mentioned while exclamations of appreciation for the organ are constantly falling from the lips of patrons.

The success of the mammoth organ is due, in large measure, to the exploitation which has been given it. In the billing on the theatre front, in the lobby, in the newspapers and poster stands the mammoth Wurlitzer shares honors fifty-fifty with pictures and acts. The claim so often made that music is fifty per cent of a show seems justified in view of billing honors accorded this organ and its players.

"I never permit billing to leave this house without appropriate mention of the organ," explained Manager Fred M. Shafer. "No matter how crowded our newspaper ads are, and any manager who has ever played vaudeville knows how temperamental performers demand the spotlight in billing—at least two lines about the organ must appear. Look around our theatre front and you will find that every other one sheet, or poster frame, is devoted exclusively to the organ.

"We know what a great draw it is because our audiences not only tell us about it, but every day we have dozens of phone calls asking us to request the organist to play this or that selection. Our daily mail is filled with similar requests and they even ask us at the box office time and time again, before they buy their tickets, "if an organ solo will be played."

"A town does not need to be made up of music lovers to appreciate a good organ. I could take an organ in one of the big industrial cities, say in the coal mining regions, and by proper exploitation interest its people in an organ. It has done more in my opinion to stimulate interest in music among the masses than any other agency in the world. The shop girl of today can rattle off the titles and airs of classic compositions that her sister of a few years ago only laughed at in ignorance. Which proves that music has penetrated everywhere through the picture theatre.

"The selection of the right kind of an organ is most important. No cathedral organ will ever do in a picture house. It hasn't the light tones that give it sprightly effects; it doesn't have the versatility required of an organ when fancy playing is necessary. It has too many sombre tones which remind the listener of church and while we don't object to reminding folks of their Sunday duties we do not feel called upon to give them part of a church service."

When the big organ had its premiere in Buffalo C Sharp Minor, the country's best known theatre organist, introduced the instrument to the public. When a spotlight was thrown upon him at the console at the first performance the mob almost went mad. It was new and novel; if it has a place anywhere it belongs in the theatre.

A few weeks ago Minor went on his vacation and the management brought Preston Sellers, Jr., from Chicago, where he had gone over big in one of the large theatres. His success was big and the Lafayette owners broke him in for the organ at the Olympic where again the organ will be featured.

Good organists require good salaries, however, but the Lafayette is getting good money for its shows, a 40 cent top at matinees and 60 cent top in the evening. And the houses are filled at every performance although the Lafayette is not on Main street, the artery of traffic, but a block away.

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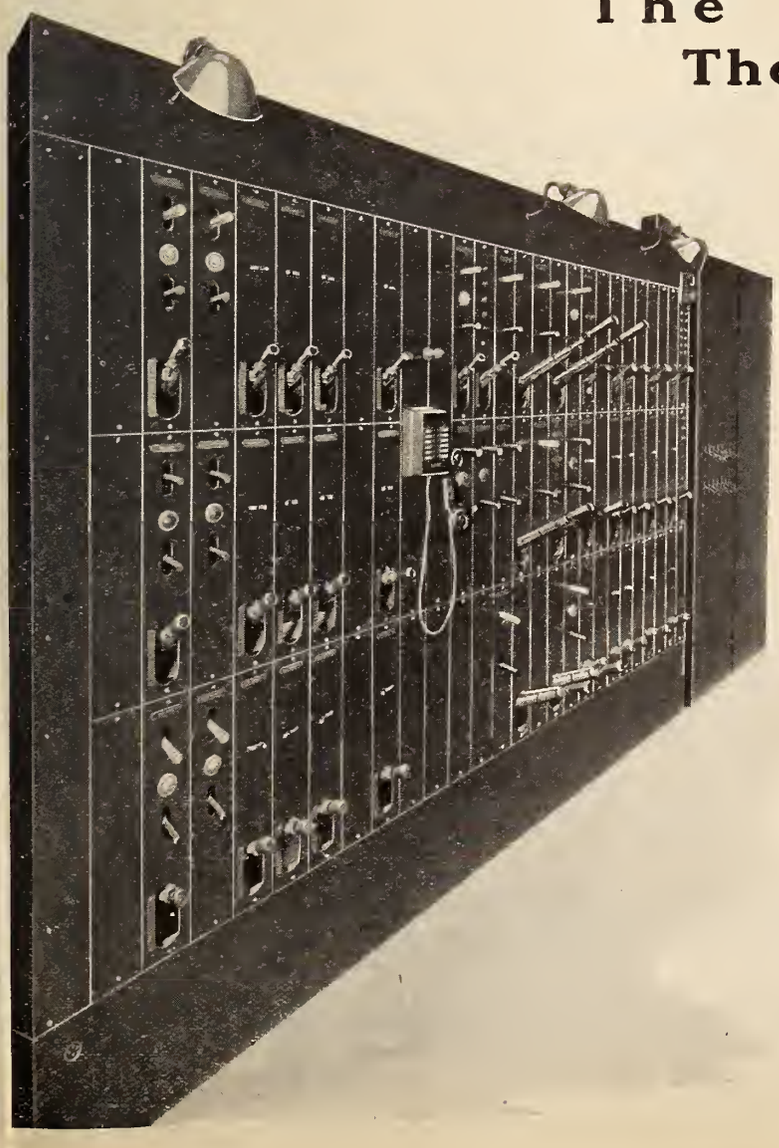

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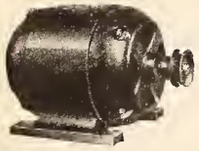

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3

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EASTMAN KODAK COMPANY

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

Live Opportunities

New Theatres

NEW YORK—Amalgamated Exchanges of America, Inc., $200,000. Charles Kranz, George M. Davidson, Harry Grossman, New York City; Life Like Film Co., Inc., $50,000, Antonio Papano, Joseph Ornato, Alice Mary Belikios, New York City; Dependable Sales Corporation, $10,000, Charles R. Rogers, Edward Smail, Edward Mackay, New York City; Thomas Film Company, Inc., $25,000, Louis Thomas, Sophia A. Thomas, New York; David M. Thomas, Washington, D. C.; Lee Film Corporation, $10,000, Henry Herzbrun, May Spero, Harry Lewis, New York City; Murray W. Garsson, Inc., $5,000, M. W. Garsson, H. F. Lane, Samuel Harnick, New York; S. R. F. Amusement Co., Inc., $5,000, M. H. Saxe, Henry Fried, New York; I. M. Racer, New York; Marguerite Gale Productions, Inc., $100,000, Marguerite Gale, Charles B. Strunk, William D. Bosler, New York City; Main Theatres Corporation, $100,000, Joseph Weinstock, New York; Joseph Joffe, Cedarhurst, L. I.; L. F. Naftalison, White Plains; Great Neck Theatres Corporation, Great Neck, $15,000, George A. Duck, David Baron, Great Neck; Joseph P. Bickerton, Jr., New York; The Dancing Dozen, Inc., $5,000, Lyman Hess, M. H. Cousins, J. S. Cohn, New York City; Better Day Pictures, Inc., $500, F. S. Hutchins, R. A. Young, George C. Lay, New York; Primrose Pictures Corporation, $25,000, C. H. Rosenfeld, Celia Seid, M. M. Shapiro, New York; Seminole Film Productions, $25,000, I. C. Miller, James T. Bell, Samuel J. Cottman, New York; Akron Operating Co., Inc., $5,000, H. L. Watkins, John Kolvoord, Jr., J. A. Hopkins, New York; Shea's Incorporated, $100,000, Buffalo, Micha I. Shea, James Franklin, Thomas D. Powell, Buffalo; Emessen Pictures Corporation, $2,500, M. S. and P. B. Nathan, Elsie Langfelder, New York.

GLEN ELLYN, ILL.—H. Putnam Sturges, 79 W. Monroe Street, has completed plans for the Community Hall for Main Street, to be erected by Village of Glen Ellyn, E. Stanley Wagner, Clerk.

NEW YORK, N. Y.—Sidney F. Oppenheim, 110 E. 31st Street, has completed plans, and awarded contracts for the Community Centre $50,000 building, to be erected at 339 W. 47th Street by the West Side Hebrew Relief, Inc., President Morris Kreisler, 782 Eighth Avenue.

SUFFERN, N. Y.—Architect Eugene D. Rosa, 110 W. 40th Street, N. Y. City, has completed plans for the theatre to be erected by Suffern Amusement Co., Inc., care of Major Bazil Courtney, 160 Broadway, New York City.

BRIDGEPORT, CONN.—Contracts have been given out for the erection of Assembly Hall to be erected at Orland Street by Owner City of Bridgeport. Plans drawn by Leonard Asheim, 306 Court Exchange Bldg.

NEW BRUNSWICK, N. J.—Contracts for the $75,000 community building to be erected by First Presbyterian Church have been given out.

PHILADELPHIA, PA.—H. C. Hodgene, Inc., 130 S. 15th Street has completed plans for the $200,000 theatre for 63rd and Woodland Avenue, to be erected by Marcus & Benn, 6338 Woodland Avenue.

PITTSBURGH, PA.—Herbert J. Krapp, 114 E. 16th Street, N. Y. City, has completed plans for the $65,000 Theatre, Loewes Lyceum, Pennsylvania Avenue, near Sixth, Pittsburgh. Owner, John Greaner, care architect.

LUZERNE, PA.—James A. McGlynn, Simon Long Building, Wilkes-Barre, Pa., has completed plans for the $60,000 theatre to be erected by Louis Marines and Thomas Alexander, 27 Main Street.

YORK, PA.—Loyal Order of Moose, No. 1333, Wm. J. McDonald, charge, is erecting a $60,000 theatre at York.

YORK, PA.—Wm. H. Lee, 32 S. 17th Street, Philadelphia, Pa., has completed plans for the theatre to be erected by W. C. Shugar, Minersville.

BOSTON, MASS.—Contracts have been awarded for the $75,000 theatre to be erected on corner Arlington and Columbus Streets, Boston, by American Amusement Co.

WASHINGTON, D. C.—Milburn Heister Co., 710 14th Street, N. W., has completed plans for the $100,000 theatre to be erected shortly.

APPLETON, WIS.—H. Wildhagen, 842 College Street, has completed plans for the $70,000 theatre to be erected by Owner, Niel Duffy, Manager, Elite Theatre, 890 Washington Street.

CHAPMAN, KANSAS—H. B. Winters, Manhattan, Kansas, has completed plans for the $20,000 community hall to be erected by City of Chapman, care City Clerk.

Building Notes

The Pastime Theatre, Duryea, Pa., closed because of the mine suspension in the anthracite field, is re-opened.

The Comerford Amusement Co. has opened the New Palace Theatre, Avoca, Pa., with John Timlin, manager.

W. A. Jones has installed two 24-inch exhaust fans in his Liberty Theatre, Idabell, Okla.

W. F. Kirkland has purchased of A. T. Bates half interest in the Dreamland Theatre, Denton, Texas, and will be manager.

Dunbar & Stein, merchants, have taken over the Grand Theatre, Galveston, Texas, recently abandoned by Southern Enterprises. New equipment has been purchased and the theatre will be remodeled.

The Connolee Theatre has recently installed a new organ, with either automatic or manual attachments.

The Rex Theatre, Brenham, Texas, will bill Sunday Shows.

J. E. Francke, formerly manager of the Codman Square Theatre, has severed his connection with the above and is now a free lance.

P. Markell, manager Roxbury Theatre, Boston, Mass., has taken over the Strand and Scenic at Oakland Beach, R. I.

Parke Delahanty, West Pittston, Pa., owner of a chain of either leased or owned theatres, will re-open shortly the Berwick, Pa., playhouse which he secured from the Solt Interests last winter.

The Comerford Amusement Co., operating 65 theatres in Northeastern Pennsylvania, has changed its main offices, booking and operation headquarters from the Regent Theatre Building, Lackawanna Avenue, Scranton, Pa., over to the State Theatre, Wyoming Avenue, same city.

Knowles & Austin opened their new Belmont Theatre at Dallas, Texas, September 15th.

The Broadway Theatre, Oklahoma City, Okla., having been closed for several weeks, re-opened September 10th, for the coming season.

Messrs. Kirkland & Davenport have purchased the Dreamland Theatre at Denton, Texas, from Manager Bates.

Manager Sam Harley of the Wonderland Theatre, at Cameron, Texas, visited Dallas, Texas, and made purchases for his theatre.

Manager J. J. Hagerman, of the Queen Theatre, at Austin, Texas, was a Dallas, Texas, film shopper last week.

L. C. Baxley will open a new theatre at Kosse, Texas, shortly.

The new Capitol Theatre, at Dallas, Texas, will open shortly.

The National Theatre at Graham, Texas, has been remodeled.

Clarence and Gertrude Taylor have sold their motion picture theatre in Port Leyden, to John Castle, of Norwood, who will assume possession at once.

Edward H. Crawford, of New York, has been named manager of the new Lincoln Theatre in Troy.

Schenectady's newest motion picture theatre, "The State," is to open next month. The house will be one of the Strand chain, and when completed will cost in the vicinity of $350,000.

Max Spiegel house which he and his associates are erecting in Troy, will open in December, and will be known as "The Troy."

The Hudson and Colonial Theatres, managed by George Roberts, of this city, have re-opened after extensive alterations and improvements.

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EXHIBITORS TRADE REVIEW

Vol. 12
No. 20

October 14, 1922

Price
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Great Paramount 41 Pictures

No. 24

Jesse L. Lasky . . . presents

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in

"The YOUNG RAJAH"

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WANDA HAWLEY and CHARLES OGLE

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From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell. Scenario by June Mathis. Directed by Philip E. Rosen.

A Paramount Picture

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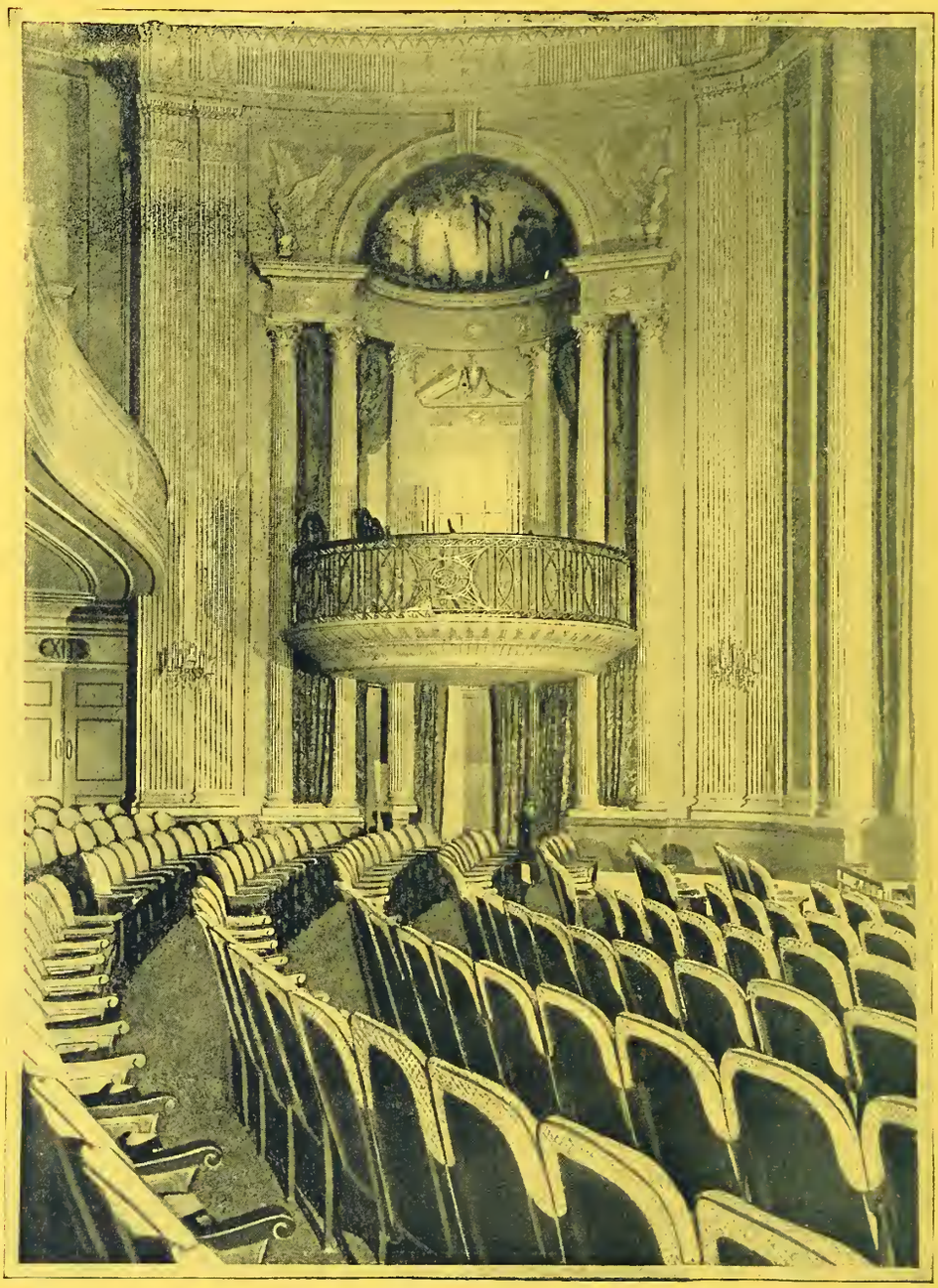
In America's Foremost Theatres



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EXHIBITORS TRADE REVIEW

Tell Your Newspaper About It

By L. W. BOYNTON

THE motion picture has entered a new era—new in business practices and new in artistic endeavor.

That is just as certain as anything under the sun.

The new season's pictures prove it. The activity within the industry to iron out old troubles and put better methods in their place prove it.

Of course, the job is not finished yet. But a mighty happy start has been made.

THE public is learning that these things are true—learning the facts with a degree of rapidity. The process cannot be too swift, because it is vital to the industry's well-being.

In this connection, it seems to us the exhibitor can perform a very real service—both to himself and to the whole picture world. He can, and should go to the editors of the newspapers in his town—and tell them of the great progress the industry is making; of the industry's realization in action of its responsibilities to the public.

All this is in line with the cultivation of good-will, yes; but even more important than that, it is setting the public right on the facts.

We say the exhibitor can perform this task. He has the local contact with his editor. He can appeal to the press of his town as perhaps nobody else can appeal in quite the same way. Why shouldn't the exhibitor get busy at once on this vital task?

THERE need be no great difficulty about what the editor should be told. There should be brought home to him, primarily, the great program Mr. Hays has laid down, and upon which he is working ceaselessly, a program in which the newspapers cannot fail to be interested.

The Hays name is a household word throughout the country. So is that of the motion picture, of course.

The newspaper editor, always alive to great movements that appeal universally to the public, will see the point, if it is presented to him properly.

The exhibitor can present it. He can show the editor in so doing that he is tying-up his theatre, right in the editor's own town, with a program that is universal, nation-wide, in importance.

AND the exhibitor, as we pointed out last week, can go further than that. He can interest the most influential people of his town in the advancement of the motion picture. Let him follow the lead of Atlanta—of Minneapolis—of Cleveland—and other cities, in winning over clubwomen and social organizations, making them partners, instead of antagonists.

Ask a man's advice, seek his co-operation, and you put yourself on a new basis with him. You disarm him, so to speak; and without saying so in exact terms, you appeal to him to lay aside possible antagonisms.

The basis of the Hays program is partnership with the public.

The exhibitor should make that the basis of his own program of progress—in his own town, and he should begin with his editor.

Try this plan. It will win for you.

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EXHIBITORS TRADE REVIEW

A. B. SWETLAND, *President;* L. W. BOYNTON, *Editor and Publisher;* JAMES M. DAVIS, *Treasurer;* OSCAR COOPER, HOWARD McLELLAN and GEORGE BLAISDELL, *Associate Editors;* C. S. MILLS, *Business and Advertising Manager.*

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Calendar of Current and Coming Events

October 10-11

Third Annual Convention, Motion Picture Theatre Owners of Michigan, Flint, Mich.

October 23-24

Convention of the Motion Picture Theatre Owners of Nebraska and Iowa, Omaha.

October 18-19-20

Semi-Annual Convention, Motion Picture Theatre Owners of Missouri, Excelsior Springs, Mo.

From the Field

WE invite special attention to the several feature articles, on various angles of the picture business, which appear in this issue. They offer a variety of subject-matter, carefully written, and based on first-hand information. They deserve the careful attention of all readers.

Exhibitors Trade Review, believing that a motion picture trade journal should keep in touch with developments out in the territory as one of the vital services it owes the exhibitor, maintains one of its associate editors as a field representative. He studies the problems of exhibitor and exchange at the closest possible range—namely, on the very spot where the problems originate. His reports of the experiences of the men who exhibit the pictures are authoritative and practical.

It is simple truth to say that no other trade paper in the industry has one of its editors constantly at work—in the field—in close touch with all sorts and kinds of exhibitor and exchange conditions, upon which the writing of articles helpful to theatre and film men everywhere is founded.

In this issue, for example, you will find the story of an exhibitor who has played independent pictures for eleven years—and made a remarkable success.

In the page which bears the heading, "Off Beaten Paths," there's a discussion of admission prices and rentals—from the viewpoint of the territory.

In subsequent issues, we shall present a number of other articles of an informing and practical nature. Some of the subjects which will be discussed are these:

New Types of Exchange Buildings.

A Theatre with a No Pay Effect.

Mailing Lists and the New Season.

A Series of Articles by One of the Most Prominent Branch Exchange Managers in the Country.

Watch for these stories. They will bring you information that will prove a positive help in the conduct of theatre or exchange.

Tennessee Follows Suit

THE creation of a Better Films Department has been authorized by the Executive Council of the Tennessee State Federation of Women's Clubs, and the State will be organized along the lines of the work done by the Atlanta Better Films Committee.

Thus the movement for partnership between the public and the industry gains ground steadily in the South.

The initiation of the Better Films movement in Tennessee was forwarded greatly by the efforts of Turner Jones, Public Relations Representative of Southern Enterprises, Inc. He spoke before the Executive Council, which met recently at Nashville, and the action outlined above followed.

The example set by Atlanta is contagious. Mrs. M. N. Whitaker, of Chattanooga, who was appointed Chairman of the newly-created Better Films Department of the Tennessee Federation, declared that she received her inspiration from the work of the Atlanta Committee.

We cannot speak too often of movements such as these, of their meaning to the industry as well as to the public. They offer a very practical method of overcoming antagonism, of laying the ghost of censorship agitation. But that, perhaps, is only the beginning of the good work.

For the picture theatre, the organization of Better Films Committees has a very definite relation to the box-office. Why? Because increased patronage, and influential patronage, too, is attracted. And the addition of new patronage is one of the theatre's main problems.

The number of communities in which the Better Films movement is being introduced, and proving its worth, multiplies pretty rapidly. We can think of a dozen or so offhand. Surely, exhibitors and exchangemen in towns where the plan is not yet in vogue should get together and set it in motion.

Michigan and Missouri Exhibitors to Meet

Convention of Former Will Assemble in Flint, Mich., October 10-11—Record Attendance Expected—Missourians Will Gather at Excelsior Springs October 18-19-20

THE coming Convention of the Motion Picture Theatre Owners of Michigan, which will convene in Flint, October 10-11 promises to be the greatest gathering of its kind ever held in Michigan.

It is expected that 300 exhibitors of the state will gather at the Durant Hotel to lay plans for the improvement of exhibitor conditions, and the general improvement of the Industry, from the exhibitor viewpoint. The two days designated for the Convention will be crowded full.

Despite the fact that the last year has been a trying one for exhibitors of the country the organization has a greater record of accomplishments to its credit this year than any other year in the history of the organization, now about three years old, so that the convention will be of unusual interest.

Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, will be present, it is stated, and with him will come M. J. O'Toole of Pennsylvania, head of the Public Service Department of the M. P. T. O. A., and A. J. Moeller, General Manager, Lieutenant-Governor Thomas Read, Police Commissioner James W. Inches of Detroit, under whose supervision the censoring of films in michigan is done. Alfred J. Murphy of Detroit, legal counsel of the Motion Picture Theatre Owners of Michigan, all have signified their acceptance of the invitations extended to them and will speak.

Program in Detail

Opening Tuesday morning in the beautiful Hotel Durant, the first event on the program after the business session of the morning is completed will be a tour through the Buick Automobile Plant, one of the most complete in the country. This has been arranged through the courtesy of the General Motors Company. Following this trip, the business session of Tuesday afternoon will take place. All business sessions will be held in the Grill Room of the Durant Hotel.

Tuesday evening the most colorful event of the Convention will take place in the form of a banquet, which will be for all exhibitors, wives, exchange-men and wives and plans are being made for 400 places. Special music will be provided through the co-operation of the Flint Chamber of Commerce, who have also arranged that Mayor McKeighan will welcome the exhibitors to Flint. The City will be decorated in gala attire for the convention.

The banquet will be held in the ballroom, and the program for the event includes head line acts from various vaudeville circuits, addresses by various noted personages present, followed by a screening.

Wednesday will be given over to business sessions and addresses and during the day election of officers.

A special program has been arranged for the ladies which includes the trip through the Buick Plant. Following this the ladies will be taken for an automobile ride over the city, to places of interest, followed by an inspection of the Michigan Home for the Deaf and Dumb, where an interesting demonstration will be given.

One of the features of the Convention this year, and a departure from the ordinary will be the exhibit held in co-operation with the following Exchanges: First National, Paramount, Metro, Hodkinson, Film Booking Offices, Minter United, Joe Horwitz, Universal, Standard, Select, Rex Film and Vitagraph. Here exhibitors will see the latest advance matter on coming productions.

The program to be considered by the Organization will include collective buying, reduction in the price of accessories, the carnival and medicine show situation, higher type of advertising, music tax, uniform contract arbitration plan, and legislative matters.

During the year the outstanding features of the accomplishments of the Organization were the assistance given which resulted in the elimination of the Five Percent Film Rental Tax, the establishment of an Insurance Department, whereby exhibitors can save approximately 25% and possibly more on insurance, and the establishment of a set of Trade Rules and Board of Arbitration between exhibitors and distributors.

Missouri To Stage Big Convention

Governor, State Officials, and Several Prominent Exhibitor Executives Scheduled to Be Present

THE M. P. T. O. of Missouri convention, to be held at Excelsior Springs, Mo., October 18, 19 and 20, has become so broadened in scope that it has been changed to a three day affair, two of work and one of play.

It is announced that Sydney Cohen, President of the M. P. T. O. A., and M. J. O'Toole, Chairman of the M. P. T. O. A. Public Service Department are scheduled to attend.

Men of national importance, including Senators James Reed and Seldon Spencer, in addition to the presidents of numerous state exhibitor organizations, novel athletic stunts, including a unique golf tournament and baseball game, and other features will combine to make what it is believed will be Missouri's greatest convention since the formation of the M. P. T. O. M.

No where in the state could a more convenient and picturesque site for a convention be found than the Elms Hotel at Excelsior Springs, a widely known health resort. The Elms, a rendezvous for tourists in mid-summer covers virtually half a square block and is rated as one of the most elaborate hotels in the state.

The program of the convention, as announced by Lawrence E. Goldman, counsel and secretary of the Missouri body, includes two days of business sessions, a banquet, and a final day of recreation, with only an executive board meeting falling on the third day. Governor Arthur M. Hyde of Missouri, Congressman Charles Faust, Assistant Attorney General Merrill Otis, A. R. Pramer, president of the M. P. T. O. of Nebraska; Ralph Talbot, president of the M. P. T. O. of Oklahoma; M. Van Praag, president of the M. P. T. O. of Kansas; Charles D. Morris, editor and publisher of the St. Joseph, Mo., Gazette; W. D. Bur-

ford of Aurora, Ill., member of the M. P. T. O. A. board of directors; the Rev. Earl Blackman, national chaplain of the American Legion, and a dozen or more widely known men will be present at the convention.

The convention program:

Wednesday, October 18.

9 to 11 o'clock—Registration.
11 to 2 o'clock—Open session.
2 to 3 o'clock—Intermission.
3 to 6 o'clock—Executive session.
8 o'clock—Informal dance.

Thursday, October 19.

9 to 12 o'clock—Convention assembly (open session).
12 to 1 o'clock—Intermission.
1 to 5 o'clock—Closed session.
8 o'clock—Banquet.

Friday, October 20.

10 o'clock—Baseball game (Exhibitors vs. Exchanges).
1 o'clock—Open golf tournament (no sex barriers).
2 o'clock—Executive committee meeting

Now comes the plan whereby the attendance at the convention is to be boosted. Excelsior Springs boasts of one of the best golf courses in Missouri. A large number of the "Show Me" exhibitors long ago have been bitten by the "golf bug." Therefore a medal play tournament, open to men and women, with prizes for the "duffers," as well as the winners, is a feature of the program. Then the baseball game. It will be the next day when exhibitors and exchange men clash for supremacy on the diamond.

But there will be a serious side to the convention. A discussion of the coal situation, the newly organized arbitration board, the next legislature, taxation, and scores of other problems—all these must be dealt with by the combined diplomacy of the exhibitors.

Bills are being drawn up by radical agitators and blue law advocators, "feelers" are being sent out and legislation detrimental to the exhibitor is being planned, according to authentic information which has reached M. P. T. O. headquarters.

Plan Sunday Opening Referendum

Ohio M. P. T. O. Will Also Interview Legislative Candidates on Attitude Toward Industry

ACTIVITIES of the motion Picture Theatre Owner's of Ohio, of which Martin G. Smith, of Toledo is President, are set forth in a bulletin issued from State headquarters.

The bulletin says in part: "Through our efforts, all passes and credentials issued by the former censor (Mrs. Evelyn Snow) to volunteer inspectors throughout the State, for the purpose of inspection of pictures in the theatres was recalled by the Director of Education. Inspectors are now sent out only from headquarters and pay their way into the theatres.

"Although exhibitors and distributors are equally liable under the law, arrangements have been made with the Division of Film Censorship, the Cleveland and Cincinnati Boards of Trade and our organization, whereby violations are reported to the headquarters of each, and no prosecutions will take place unless a breach of confidence or co-operation is made.

"While we have no formal written agreement with either the Cleveland or Cincinnati Film Boards of Trade, our relations have been extremely cordial and we believe mutually satisfactory so far as the adjustment of grievances and complaints is concerned.

"For the benefit of members in Southern Ohio, we have established headquarters at 309 Broadway Film Building, Broadway and Pioneer Street, Cincinnati, with J. Maurice Ridge in charge as special representative.

"This organization is not going into politics, nor will we permit your screen to be pledged or used by anyone without your consent for the furtherance of any candidacy or cause.

"The State Legislature does not convene until January, 1923, but we are preparing now, laying our foundation carefully and quietly for concerted action at that time against all forms of legislation adverse to our patrons and ourselves. All candidates for office will be interviewed before election relative to their attitude toward the theatre owner.

"Realizing the futility of attempting to ever have the Legislature enact laws legalizing the exhibition of motion pictures on Sunday, for the reason that the great majority of our legislators represent rural districts, a well thought out plan has been formulated, whereby the question may be submitted direct to the voters of the State by Initiative process through petition or by Referendum process through the Legislature. Full particulars of this plan will be sent to the members shortly."

Biblical Reels Endorsed By Eastern Penna. Exhibitors

The Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, at a largely attended meeting held at the Vendig Hotel, Philadelphia, October 6, went on record as endorsing the fifty-two single reel Biblical subjects produced by Geographic Films, Inc.

The action followed a speech by E. T. Peter, one of the most prominent exhibitors in the country, who is representing Geographic. Mr. Peter, introduced by George P. Aarons, secretary of the Eastern Pennsylvania unit, told the theatre owners present of the value of the Biblical pictures, especially along the line of drawing to the theatre patronage that otherwise would not be interested. The exhibitor organization pledged the fullest co-operation and a contract was signed whereby the membership will play the reels. This contract was signed, on behalf of the organization, by President Harry Stevenson and Mr. Aarons.

The Biblical subjects are being distributed by the American Releasing Corporation.

Head of Western New York Exhibitors Is Veteran Showman

George E. Williams, new president of the western New York unit, of the Motion Theatre Owners of New York, Inc., of which Charles L. O'Reilly is president, is one of the veteran showmen of Buffalo, al-

George E. Williams

though he is but 36 years of age. Way back in 1902 he was special representative with Taylor & Bell, Canadian circus. Then he became associated with the Allen Theatre interests in the Dominion remaining with this organization for three years. In 1905 he became associated with Fred R. Wren shows of Buffalo. Starting in 1909 he took over the management of the New Theatre, 649 Main Street, Buffalo, which he operated for a period of three years. Later he went to the Broadway. Then he managed the Dreamland and later went to the Globe at Main and Ferry Streets.

During the year 1914 he managed the Lyceum Theatre in Bradford, Pa., and in 1917 he enlisted with Uncle Sam's army and went overseas as a motorcycle dispatch rider with the famous First Division.

Returning from France he took over the management of the Family Theatre, in Albion, N. Y., where he remained about a year. He came back to Buffalo last year to assume the management of the Linden Theatre on Jefferson Street.

Eleven Years of Independent Pictures

Views of Pete Demos, of Pittsburgh, on What He Has Done with State Rights Pictures and What the Independent Field Needs

WITH the thought in mind that no one would be better qualified to talk about independent pictures, their past, present and future, than an exhibitor who had played them for years a representative of this publication sought out such a man.

They are hard to find—that is the man who has played independent pictures almost exclusively for a long term of years. Many so called users of independent product play it spasmodically very often limiting their purchase of that product to the big pictures which almost every house is anxious to play.

In Pittsburgh such an exhibitor was found. He is Pete Demos, who amassed a fortune in the florist business in Pittsburgh and like many another astute native of the land of Demosthenes, put that money into motion picture theatres and doubled, trebled and quadrupled it. His reputation as one of the heaviest users of independent pictures is well known throughout the land. There are very few independent pictures he hasn't played and he would have played all of them, he believes, had he been given the opportunity.

He says he has made money out of them and will continue to make money out of them. The standard of the independent product, he says, is growing better each year but—and this he says is a spirit of friendly criticism—he has one complaint to make. Independent producers when they do get a big picture, one far above the average, usually forget the theatre which has stood by them steadily and sell that picture to a competing house because it may be larger or favored with a better location.

Demos has three houses in Pennsylvania, the Minerva on Fifth Avenue, Pittsburgh, seating 600, the Strand, Brownsville, Pa., seating 650 and the Rialto, Erie, seating 1000. He consumes an average of about six features a week and a typical program in each house consists of a feature, a comedy, news weekly and scenic. Not one of his houses is a great massive structure but each is of the average type purveying amusement to the middle class. The Minerva was his first house.

Why He Plays Independents

"I have always favored independent productions," said Demos," because the men who handle them usually come to us and ask us what we can buy and what price we can afford to pay. They do not attempt to tell us, who know conditions in our sections better than anybody else, what we should pay. Besides the state right buyer knows, because of his contact with theatre men like myself what the traffic will bear in our territory. The price is not controlled by theoretical calculations made in New York city. Again the state right buyer is his own boss and makes his own price which can be adjusted to meet conditions without resorting to a long string of red tape.

Peter Demos

"I have been using the independent picture since 1911. In that year I opened my first theatre and began buying in the open market. I made bi-weekly trips to New York and Philadelphia to buy what pictures were on the market. I usually booked for two weeks ahead and like the housewife I shopped for pictures. My contact with the open market was valuable for it enabled me to buy the first five reel features ahead of my competitors. I remember that while the other fellows were still playing one reelers I was showing five reel features and getting a better admission for them. The crowd that came to my place actually pulled down the ropes and I cleaned up.

"Until 1915 I got a steady supply of independent pictures but in 1916 I had to use program company pictures. In 1919 I went to Europe and when I returned refused to sign any contract for program stuff preferring to buy on the open market. So I can safely say that I have been a pretty steady independent customer.

"And when I criticise the independent I certainly do so as their friend of long standing. I have no complaint to make of the program companies as such. I use their stuff in one of my theatres but I'm not situated to use it elsewhere.

Big Pictures

"When independent distributors get a big picture they invariably forget us. I realize the temptation to get that big picture into the bigger houses but when they give it to our competition they are taking their strongest support from us. We support their market; they should support us. We want the public to know that we can get big pictures too but how is the public to know that it we don't get the big pictures.

"Time and again I have bought steadily from an independent man who told me that I would get all his stuff including the big pictures only to find that when that big one came along someone else got it. Frequently they sell the big picture to opposition because they get $100 more for it, but those big houses only play four of the big independent pictures a year and the seller gets only $400 more on the big output than he would get from us and we are the steady customers.

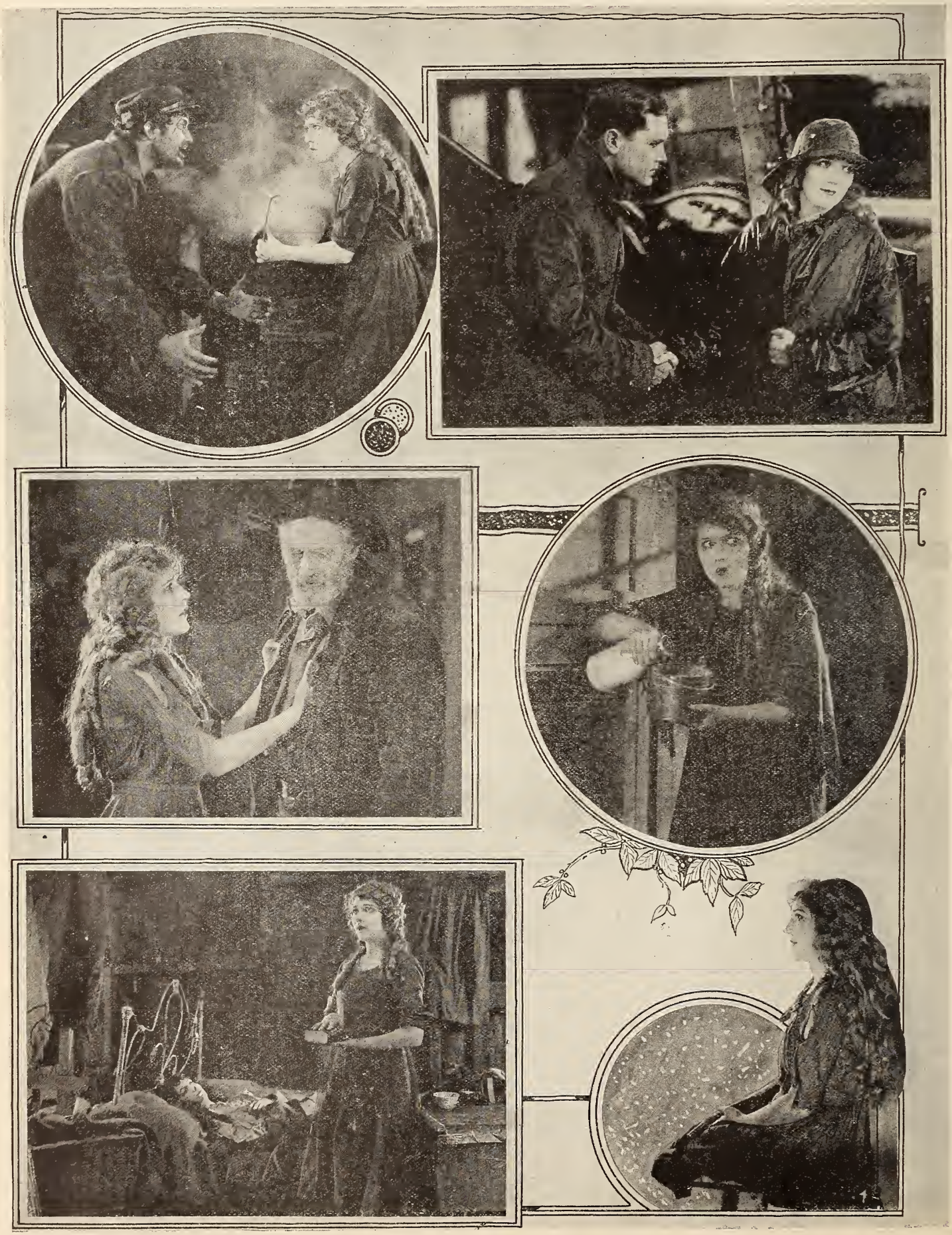
"Recently I was invited to a screening of a big picture—an independent picture. I looked at it; thought it was a big winner and offered to buy it. 'Why you can't get it Pete; we've already sold it to so and so, my competitor. I did not even get an opportunity to make an offer. They complain because I don't always give my pictures big exploitation but the trouble is that I don't very often get the pictures that will stand up under extraordinary exploitation.

"That is the only complaint I have to make. The condition may be remedied and I hope it is. I have seen the independent picture grow from a uniformly mediocre product to a standard box office attraction of real merit.

"As to any improvement in production I believe my public wants pictures with bigger and better known stars and stronger stories. My public likes good vamp pictures and society stuff. I don't mean that we should get pictures like we used to have—where we used to do our own censoring by closing the projector shutter while we run through a hundred feet or so that would cause a riot in the house. Those days are gone but we can stand a lot of pictures that arouse an audience because of sheer dramatic power."

Tess of the Storm Country

Glimpses of the Re-creation of the Mary Pickford Masterpiece. From the Novel by Grace Miller White by Arrangement with Adolph Zukor. Directed by John S. Robertson. Photographed by Charles Rosher. Released by United Artists



Newspaper Survey Reflects Optimism

Business Outlook "Highly Encouraging" Is Consensus of Reports by Editors and Publishers Throughout Country— Associated First National Gathers Important Opinions

HIGHLY optimistic reports as to the business outlook for the coming fall and winter have been compiled by the Statistical Department of Associated First National Pictures, Inc., from data supplied direct from the editors and publishers of representative newspapers in all parts of the United States.

This work,—the first Industrial Survey to be made in the field of daily journalism—was ordered by officials of the First National for the following reasons:

(1) Owners and editors of newspapers are constantly in touch with the public pulse, and are therefore in a position to give the most up-to-date and accurate information on questions vitally affecting American life.

(2) The motion picture industry is largely dependent on other lines of business for the activity or depression —that is, if the outlook for trade and employment is good, then this is a certain indication that the average exhibitor may look forward to a good season; if it is bad, the exhibitor must make his plans accordingly.

(3) The newspaper survey to be made with the idea of obtaining the latest industrial information for producers, exhibitors and distributors.

The First National survey covered a period of two months. More than 700 Americain newspapers were queried.

Ninety-seven per cent of the replies received were that the 1922-23 business season would be marked by a sharp recovery from the post-war depression. With the Governments August crop report indicating a $7,134,654,000 crop—a record production —with the total building construction in the United States during the first nine months of this year having reached the unprecedented total of $3,000,000,000, the general business outlook was regarded as more than "highly encouraging."

In the survey the editors and publishers were asked whether the unemployment situation had been remedied in their territories during the last six months; whether their observation of the business outlook for the Fall and Winter indicated a material change in unemployment for these two seasons as compared to last year; whether the cost of living had increased or decreased; whether retail sales of staple commodities had increased or decreased; and the attitude of local bankers and business men as to the outlook.

"On the strength of this survey," says a statement issued by First National, "members of the motion picture industry who have big pictures to show may feel assured of a big year for such productions. Everything indicates that the average motion picture patron is tired of cheap stories, cheap productions. The public will have the money and the desire to see pictures of the right sort. The producer, releasing organization, exhibitor must present them."

Synopsis of Replies

Following is a synopsis of typical replies received in the survey:

ALABAMA, Mobile. Erwin Craighead, Editor The Register Unemployment situation remedied, due to more money at easier rate, which encourages investment and increases demand of labor. Business outlook for Fall and Winter indicates improvement over same period last year. Cost of living lower. Merchants generally expressing satisfaction with business done, taking full account of conditions both recent and present and are vigorously pushing trade. Local bankers, business men, economists optimistic.

COLORADO, Denver. Rocky Mountain News and Denver Times, Samuel S. Sherman, General Manager. Unemployment situation remedied in the West, due to better crop movement, farming conditions and business in cities. Business outlook for Fall and Winter might be better in this region than last year, although conditions are improving steadily in the Middle West. Estimated decrease in income per capita, 20%. Cost of living about 25% lower. Retail sales of staple commodities slightly better than this time last year. Bankers and business men optimistic. This section was not so heavily depressed as the East, and is well on the up-grade.

CONNECTICUT, Hartford. C. L. Sherman, editor The Times. Five thousand more men employed in Hartford territory than last Fall and Unemployment Committee discontinued. Business outlook good. Industries 75% normal. Little change in retail sales staple commodities. Bankers and business men optimistic.

GEORGIA, Atlanta. Clark Howell, Jr., The Constitution. Slight improvement in unemployment situation. Business outlook indicates decided improvement because prospects of good price for cotton, with the tremendous amount of building, should improve conditions. Ten per cent. increase in average income per capita. Cost of living has decreased slightly. Business men and merchants optimistic. Business operations in Atlanta have reached a new high level. Prospects for the South seem to be particularly bright for the next year as compared to the last year.

ILLINOIS, Chicago. Glenn Griswold, Chicago Journal of Commerce. Unemployment situation has improved to the extent that the steel industry and some other industries are facing a rather acute problem in finding help. Some of the steel mills in this territory have reduced their operations 10 per cent because of inability to find sufficient labor. Some of the packing houses have advanced wages for common labor to obtain help. I look for a gradual improvement in business in the Fall and Winter. I do not anticipate that this will be any large or sudden betterment. I believe that deflation of commodity prices will begin in the Fall and continue intermittently over a period of years. Money is cheap, buying has been only of the urgent, hand-to-mouth sort. Little change in average income per capita. Employment has increased considerably but wages have been decreased. Cost of living slightly higher than a month ago but considerably lower than six months or a year ago and promising to turn to lower levels soon. Business men and bankers almost unanimously conservatively optimistic.

INDIANA, Indianapolis. Russell E. Smith, Indianapolis Star; Unemployment situation remedied, because of talks of industries. Advertisements of most of them have been for extra help in general. Busi-

Democrats for Repeal of N. Y. State Censorship

Repeal of the censorship law in the State of New York is advocated by the Democratic Party, in its platform adopted at the recent convention in Syracuse.

The anti-censorship plank reads as follows:

"They (the Republican Party) have passed an arbitrary and tyrannical motion picture censorship law. We believe that a free press, untrammeled public criticism, the unfettered expression of moral and religious opinion and the adequate enforcement of the police power by local officials are the remedies for any abuses that may exist in the exhibition of motion pictures.

Society of Motion Picture Engineers To Hold Convention

THE semi-annual convention of the Society of Motion Picture Engineers, which will be held at Rochester, N. Y., October 9-12, promises to be the most successful ever held by that body. A large attendance of members and others interested in the practical scientific phases of the motion picture is forecast.

The following papers will be read at the convention:

A Motion Analyzer by Dr. Hermann Kellmer.

Accurate Methods for Expressing the Performance of Lenses by Mr. Wilbur B. Rayton.

A Demonstration Model for Showing Lens and Condenser Action in the Motion Picture Projector by Mr. Sander Stark.

Practical Effects of Distance of Projection and the Projection Angle by Mr. F. H. Richardson.

A New Sensitometer for the Determination of Exposure in Positive Printing by L. A. Jones and J. I. Crabtree.

Standard Dimensions and Characteristics of a New Film for Home Motion Picture Use by Dr. C. E. K. Mees.

Standardization of Positive Density and Printing Exposure by L. A. Jones.

ness conditions in general have improved. Sales have been better. Cost of living is lower and retail sales of staple commodities have increased. Business men and bankers optimistic.

MARYLAND. Charles M. Harwood, Editor The Baltimore News, Baltimore: Unemployment situation remedied, as shown by observation, municipal reports and reports from various organizations. Cost of living much lower than during the war time and appreciably lower than last year. Business men and bankers optimistic.

MICHIGAN. George B. Hassett, financial editor The News, Detroit: Business men and bankers optimistic. The prospects here are for a considerable period of prosperity, with business now very definitely on the upward side of the business cycle.

MINNESOTA. J. C. Hammond, financial editor St. Paul Dispatch, St. Paul: Business men and bankers optimistic. General business confidence, improvement of bank conditions, better than average crop prospects, elimination of unemployment—except voluntary unemployment of strikers—and increased production of factories gives promise of steady prosperity for the future.

MISSOURI. E. Lansing Ray, editor The Globe Democrat, St. Louis: Unemployment situation remedied due to a general improvement of business. Everyone more optimistic and contracts being made by manufacturers for a greatly increased volume of advertising. Banker and business men optimistic. General viewpoint is optimistic, with promise that it will not be a sudden but a general improvement, based on good business and crop conditions.

NEBRASKA. H. E. Newbranch, editor World-Herald, Omaha: Unemployment situation remedied. Business outlook better on the whole if railroad strikes are satisfactorily settled. Cost of living lower. Retail sales of staple commodities have decreased since "peak;" picked up since low stage of slump. Business men and bankers mixed in views as to business conditions for the coming year.

NEW YORK. George J. Hurst, editor Daily Financial America, financial publication: Country is choked with gold. This is the backing of both our currency and credit mediums. As we only need about 40 billions of both of these and at present have sufficient gold to extend them to over 100 billions, our needs are more than amply covered. The danger of inflation is, however, our greatest menace. Human nature is still subject to the temptation of extravagance. From present indications we will have bumper crops at fair prices. This means comfort for 12,000,000 of our agriculturists and raw materials for 50% of our factories. The buying power thus engendered will reflect itself in almost every other line of our activity. The cost of living will in my opinion go up again. In fact it is now higher than on January 1, 1922. This is attributable to our plethora of money and lack of real leadership both politically and industrially. With plenty in our till we are prone to give way too easily to demands we must know are harmful. Unemployment is decreasing. Those out of work today are mostly strikers who choose to be idle. This does not hold in the marine shipping lines. The outlook generally is optimistic and soundly so.

OHIO, Cincinnati, W. F. Wiley, The Enquirer, Cincinnati: There is no unemployment in Cincinnati except those affiliated with the organizations that are on strike. In many lines there is serious dearth of labor. Indications are that there will be plenty of work in all lines. The building program now starting will carry far over into next year. There has been practically no change in income per capita during last six months. Figures show wages have remained at practically the same figure except in certain isolated cases where a cut of 10% has been made, such as banks, etc. Since the first of the year there has been no material decrease in Union wages. They maintain that the income per capita is not affected. Slight increase in cost of living. Retail sales of staple commodities have continued to be satisfactory and normal. General optimism prevails.

OKLAHOMA, Oklahoma City, M. C. Harper, Development Manager, Daily Oklahoman and Times: Practically no unemployment in Oklahoma, except for railroad strike. Industries are active, agricultural prospects excellent. Farmers getting satisfactory prices for crops. Jobbing business 10 to 15% better than 6 months ago. Should be practically no unemployment through Fall and Winter. Slight decrease in actual money in income per capita, but this has been overcome by increased purchasing power of the dollar. Retail sales of staple commodities have increased 15%. Local business men and banker optimistic. Banks and financial institutions in excellent condition. Country banks in some instances are carrying heavy agricultural loans which will be largely liquidated when crops move this Fall.

OREGON. O. C. Lester, managing editor, The Telegram, Portland: Unemployment situation remedied; plenty of work in Oregon. Demand in logging camps and lumber mills hard to satisfy. Farmers unable to find enough help. Cost of living lower; retail sales of staple commodities have increased. Local business man and bankers a little bit more optimistic. Great drawback to complete recovery in our State is low price of agricultural products.

PENNSYLVANIA. Charles Alexander Rook, President and Editor, The Dispatch: Unemployment situation remedied. Fewer unemployed in Pittsburgh than for some time. Building contractors say laborers scarce. With the settlement of the coal and railroad strikes business and employment in all lines will go forward. The outlook in all directions points to marked improvement. As stated, labor conditions due to strikes are the things halting business to an extent. Rents are still too high, but generally there has been a decrease in living costs. Retail sales of staple commodities have decreased. I think I am safe in saying that our bankers and business men are optimistic.

CALIFORNIA. G. G. Young, editor, The Examiner, Los Angeles: Unemployment situation remedied. The all-year advertising in the East has brought here a flood of new people and money, with the result that there will be more employment. This region is just getting a good start as a Southwestern empire. Note harbor growth and enlarged banking facilities and clearings. Cost of living fairly stable. Retail sales of staple commodities have increased due to growing population. Local business and bankers optimistic.

Off Beaten Paths

By HOWARD McLELLAN

PRICE.

Ask the small town exhibitor what his greatest problem is and he will reply:

"Price."

Ask the big town, first run man what his great problem is and he will say:

"Cut throat competition."

When those two problems take first place among the problems of the day we are sure getting normal. If you think that price and cut throat competition are two attributes peculiar to the motion picture industry ask the restaurant man, the grocer, the banker, the tailor what his two troubles are they'll say too: PRICE and COMPETITION.

There's not so much cut throat competition in the old lines of business because most of those who attempted it have found that generally it doesn't pay and they only resort to it now when some unruly competitor comes along looking for a hard lesson.

So instead of getting all het up over this constant cry about price and competition we push our neck a little deeper into the collar, take a longer puff of the old cigar and whisper to ourselves:

"Well, ain't things getting natural."

WE can hark back to the bigger problems than price and cut throat competition. Recalling the old motion picture patents days when the independent was wailing that "the industry would be dead inside of a week" things were righted after a while.

There has been a succession of frights, and near panics every year from which, some thought, we couldn't recover. But one by one the industry walked by or stepped over them.

That's one thing about this industry. If it can't walk around an obstacle in the way of its progress it will step over it. It's youthful and works like an athlete.

Athletes attain their greatest prowess around the age of 26 and the industry is not yet that old—as an industry. Here's hoping.

So all the one time tremendous problems have been passed and price and competition—which will always be problems in any industry—remain.

Do you blame us for saying that things are beginning to look about normal?

Still there are men who will try to tell you that the uniform contract, the Hoy system and the antiquated distribution system are problems that will never be settled.

Is there any one of the older evils that has not been settled?

WE'VE just been indulging in generalties. Let's discuss a few denatured details. On the price question first.

The small town man who has a limited population to draw from at a limited admission price (which is a tradition in the town) often has a legitimate kick against the price a zealous salesman asks him. Nearly always in dealings between salesman and theatre owner the latter presumes that the price quoted is an asking price which can be materially lowered by the process known as hemming and hawing.

The theatre man's habit in not believing that the first price is legitimate may well be charged to salemen of the past—the type who often made a jest of the fact that tney "got a price so big for a picture that the theatre couldn't have paid for it if it ran twenty full shows a day."

Those days have passed, like other nightmares of the past, but the theatre man is still a trifle tender when you touch his price spot. That old time suspicion still lingering often cheats a man out of a good box office picture. For instance an exhibitor in one of the midwest cities had been paying ten dollars for pictures for the last three years. He thought it was as high as he could go. He had been asked many times to pay more for a picture that had a much bigger reputation than those has was accustomed to playing, but he refused because "the town could not stand for it"—to use the familiar phrase.

On a chance arrangement he booked a picture that cost him $20 and instead of hanging out the customary one-sheet and inserting the customary four inches in the newspaper, he startled the old town with exploitation.

He also raised admissions 20 cents! In a town where "10 cents for the movie show" was as much a tradition and fixture as the town pump.

Why, that town ate it up alive and made him more money than he would have made with ten weeks at the old prices with the old shows.

YOU'VE heard the story about the old pump which, as we've said before, is a tradition and a fixture. Well in this certain little old town out west a fine old pump stood in the public square serving drinks for the populace for years. When it was first installed of course it got a play. As time wore on it was forgotten and the rust almost clogged its pipes.

A wise mayor stationed a cop at the pump one day who demanded a nickel from everyone who drank.

The first day two paid a nickel. They told their friends. It was outrageous; it was terrible; it must be stopped. The second day twenty paid a nickel to find out whether it was all true. And so on for two weeks, the good people of this town paid for a free drink.

Then suddenly the cop collector was called off. The townspeople continued to patronize the town pump without cost but as the mayor said—he was no clown—they never knew how good the old pump was until they sampled it.

Well the admission price problem is the same thing in the small town. When you've got something get a price for it so they'll appreciate the fact that you're there looking out for their amusement but you've got to get yours doing it.

Price works both ways. You expect more from something you pay more for, but you've got to let the public know that they've got something more than they've had before and must pay more for it. If you pay more for something more than you got before and it's turned out to be less and your public has found it out the man who sold it to you loses a customer—that's all.

PRICE itself is all right. The trouble it causes depends upon who makes the price.

The Purple Highway

Presented by Kenma Corporation featuring Madge Kennedy and all star cast. Monte Blue, Pedro de Cordoba, Vincent Coleman and Dore Davidson. Directed by Henry Kolker

But Suppose it Rains—What Then?

A Form of Insurance Has Been Devised Which Protects Theatre Owner Against Loss in Event of a Downpour

EVERYTHING was sitting pretty at the Rialto Theatre.

Preceded by two weeks of advance advertising the day had arrived when the biggest picture of the season, secured at a high rental cost, was to be shown at the Rialto. The town was talking about it, waiting for the event. The money for advance advertising had apparently been well spent. There would be a record crowd.

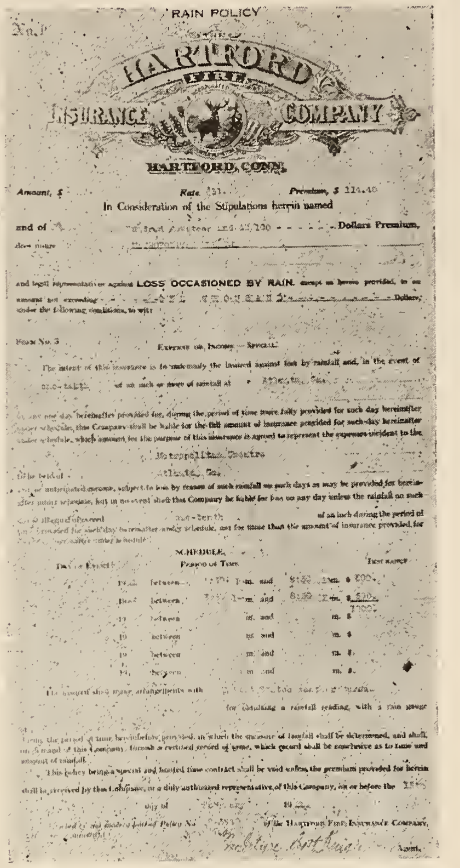
But—half an hour before the matinee was to start a heavy down pour occurred which continued through the afternoon and night. The pretty picture that had presented itself to the theatre owners on the morning was in a dissolve. Not more than twenty came to the matinee and less than that number attended the evening performance. The loss was heavy.

This pen picture might apply to almost any week early this summer when heavy rains were steady and seemed always to occur on Saturdays and Sundays when the theatre does its biggest business. This year has been a record breaker for summer rain. It has set many a theatre man to wondering what protection can be afforded against loss caused by sudden rains.

The fact is that one of the largest fire insurance companies in the country has gone into the business of furnishing rain insurance to the amusement world. The idea was conceived about two years ago and has caught on so well with the outdoor amusement people, especially with the airdrome operators, that the insurance company in question has expanded its rain insurance department which now reports that rain insurance is becoming almost as essential to modern theatre operation as fire and liability insurance.

Originally planned to rescue the outdoor showman from the perils of a rainy season the indoor theatre man who risks an expensive picture has sought its protection. During the rainy season toward the end of last February W. C. Patterson of the Metropolitan Theatre, Atlanta, took out a $1000 rain insurance policy during the presentation of First National's "Hail the Woman." The stunt was not only a protection but served as the basis for much free publicity.

The policy taken out by Patterson was in effect from 3.30 P.M. to 8.30 P.M. on February 20 and 25. The policy cost $114.50 or at the rate of $11.44 per hundred. In this instance,


RAIN POLICY

HARTFORD FIRE INSURANCE COMPANY

HARTFORD, CONN.

In Consideration of the Stipulations herein named

LOSS OCCASIONED BY RAIN

SCHEDULE

Facsimile of rain insurance policy issued to cover run of First National's "Hail The Woman" at Metropolitan Theatre, Atlanta

however, no rain fell.

Had rain fallen during both periods the theatre would have been reimbursed to the extent of $1000 which would have covered the cost of the picture and the operating expenses. An interesting sidelight covering the operation of this new form of insurance is that if rain had fallen the insurance company would have provided taxis—as many as were necessary to carry patrons to and from their homes and the theatre. W. S. Vanderbilt, who is one of the originators of rain insurance, told a representative of this publication that frequently during this year taxis had been provided in this manner but that few knew the insurance company was footing the bill, the patrons who were treated so courteously believing that the theatre managers enterprise and thoughtfulness was responsible. One more feather in the theatre manager's cap!

The rates, as explained by Vanderbilt, are based on U. S. Weather Bureau statistics covering many years of experience and are as low as it is possible to make them and maintain the protection. Policies can be secured to cover any event that may involve a loss in case of rainy weather. Certain policies provide for the insurance of a definite income and others insure expenses. The insurance under form usually used for theatres is paid if a stated amount of rain, usually either one-tenth or two-tenths of an inch, falls between certain stated hours.

When rain falls the insured obtains proof of it from his local Weather Bureau and certifies that proof to the insurance company's nearest agency who arranges for payment of loss.

Cleveland Cinema Club Makes Survey

Conditions Improving in Northern Ohio, Says Report—State Convention October 6 and 7

THAT motion picture theatre conditions in Northern Ohio, with reference to the kind of films shown and the general relation of the picture house to the public, are improving, is the view taken by the Cleveland Cinema Club, composed of prominent women of the city.

A study of conditions made by the Club, recently made public, says in part:

"The character of motion picture films shown in Cleveland and Northern Ohio is on the whole good and conditions are improving. There is evidence of effort on the part of the exhibitor to attract the public with long programs, introducing other forms of entertainment in addition to films and a somewhat increased effort to attract children.

"The novelty of the screen having passed, there is evidence that the public of Cleveland and Northern Ohio are becoming educated, discerning, picking and choosing their entertainment with greater care—becoming more critical. The makers of pictures are recognizing this condition, generally, as evidenced by the employment of the best story writers of the country, and furnishing ample funds for the use of skillful directors in securing the highest artistic results. Thus we seem to have a healthy all-around growth of the maker, the exhibitor and the public."

A state convention of the Cinema Clubs was scheduled to be held in Cleveland, October 6 and 7.

June Madness

Glimpses of Viola Dana in Her Latest Starring Vehicle for Metro Release. Bryant Washburn Is Prominent in Support of the Star

The News of the Week

"Nanook" Given Immediate Release in Great Britain

Advices to Pathe from Sir William Jury, who has "Nanook of the North" distribution rights for the United Kingdom, accompanied by enthusiastic printed reviews of the Eskimo classic, announce that the picture earned the unaccustomed tribute of immediate release following the trade showing in London.

As is well known, it is a rare circumstance that releases of foreign productions in Great Britain occur sooner than from eight to twelve months from the dates of the trade showings. This exception in the case of the Robert J. Flaherty masterpiece is accounted for in reviews published in London of the opening of "Nanook" at the New Gallery, where the Pathe feature is now in the third week of "an indefinite run."

Morgan Goes to Cosmopolitan as General Sales Representative

The resignation of Oscar A. Morgan as assistant to E. E. Shauer, director of the foreign department of Famous Players-Lasky, and the appointment of Joseph H. Seidelman as his successor, were announced at a luncheon given in honor of the former at the Commodore Hotel on Tuesday, Sept. 26th, by Mr. Shauer. The

Oscar A. Morgan

entire membership of the foreign department joined Mr. Shauer in extending farewells to Mr. Morgan and in giving an official welcome to Mr. Seidelman.

Mr. Morgan, a pioneer member of the staff of the Famous Players-Lasky Corporation, is leaving Paramount to take up his new duties as general representative of the sales department of Cosmopolitan Productions and will maintain his headquarters at 485 Fifth Avenue. He is one of the best known men in the sales end of the industry.

His successor is equally well known in film circles, having acted as assistant general manager of Associated Producers under Al Lichtman prior to his coming to the foreign department some months ago as a special representative.

"Old Homestead" a "Box Office Ace"

Paramount Officials Call It Company's Greatest Audience Picture

In "The Old Homestead," released October 8, Paramount presents its box-office ace of the current season. The company's executives are said to be unanimous in the opinion that it is the greatest audience picture Paramount has ever released, and some there are who frankly predict that it will top all other productions in the history of the screen in box-office receipts.

In the first place, they say, the play on which it is founded, written by the late Denman Thompson and acted by him for nearly twenty-five years, has an appeal to the American public equalled by no other play in the history of theatricals. The story is of the period of 1884, and the costumes are in keeping. For this reason, it is argued, the settings, costumes and characterizations are in no danger of becoming out of date, making the picture as good as an attraction ten years from now as it is today.

To this point in its favor, strength is added by the fact that Director James Cruze and the others who collaborated with him seem to have reached the very pinnacle in the technique and mechanics of motion picture production. The story in its original form is admittedly trite—a characteristic of all the successful American rural dramas. There is the wronged girl and the villain who steals the money with which to get her out of town; the innocent boy who is arrested for the crime, breaks jail and runs away from the entangling circumstantial evidence; the faithful sweetheart who waits through the years for the boy's return, and the inevitable mortgage on the old folks' farm which must be paid to satisfy the hard-hearted victim of the theft.

All these elements were retained in the picture by Perley Poore Sheehan and Frank Woods, who wrote the adaptation. and the original drama has been further enhanced by the skillful hand of Julien Josephson, the scenarist who stands without a peer as a delineator of small-town and rural characterizations. Only at the end is there a change from the original story, but this change, it is claimed, is what will lift the picture from the plane of a fine drama well done and place it in the very front rank of sensational successes.

Instead of permitting the boy Reuben to be found by Uncle Josh in New York and bringing him back to the old homestead on New Year's Eve, the authors of the new screen version have sent Uncle Josh home unsuccessful in his search, there to face eviction from the old homestead. As the place is about to go under the hammer to the highest bidder and when the hearts of the spectators are torn by the pathos of the situation, a wind storm comes up. Gradually it increases in fury until it becomes a hurricane. Buildings are reduced to kindling wood and trees are uprooted and hurled across the fields. Lem Holbrook, in fear for his life, confesses his guilt to his father, and Reuben, at the very height of the fury of the storm, finds his way to the firm and sheltering walls of the old homestead. The storm, it is said, is built up with marvelous realism, creating thrill and suspense which no audience can resist.

Now for the cast: Theodore Roberts plays Uncle Josh Whitcomb, the role immortalized on the stage by Denman Thompson; George Fawcett is Eph Holbrook; T. Roy Barnes is Happy Jack, the tramp; Harrison Ford is Reuben and Fritzi Ridgeway is Ann. These are the featured players. Then there is James Mason as Lem, Kathleen O'Connor as Rose Blaine, Ethel Wales as Aunt Matilda, Edwin J. Brady as Ike Geodsell, Frank Hayes as Si Prime, Z. Wall Covington as Seth Perkins and Charles Williams as Gabe Waters.

"Grandma's Boy" Ends Run of 19 Weeks in Los Angeles

With the close of its 19th consecutive week, the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," has ended is phenomenal run in Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles.

Besides the 19 weeks' run in Los Angeles, a run of four weeks in Calvin Heilig's Heilig Theatre, Portland, Ore., three weeks in P. Mortimer Lewis's Bijou and Capital Theatres, Atlantic City, M. L. Markowitz' Strand, San Francisco, Balaban & Katz' Roosevelt, Chicago, Jake Laurie's Park, Boston, and Homer Ellison's Rialto and Princess, Denver, and two weeks each in the Mark Strand, New York, Fred Doll's Alamo, Louisville; Harry Davis' Grand, Pittsburgh; the Castle, Chicago; Goldberg Bros., Sun, Omaha; Manager E. J. Reynold's Liberty, Seattle, and F. K. O'Kelly's Main, Uniontown, Pa.

After having run five weeks in Chicago, the picture hit has entered upon a day and date run in four others in that city.

"Purple Highway" to Have Broadway Showing in Nov.

Following her stage performance in the John Golden success, "Spite Corner," last Wednesday evening, Madge Kennedy, star of the Kenma special production, "The Purple Highway," sat in at the final conference concerning this, her first film production in nearly two years. The finished version of the production was shown to an audience composed of the star herself, Rufus Steele, production manager, who also developed the story; Henry Kolker, the director; Harold Bolster, president of the Kenma Corporation, several other officers of the new film corporation, and the staff of cutters and title editors. The film is in six reels, and will be shown at a Broadway theatre next month.

It has been decided to retain the title of "The Purple Highway," which was the selection of a prominent film man who saw the picture some time ago. Monte Blue, Pedro De Cordoba, Dore Davidson and Vincent Coleman are among the members of an all-star cast.

Arthur Trimble and Bessie Love in "The Strange Adventures of Prince Courageous," the first of a series of two reelers produced by Arthur Trimble Productions of California. The centre picture shows Arthur Trimble, five years old, as the prince

New Rex Ingram Pictur Opens

"Trifling Women" Succeeds "Prisoner of Zenda" at Astor Theatre, N. Y., for Four Weeks

Two factors—public demand for a view of the latest Rex Ingram production and stipulations in contract for the Astor Theatre—have influenced Metro to present for an engagement limited to four weeks, Mr. Ingram's most recent picture, "Trifling Women," beginning October 2.

This photoplay succeeds at the Astor the Rex Ingram production, "The Prisoner of Zenda," which, since its initial presentation the evening of July 31, is said to have drawn more-that-capacity- houses even at matinees.

But with the publication of the announcement of "Trifling Women" there have been insuiries at the box-o....ce and at the home offices of Metro for the probable New York premiere of this photoplay, which was both written and directed by Mr. Ingram. In view of this and the termination of the time allowed in the theatrical contract, the officials of Metro felt it only just to put before the New York public the young director's picture, "Trifling Women."

The new Ingram picture brings to the screen again many of the players who became so extensively liked for their appearance in "The Prisoner of Jenda" and in "The Four Horsemen of the Apocalypse." In the leading woman's role—incidentally the play is unisue in having but one feminine character—is Barbara La Marr. The director's most recent screen discovery, Ramon Novarro has an important role in "Trifling Women." An impressive characterization in the photoplay, too, is Lewis Stone's of the Marquis Ferroni. Pomeroy Cannon is seen as Leon de Deverac, a novelist; and Edward Connelly, whose presence in a cast Mr. Ingram has said insures a picture's success, plays the part of an elderly boulevardier.

The locale is France and the time is the present and that period in the past when men carried rapiers beneath black cloaks. Story, scenario and staging all are Mr. Ingram's work. To John F. Seitz, photographer of all Mr. Ingram's successes, belongs credit for the splendid camera work

Charlie Schwab on the Throne

Charles M. Schwab, the steel king, quite appropriately—although unexpectedly, occupied a throne at the Criterion Theatre, N. Y., the other night to see Marion Davies in "When Knighthood Was in Flower." About 8:30 a gentleman applied at the box office and was told that there was not a seat left. The gentleman was insistent.

Cosmopolitan's business manager happened to be in the lobby and recognizing Mr. Schwab, suggested that he might pay admission and occupy the throne chair of King Henry VIII, which is one of the house decorations. At first Mr. Schwab did not feel quite like having greatness forced upon him, but his desire to see the film got the better of his modesty so he finally enjoyed the picture from "the seats of the mighty," and remarked that he was "mighty glad he saw it."

"Manslaughter" Flashed in Niagara Falls by Lumberg

Harris Lumberg, assisted by H. L. Royster, Paramount exploitation representative at the Buffalo office, put on some good stunts in conection with the showing of "Manslaughter," at the Lumberg theatre, Niagara Falls, N. Y.

Two hundred parking signs were placed at prominent corners in the city with the following reading: "Reckless driving on your part is apt to lead to an indictment for manslaughter." This same phrase was painted on the street pavements and the Niagara Falls Automobile club was prevailed upon to have its members use stickers on their cars with the same words.

On Saturday, the day before the opening a wrecking automobile pulled a badly damaged motor car behind it around the streets. This large sign was placed on each side of it, "The Driver of This Car Was Charged With Manslaughter." The coming of the attraction to the Lumberg was prominently displayed in the rear.

Vignola to Leave Soon on Trip Around the World

Following his completion of "Adam and Eva," a Marion Davies production which he is now making for Cosmopolitan, Robert G. Vignola expects to start on a trip around the world which will keep him away from New York for about four months.

The contemplated trip is in the nature of a combined business and pleasure jaunt. Mr. Vignola has had it in mind for a long time but for business reasons was unable to make it until now. With the completion of "Adam and Eva" he will be in a position to set aside his production plans and make the trip. Upon his return Mr. Vignola will begin production on another Marion Davies special the story for which has already been selected.

Three 2-Reel "Specials" Finished by Trimble Prods.

With three two-reel "specials" featuring little Arthur Trimble, ready for trade previews the Arthur Trimble Productions, through its producing director, Frederick G. Becker, announces that it is seeking a distribution contract in keeping with the quality of its productions.

According to Mr. Becker, his concern has already received several offers, but no agreement will be made until every channel of distribution has been surveyed.

Myron Zobel, editor of "Screenland," who witnessed the preview of the first picture characterized the production as "refreshing in its purity of presentation and appeal. Arthur Trimble is destined to become the wonder child of the screen." The photography is credited to Hal Mohr; art direction, Norman Kennedy; production, Clem Beauchamp.

Bessie Love is the principal support of Arthur Trimble in the first three productions and will be retained for the remainder of the series of the twelve pictures contemplated.

The series will be known as "The Strange Adventures of Prince Courageous," and each will be a complete tale of an adventurous child in the middle ages. Robert N. Lee, brother of Rowland V. Lee, was the scenarist.

"A Trip Through Filmland" Booked By 900 Theatres

"A Trip Through Filmland," the story of film making at Kodak Park, has up to date been booked in nine hundred motion picture theatres in the United States and from incomplete attendance reports, has been seen by about a million persons, says the Democrat & Chronicle, Rochester, N. Y.

It had its first public showing at the Rialto Theatre, New York, in December last, and was seen at the Regent and Picadilly theatres in January. Among the more important cities that have booked it since are: Boston, Philadelphia, Washington, Baltimore, Pittsburgh, Buffalo, Syracuse, Albany, Cleveland, Columbus, St. Louis, Cincinnati, Los Angeles and San Francisco.

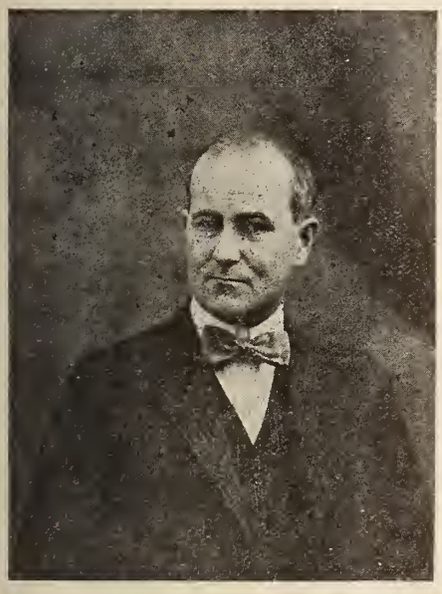
Bosworth, De Frenes & Felton, Wilkes-Barre, Pa., are the producers and distributors.

E. F. Murphy Joins Evans Film Lab.

Well-Known Laboratory Expert Will Conduct Plant Which He Assisted in Planning

What is considered one of the biggest acquisitions in the laboratory field of the industry is the securing of E. F. Murphy by Thomas Evans of the Evans Film Laboratory.

Mr. Murphy is considered one of the best laboratory men in the industry. He was with Mr. Evans when the Evans Film Manufacturing Co. was formed and assisted Mr. Evans fifteen years ago in laying down his plans.



E. F. Murphy

Mr. Murphy was with P. A. Powers, present head of the Film Booking Offices of America when Mr. Powers went into the motion picture business in 1908. When the New York Motion Picture Corporation was a factor to be contended with in the business Mr. Murphy conducted their laboratory. He opened the Imp plant on 181st and Columbus Avenue when Mr. Laemmle started that well known brand of pictures. In 1914 he went back with Universal and since that time has been operating their Fort Lee plant.

"I believe that our plant is now complete in its last detail," remarked Mr. Evans. "The acquisition of Mr. Murphy

Tom Evans

to conduct our laboratory and continue the policy on which it has been built gives us the last word in laboratory operation. Regardless of the equipment that might be in use it is no better than the man who runs it and I know that we have secured the very best man obtainable for this purpose."

"Kick In" Cited As Ideal "Featured Players" Picture

"Kick In," the forthcoming George Fitzmaurice production which Ouida Bergere adapted from Willard Mack's successful stage play, is cited by Paramount as an example of the use of the big "featured players" casts which have grown to be the biggest marketing point of current motion pictures.

The company points out that in some pictures too many outstanding players might give a crowded effect but nothing like this is possible in "Kick In," it is said, because of the fact that while the production contains eleven persons of stellar and near-stellar rank, the scenes are so divided that the players appear in groups.

The featured players are Betty Compton, Bert Lytell and May McAvoy, while others in the cast include Gareth Hughes, Kathleen Clifford, May Kelso, John Miltern, Walter Long, Robert Agnew, Jed Prouty and Carlton King. All of these people are well-known and it is said that their grouping allows them all an opportunity to "put over" the best points of their specialties.

Hayes on Rotating Committee

Walter Hayes, Vice President of the Mitchell H. Mark Realty Corporation, owners of the New York and Brooklyn Strand Theatres, is serving as a member of the First National Rotating Committee. This Committee is composed of First National Franchise holders, who visit the New York offices and take an active part for two weeks in the executive work of the organization.

Indiana Indorsers of Photoplays Pay Tribute to Post

The Indiana Indorsers of Photoplays have paid an unsolicited tribute to Guy Bates Post in "The Masquerader," a First National Attraction. They sent the following letter to Mr. Post:

"Dear Mr. Post: 'The Masquerader' is a wonderful picture and your acting is faultless.

"Your work in this picture adds much to the reputation you have made for doing only worth while plays and doing them splendidly. We wish you success in all new plays.

"Very sincerely,
"Mrs. Bloomfield Moore,
Corresponding Secretary,
"Indiana Indorsers of Photoplays"

A Scene from

"The Purple Highway"

featuring Madge Kennedy, supported by an all-star cast including Monte Blue, Dore Davidson, Pedro De Cordoba and Vincent Coleman

Copyright Pathe News
Scenes from the burning of Smyrna. At left, four hours after start; insert, Emanuel Cohen, Editor Pathe News. Right, refugees boarding battleship; insert, George Ercole, cameraman who obtained these pictures.

Pathe News Films Smyrna Fire

Pictures Rushed to American Theatres in Record-Breaking Time

While the ashes of Smyrna are still warm, Pathe News is flashing on the screens of this country a complete motion picture report of the scenes of the great conflagration in the Turkish invasion of Europe. Exactly two weeks from the date of the Smyrna holocaust, rushed from the blazing centre of the new war through the air and over six thousand miles of ocean and land this camera visualization was given to picture patrons in New York and other Eastern cities.

The Pathe News exclusive film marking this "scoop" in screen news reporting, reached New York aboard the *Aquitania* on Saturday morning, September 30. It was immediately developed at the Pathe News laboratories, where prints were made while Editor Emmanuel Cohen and his editorial staff prepared and photographed the titles. The completed prints were distributed to New York theatres in ample time for their evening performances on that same day.

In achievements of this kind interest naturally centres in the man who overcame all obstacles in a race against time to be on the scene when the thing happened. In this instance that man is George Ercole, Pathe News cameraman with a roving commission in Central Europe.

When the Turco-Greek controversy began to look dangerous, Ercole was in Vienna. Rome, with its Pathe News Office and camera staff, was nearer; but Ercole, with his special experience and knowledge of conditions in the disturbed area, was the logical choice for the important mission which the foresight of Editor Cohen had created. The story is crystalized in the following cables which passed between Mr. Cohen and Ercole, including their dates:

"July 30, Ercole, Vienna. Leave for Constantinople immediately. Cover Turkish-Greek war. Situation appears getting serious. Cohen."

"July 31, Leaving for Constantinople today. Ercole."

"August 3, Ercole, Palace Hotel, Constantinople. Follow Turkish Nationalist Army advance. Cohen."

"August 7. Have obtained series pictures covering Tchatalja showing Turkish advance and Allied Armies Guarding Neutral Zone. Ercole."

"August 7. Watch Greek advance Smyrna. Clash seems imminent. Cohen."

"August 11. Shipped eighteen hundred feet Tchatalja line. Watching Smyrna developments. Trying for aerial pictures over battlefront. Ercole."

"August 19. Owing military opposition, impossible obtain permission aerial pictures. Ercole."

"August 23. Expecting permission get pictures Turkish Nationalist Headquarters Angora. Ercole."

"Sep. 5. Turk strong advance developing in Smyrna region. Cover Greek retreat. Cohen."

"Sept. 15. Rush all pictures Smyrna fire. Cohen."

"Sept. 15. Sozio, Rome. Leave immediately Smyrna relieve Ercole bringing first films fire. Cohen."

"Sept. 21, Rome. Will be Paris Friday night. Ship Saturday Smyrna covered exclusively. Smyrna burning, nine hundred feet. Ercole."

"Paris, Sept. 22. Shipping Aquitania Ercole film Smyrna. Glattli."

It was Glattli, of the Paris Pathe News staff, who relieved Ercole of his precious camera report on his arrival at Paris after so many weeks of intensive travel and news photographing, and who took it by airplane to catch the *Aquitania*.

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Rockett Bros. Ready to Film Lincoln's Life

That dream of Al and Ray Rockett is coming true. Five years ago at the old Balboa studio they dreamed of picturizing the life of Abraham Lincoln and now they are doing it. It is a far cry from "Keeping Up With Lizzie," "Handle With Care," and "The Truant Husband," the last three productions of the Rockett Brothers, to Abraham Lincoln, but the Rocketts bridged the gap with more than a year's intensive research on the Lincoln theme and they are now ready for actual shooting.

In their search the Rockett company has enjoyed the co-operation of government officials, the custodians of the famous Lincoln collections, the State of Illinois, the city of Springfield, and Lincoln organizations and students of Lincolniana everywhere.

Mistakes in choice of events and treatment of the finer shadings of the subject will be obviated through the advice of former United States Senator Cornelius M. Cole, of California, who is the oldest, most distinguished and most competent witness of Abraham Lincoln now alive.

Senator Cole, who was one hundred years old in September 17, 1922, was not only an intimate friend of Lincoln, but a co-worker with the President in government affairs.

Frances Marion is writing the working script and she will also title and edit the picture.

The director will be announced as soon as expiring contracts permit, and the cast, which will be the largest ever organized for a picture, will be practically a roster of the leading lights of the American screen, it is said.

The picture will be completed early in 1923 and have the first showing in Washington, D. C., where the producers will have for their guests officials in Washington.

"Light in Dark" Scores in Detroit

"The Light in the Dark," Hope Hampton's newest starring vehicle, released by Associated First National, made a smashing hit at the Capitol Theatre, Detroit, John H. Kunsky's 4200-seat house.

The story of what the picture did in the Michigan city was graphically told in a wire from Mr. Kunsky to Associated First National home offices. It read as follows:

"Just closed a great week at Capitol Theatre with Hope Hampton's latest picture, 'The Light in the Dark.' After opening to one of the best Sundays in the history of the theatre, we held them out every day and closed with a smashing Saturday's business, and this notwithstanding the strongest opposition—'Blood and Sand' and 'Prisoner of Zenda.' Star's work and picture praised enthusiastically by public and critics. I congratulate the star and the producers and advise exhibitors to play this picture as quickly as possible and cash in."

Laemmle Welcomed Home After Four Months in Europe

American type pictures cannot be made in Europe and the American picture industry is not in any danger of having American pictures supplanted in this country by European-made films, is the word brought back from across the Atlantic by Carl Laemmle, president of the Universal, who arrived in New York last Saturday aboard the Aquitania.

Mr. Laemmle was in Europe for four months, studying the possibilities of making pictures in Europe with American stars. He found that the difficulty of obtaining American atmosphere tor such pictures makes them almost prohibitive. "Europe is not the place to make pictures for America," it is his opinion.

Mr. Laemmle was enthusiastically welcomed home by his department heads and subordinates in the Universal organization.

A letter of congratulation upon his safe arrival was sent to Mr. Laemmle by Mayor Hylan of New York City. The letter was rushed down the bay by aeroplane and dropped on the deck of the vessel as it steamed through the Narrows. The plane, manned by Dixie Davis, a well known aviator, and Paul Perez of the Universal publicity staff, had "Welcome Carl Laemmle" in huge letters under the wings.

Other Universal executives went down to meet Mr. Laemmle aboard the Revenue cutter and the Willit, a thirty-foot cruiser belonging to Henry Clay Bate of the Universal publicity staff. The cruiser bore "welcome" signs on deck and sides. Other Universalites awaited Mr. Laemmle at the pier.

Among those who met Mr. Laemmle were R. H. Cochrane, vice president of Universal, E. H. Goldstein, general manager, P. D. Cochrane, Art Schmidt, sales manager, Paul Gulick, publicity director, George Brown, advertising director and Raymond Cavanagh, exploitation director. They took word to him that Universal on that day had completed the biggest week in its history, breaking all previous records, and with a promise of even greater business to come.

Mr. Laemmle was accompanied by Mrs. Maurice Fleckles, a relative, by his children, Rosabelle and Julius, and his secretary Harry Zehner. Eddie Laemmle, Universal's leading serial director, and a nephew of the Universal chief, returned the day before, aboard the Reliance.

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Sawyer & Lubin Form New Co.

Organize Associated Pictures Corp.— Will Continue Production for Metro

On his return to New York this week following an absence of several months, Herbert Lubin announced the information of a $2,000,000 picture organization to be known as Associated Pictures Corporation. The business of the new company will be to produce and market feature pictures.

Herbert Lubin

The first production under the auspices of the new organization has just been completed, a picturization of the famous novel, "Quincy Adams Sawyer." This picture was made in the Metro Studios in California under the supervision of Arthur H. Sawyer, directed by Clarence Badger, formerly of Goldwyn and employs a long list of steller names, including Blanche Sweet, Elmo Lincoln of Tarzan fame, Barbara La Marr, one of the outstanding figures in "The Four Horsemen of the Apocolypse," Lon Chaney, John Bowers, Louise Fazenda, June Elvidge, Hank Mann, Joseph Dowling, Victor Potel and other players. "Quincy Adams Sawyer," which will be released by Metro as one of the outstanding specials of the year, will be followed by a series of productions from well known authors.

In the formation of Associated Pictures Corporation Herbert Lubin has associated with the enterprise some of the leading figures in the world of finance and banking. The president of the company is Marcus Jacobowsky, a man of financial and banking experience.

Herbert Lubin, for the past ten years holder of the Metro franchise for Canada and organizer of S-L Pictures, which has produced a series of pictures for Metro, including "Without Limit," "Garments of Truth," "Love, Honor and Obey." He was also responsible for the formation of the Petrova Pictures Corporation which produced a series of features starring Madame Petrova tor the First National. Arthur Sawyer, supervisor of production for Associated Pictures Corporation has been intimately connected with studio production for many years and the entire series of S-L specials for Metro were made under his generalship, as well as the first big special for the new company, Quincy Adams Sawyer. Sawyer and Lubin will be identified with the enterprise in the capacity of managers.

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Morris Kohn to Devote Entire Time to Dependable

Morris Kohn, who has been Treasurer of Select Pictures Corporation for some time, and recently organized the Dependable Pictures Corporation for the purpose of producing feature photoplays, has taken offices in the Putnam Bldg, 1492 Broadway, where, in the future, he will devote his entire time and attention to the interests of his new producing organization and such other motion picture activities as he may develop.

Statement of Ownership

STATEMENT OF THE OWNERSHIP, MANAGEMENT CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of Exhibitors Trade Review, published weekly at East Stroudsburg, Pa., for October 1, 1922.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Beforc me, a Notary Public in and for the State and County aforesaid, personally appeared C. S. Mills, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Exhibitor's Trade Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Exhibitors Trade Review, 152 West 42nd St., N. Y. C.; Editor, L. Y. Boynton, 152 West 42nd St., N. Y. C.; Managing Editor, Oscar Cooper, 152 West 42nd St., N. Y. C.; Business Manager, C. S. Mills, 152 West 42nd St., N. Y. C.

2. That the owners are. (Give names and addresses of individual owners, or if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Exhibitors Trade Review, 152 West 42nd St., N. Y., N. Y.; A. B. Swetland, 152 West 42nd St., N. Y., N. Y.; Charles B. Shanks, 152 West 42nd St. N. Y., N. Y.; James M. Davis, 152 West 42nd St., N. Y., N. Y.; L. W. Boynton, 152 West 42nd St., N. Y., N. Y.; John L. Batterman, 152 West 42nd St., N. Y., N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the names of the persons or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is— (This information is required from daily publications only).

Sworn to and subscribed before me this 25th day of September, 1922.

(Seal)

HYMAN SCHLEIER,
Notary Public, Bronx County.
No. 16, Register's No. 46.
Cert. Filed in New York Co.
No. 393, Register's No. 3895.
Commission Expires March 30, 1923

Why "Twist" Wasn't Road-Showed

Sol Lesser Declares Exhibitors Who Played Former Coogan Pictures Should Have His Latest

Sol Lesser on the eve of his departure for Los Angeles gives out a statement in which is explained the reason Jackie Coogan's production of "Oliver Twist" is to be distributed by Associated First National.

"The production," says Lesser, "cost four or five times more than the usual amount we spend on Jackie's pictures. From the incipiency, both Mr. Coogan and I felt that we should obtain advanced admission charges and consequently the road-showing of the picture presented itself and work was proceeded with along that line.

"After arriving in New York and consulting with executives of First National, the exhibitor's standpoint was brought up and as presented me by First National I could hardly carry out the initial idea of the road showing of the picture.

"I realized that exhibitors had played all of Jackie Coogan's past pictures and felt that no picture should be excluded from their screens even in view of the fact 'Oliver Twist' was a much bigger production than any they had so far received from Jackie Coogan.

"Prevailing on those with whom I am associated in the West Coast Theatres, Inc., organization, it was not long before they too realized the justice of giving the exhibitors playing former Coogan pictures, the Dickens offering.

"At this time I wish to congratulate Adolph Ramish and A. L. & M. Gore for being so liberal minded in this transaction and we all anticipate the greatest results from this, Jackie's biggest production.

Mr. Lesser and A. L. Gore left New York this week and will stop over in Chicago to attend the executive meeting of First National.

"Oliver Twist" will not only sail through Associated First National channels but instead of entering a legitimate theatre on Broadway, the production will enter an engagement at the Mark Strand theatre commencing October 29th.

It was Sol Lesser's intention of placing the Dickens film in a Broadway theatre for a run but with the signing of contracts with First National for the world distribution, it was Lesser's theory that the production should play a picture theatre instead.

Two Foreign Specials Are Slated

"Cyrano di Bergerac" and "The Betrothed" Will Be Ready This Year, Says Count Revel

The Unione Cinematografica Italiana, the American interests of which are cared for by Count Thaon Di Revel, has several productions in preparation for the American market. Count Revel, who has been making an intensive study of the American market, has his offices at 723 Seventh Avenue, New York City.

Count Revel states that the Unione Cinematografica Italiana has ready for release this year two big specials—"Cyrano di Bergerac," played on the American stage for four years by the late Richard Mansfield, and "The Betrothed," and twenty-six feature-length productions. Two other big specials are now in the making.

"It is possible," said the Count in his office last week, "we may make still another pair of productions with American stars, directors and staff. Our idea would be to have the productions designed and produced from the American viewpoint and for the American market. But we have no delusions that pictures made under these circumstances will cost us any less than would the same subjects made in the United States. They would involve expenditures as great if not greater than would be the case on this side.

"Our production of 'Saint Ilario,' featuring Edy Darclea and Salvini, and being distributed here by Ernest Shipman, was directed by Henry Kolker with his own assistant and photographed by Charles Rosher, who has achieved merited reputation for his work with Mary Pickford and other players.

"It may interest American exhibitors to know that the U. C. I. is going to pay increasing attention to the importance of including in the casts of its productions youthful players, especially in the case of young women."

Marr Gets New Post with A. E.

Becomes Assistant General Sales Manager —A. W. Smith, Jr., Succeeds Him

Announcement was made this week of the appointment of Alan D. Marr to be assistant general sales manager of Associated Exhibitors. Almost immediately came the announcement also that A. W. Smith, Jr., had been named to succeed Mr. Marr as assistant general manager of Arthur S. Kane Pictures Corporation. Both men have entered upon their new duties.

A. W. Smith, Jr. and Alan D. Marr

Mr. Marr, who is a Princeton man, has spent his entire business career in New York City. He entered the picture industry in 1920, as assistant to John S. Woody, then general manager of Realart. John C. Ragland, then general sales manager of that company, had "discovered" him. Mr. Marr remained with Realart until its absorption last winter, when he went to Kane Pictures as assistant general manager, Mr. Ragland being then, as now the Kane general manager. In going to Associated Mr. Marr retains connection with Mr. Kane and Mr. Ragland, for the former is president also of that organization and Mr. Ragland is secretary.

A. W. Smith, Jr., has been in pictures since 1914. Starting as a salesman for Pathe he became booker and later assistant manager of the New York exchange. In June, 1915, he went to Boston as salesman. After a year in Dallas he returned to Boston as assistant branch manager, being transferred after a few months to the same position in the Cleveland office.

Mr. Smith served in the army for a year, and at his discharge was appointed assistant general sales manager of Hodkinson Corporation, being promoted at the end of 1920 to be general sales manager.

Gleichman Calls "Tailor Made Man" "Tremendous Success"

Referring to the engagement of Charles Ray's "A Tailor Made Man" as a "tremendous success" and the photoplay as a most "satisfying picture," Phil Gleichman, head of the Broadway-Strand theatre, Detroit, writes as follows of the showing of this United Artists release:

"Just having closed a two-week run of Charles Ray in "A Tailor Made Man" I feel that I cannot overlook the opportunity of writing you of the tremendous success of this engagement."

New Griffith Film Will Have Premiere in Boston Oct. 9

D. W. Griffith has definitely decided to call his new photoplay "One Exciting Night." The confusion regarding the title was ended when notice was served on officials of the Griffith organization that the other title which had been considered, "The Haunted Grange" was protected by copyright and could not be used.

Difficulty in getting a suitable theatre for the New York opening of "One Exciting Night" sent Mr. Griffith to Boston for the first showing for his latest picture, a mystery story. It will begin an indefinite engagement at the Tremont Temple, Boston, October 9.

When Mr. Griffith showed the picture in Upper Montclair, N. J., last week the local censors, who function unofficially, declared "One Exciting Night" to be "the most fascinating picture we have ever seen."

Jackie Coogan in Gary Safety Campaign.

Safety Week starts in New York October 7th and under the leadership of Judge Elbert Gary, a whirlwind campaign will be entered into which will last throughout the entire week.

Little Jackie Coogan has made a two reel picture in which he demonstrates how children in large cities such as New York can avoid accidents and death. The picture was made at Jackie's Los Angeles studio under the supervision of his father, Jack Coogan, senior.

Jackie posed for some special photographs which show him dressed in the uniform of a New York police officer. These photographs are to be used in poster form and it is understood that over 200,000 of these colored one sheet posters will be placed in prominent parts of New York this week.

Jasper Re-Enters Producers' Ranks; 2 "Specials" Made

John Jasper has re-entered the ranks of producers. After a long absence from active production labors the builder of the Hollywood Studios, Inc., of which he is general manager and part owner, is on his way east to conclude arrangements for the filming of five special productions. While in New York Mr. Jasper, who will make his headquarters at the Ambassador Hotel, will also give trade showings of two five-reel "specials" recently completed under his supervision.

The first of this duo is "Over Here," a melodramatic feature with an all-star cast headed by Estelle Taylor, Tully Marshall, Wilfred Lucas, Snitz Edwards, Jean Perry, Ben Deely and Kate Price, Bertram Bracken directed.

The other production is entitled "The Challenge" and was produced by the Charles J. Hall and Son productions from an original story by Warner Van Valkenburg. Jack O'Brien directed, while Dal Clawson photographed his offering.

Mr. Jasper was general manager for Charles Chaplin while the latter was under contract with Mutual. He is also prominently identified with the Marion Fairfax Productions.

May Allison to Star For Associated Authors

With a cast headed by May Allison as star, Associated Authors, John Howard Carr, president, has started work on the first of six productions which it has contracted to make for release through Associated Exhibitors.

May Allison

The first picture will be an adaptation of Hapsburg Leibe's "The Broad Road," a novel which was printed originally in Collier's.

May Allison will be supported by Richard C. Travers as leading man; Ben Hendricks, Jr., as the heavy; Mary Foy, Emile La Croix, Joseph Flannigan and Charles MacDonald.

All the exterior scenes for the production will be shot near Orlando, Fla., where Associated Authors have begun the construction of a studio.

"The Broad Road" will be the second picture for Associated Exhibitors in which May Allison appears, as she is featured in "The Woman Who Fooled Herself" the Edward MacManus production to be released by May 29th.

ROBERT G. VIGNOLA

DIRECTOR OF

"WHEN KNIGHTHOOD WAS IN FLOWER"

NOW DIRECTING

MARION DAVIES

IN

"ADAM and EVA"

FOR COSMOPOLITAN

Filming Frank Adams Story For Release by American

Lambert Hilyer is directing "Miles Brewster and the Super-Sex" at Hollywood Studios for distribution by American Releasing Corporation.

The story is by Frank R. Adams and originally appeared in Cosmopolitan Magazine where it was rated as one of the author's best.

The screen adaptation was made by Hilyer and the cast is headed by Robert Gordon, other important roles being in the hands of Tully Marshall, Lydia Knott, Gertrude Claire, Charlotte Pierce and Kenneth Gibson.

"Miles Brewster and the Super-Sex" is the first of four productions to be made by the Frank R. Adams organization which will be released by American.

Initial All-Star Comedy Wins on Test Showing

The first of the All-Star Comedies, featuring Ray McKee, Charlie Murray and Mary Anderson, produced by C. C. Burr, was delivered to the Hodkinson Corporation this week for release under the title "Faint Heart."

"Faint Heart," it is announced, is the first of a series of twelve two-reelers that producer Burr has contracted to create under contract with Hodkinson, the remaining eleven, featuring the same cast, to be delivered at the rate of one each month. This two-reeler was given its initial performance at the Gotham Theatre in New York, Sept. 30, and received the plaudits of the audience.

Tom Moore and Edith Roberts in a scene from "Pawned" the J. Parker Read Production for release by Select

Three "Robin Hood" Openings

Simultaneous Showings of Fairbanks Film in New York, Chicago and Los Angeles

Arrangements have been completed for the special presentations of "Douglas Fairbanks in Robin Hood," to be shown simultaneously in New York, Chicago, and Los Angeles.

H. D. Buckley, Fairbanks' theatre representative, has just closed negotiations for the Lyric Theatre, in New York, and the George M. Cohen's Grand Opera House, in Chicago, for the showing of the big Fairbanks special. Grauman's new Hollywood theatre, in Los Angeles, will open with "Douglas Fairbanks in Robin Hood" and all three engagements will be presented almost simultaneously about the middle of October.

The arrangements made for all three theatres are for extended runs, playing at regular theatrical scale of prices.

Mr. Fairbanks arrived in New York October 3, accompanied by Mary Pickford, who will spend her annual vacation here, while her famous husband delves into the business of becoming a Broadway producer.

The Lyric Theatre housed Mr. Fairbanks' last production, "The Three Musketeers," where it enjoyed an extended run. Pete Smith, director of Exploitation for "Douglas Fairbanks in Robin Hood," after laying out the New York campaign, has left for Chicago.

This will make the first time that the George M. Cohan's Grand Opera House has shown a photoplay production. The ideal location of the Cohan Grand in Chicago has always been a coveted spot for the showing of a picture, but until now, no producer has been able to break the barriers.

The signing of the magnificent new Grauman's Hollywood theatre for the initial presentation of Fairbanks' picture was brought about by the Hollywood Chamber of Commerce, who not only desire to make Hollywood the producing centre of the world for photoplay productions, but also to make Hollywood the centre of premier presentations of photoplays. Sid Grauman issued a statement to the effect that the picture would be shown for an indefinite period, probably twenty weeks.

Immediately upon the openings of the three initial presentations, it is Mr. Fairbanks' intention to open other engagements as soon as possible in Boston, Philadelphia, and other large cities, also to send a touring company to Europe. This will be the first time a photoplay production, American or European, has toured Great Britain and Continental Europe as a road show attraction, when Douglas Fairbanks sends his latest production there.

New Parker Read Production Will Be Released by Select

"Pawned," the J. Parker Read, Jr., production, is to be distributed by Select. Negotiations between Mr. Read and Lewis J. Selznick, president of Select, were completed a few days ago and "hurry-up" instructions which have been issued all along the line are expected to land prints in Select branches throughout the country within the next three weeks.

The scenario of "Pawned" is from a story by Frank L. Packard, author of "The Miracle Man," which appeared not long ago in Munsey's magazine. The direction is by Irving V. Willat. Tom Moore and Edith Roberts are featured in a cast which also includes Charles Gerard, Josef Swickard, Billy Elmer, and others.

"Pawned" is to be handled by the Select company as one of the big specials, produced outside the Selznick organization which were promised in the recent announcement of the Select company's plans for 1922-23.

New Will Rogers Will Be Released By Hodkinson Soon

Fifty-three different editions in print distributed among forty-eight publishers are the advance publicity and advertising preceding "The Legend of Sleepy Hollow" which will soon be presented on the screen under the title of "The Headless Horseman" released through the W. W. Hodkinson Corporation sometime during the month of October. The picture was produced by Carl Stearns Clancy, and features Will Rogers in the role of Ichabod Crane.

Lois Meredith plays the charming Katrina Van Tassel, Belle of Sleepy Hollow, whose wiles stir up hopeless ambitions in the breast of Ichabod. The supporting cast, it is stated, has been painstakingly selected.

Speaking in reference to his production of "The Headless Horseman," Mr. Clancy said: "The reason that I selected this masterpiece from Washington Irving's 'Sketch Book' is due to my desire to present the exhibitor with a production of box office merit. One that can be exploited and at the same time one that is a part of American literature and thus a part of millions who have read and reread, told and re-told, this famous Legend of 'Sleepy Hollow.'"

Officially endorsed by M. P. T. O. of Eastern Penna., So. New Jersey and Delaware

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STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Warners Stage Show on Broadway

Bankers Witness Spectacular Exploitation Stunt in Heart of Theatrical District as Float Starts West

Five thousand bankers, delegates to the forty-eighth annual convention of the American Bankers' Association and representing nine-tenths of the banking resources of the country, were given a concrete idea of how pictures are sold to the public by witnessing the spectacular and unprecedented exploitation feat staged in the heart of New York's Broadway by Eddie Bonns for the Warner Brothers. The feat was in the nature of a welcome to the bankers, and it was put over during the theatre hour, with dense crowds flooding the gay White Way.

The bankers and thousands of other people thronging the thoroughfare were completely held by the Warner Brothers' huge float of seven books which are being produced at the coast studios. The float, now on its way to the coast, was preceded by a touring car on which was stationed a cameraman, and it was followed by a sight-seeing bus containing a fifteen piece brass band. Powerful Sunlight arcs streamed down upon the procession from the dome of the Capitol Theatre, and from the roof of the Mecca Building, 1600 Broadway.

Long before the stunt was engineered, thousands of theatre-goers witnessed the procession as it paraded up Seventh Avenue to Fifty-third Street. Here the group turned west and then struck Broadway, packed with traffic. With the brass band blowing, "There's a Main Street in Every Town, But There's Only One Broadway", written by Mr. Bonns and Lou Marangella for the Warner's version of the Sinclair Lewis novel, "Main Street," the parade started down toward the Capitol Theatre.

Fully thirty policemen, by prearrangement, held the thousands of people and the dense traffic from interfering with the Warner Brothers welcome to the American Bankers Association. The parade stopped before the Capitol, and for fully one-half hour the blaring of the jazz band, the sight of the movie camera, in action and the striking view of the brightly colored float, attracted thousands of people from all directions.

The bankers looked on in amazement and then streamed into the Capitol, which had been taken over exclusively for their use. A guard of policemen then led the parade down Broadway to Forty-second street, while the arcs played upon the procession. A bon voyage was given to Frank A. Cassidy and Herbert Messmore, both of whom are accompanying the float on its transcontinental tour to the Warner coast studios.

This welcome of the Warner Brothers to the bankers, as evidenced by two huge banners on both sides of the sight-seeing bus, was followed by an exceptionally fine example of motion picture theatre showmanship by S. L. Rothafel, in charge of presentations at the Capitol. A part of the program was a short but pointed screen message by Will H. Hays, who revealed to the bankers that millions of dollars are spent annually in the making of pictures, that these serve as the greatest link between nations that the world has ever known, and that they wield a powerful influence for the intellectual and moral uplift of the people.

Murray W. Garson Completes Four of Nick Carter Series

Murray W. Garson has completed the production of the first four of a series of twelve two-reel Nick Carter detective stories which he will release on the state rights market.

The titles of the first four are "The Spirit of Evil," "Unseen Foes," "The Last Call," and "A Game of Graft." The pictures were produced under supervision of John J. Glavey.

The stories are modern, some even involving the use of the radiophone and other present day "miracles." Edmund Lowe portrays the role of Nick Carter in the first four productions, supported by Diana Allen.

Other well known screen players seen in the first series include J. Thornton Baston, Anders Randolph, Charles Eldridge, David Wall, Jack Newton, John Carney, Bernard Siegal, Charles Slattery, Henry Leon, Jacques Tyrol, Henry Sedley, Vincent Coleman, Henry Martin, Rita Senches, Dorothy Sibley, Leslie King, Mario Majeroni, Bryant Darley, Douglas Gardner, James McDuff, Stanley Walpole, Lewis Reinhart, and Walter Downing.

Production work on the remaining eight of the series is going ahead. They will be released at the rate of one a month.

Murray W. Garson, Inc., has moved its office to 522 Fifth avenue. John J. Glavey, who supervised the production of the pictures, will have charge of their sale to state rights buyers.

Fraser Brings Two Pictures

Harry Fraser has arrived in New York from Europe bringing two pictures which he has produced during the past six months, in association with Milton P. Schreyer of the Dafu Film Corporation of Dresden. Distribution plans have not yet been settled. Messrs. Fraser and Schreyer are working on a series of productions to be made abroad.

Second Production of Betty Blythe Is Well Under Way

"The Darling of the Rich," second in the present series of Betty Blythe special star pictures now being made by B. B. Productions, Inc., is well under way at the Whitman Bennett studios in Yonkers. The five leading artists in the supporting company are Montague Love, Charles Gerard, Gladys Leslie, Julia Swayne Gordon and Leslie Austin.

The story and continuity are both by Dorothy Farnum. The plot is a sensational melodrama of New York "high society," telling the amazing adventures of a poor country girl who comes to the city, exchanges identities with a refugee Russian Princess and finds herself in a maelstrom of unexpected events.

Stephenson Buys "Night Life" For Canada Territory

Charles Stephenson of Stephenson Attractions, Toronto, has contracted with Arrow Film Corporation for the rights to "Night Life in Hollywood" for the Dominion of Canada. Mr. Stephenson, prior to his recent departure from New York, expressed himself as being highly gratified with his purchase and confident that it would prove one of the year's successes.

"Because it is well done and well constructed," said he, "and because it will answer every question in the public mind concerning that much-discussed community, I feel that the picture is bound to attract. And, after it has drawn the crowds, it will hold them—which is a vitally important thing."

Miss Cohn Coming Home With Print of "Shadows"

Henrietta Cohn, secretary to B. P. Schulberg, president of Preferred Pictures has left Los Angeles for New York with a print of "Shadows."

"Shadows" is the second picture to be made by Schulberg for release through the Al Lichtman Corporation. In the cast are Lon Chaney, Harrison Ford, Marguerite De La Motte, John Sainpolis, Walter Long and Buddy Messinger. It is also the first of a series of Tom Forman Productions for the Lichtman corporation.

Vogel Buys Foreign Rights to Specials and Comedies

William M. Vogel, exporter, at 130 West Forty-sixth Street, New York, in addition to the exclusive foreign rights on "Sure-Fire Flint," the Johnny Hines comedy special, has purchased the foreign rights to the next six-reel comedy special featuring Johnny Hines, as well as the forthcoming Bennett-Burr six reel special, "Secrets of Paris." Mr. Vogel also has closed for the forthcoming series of twelve two-reel All Star comedies.

Film Exchange of Buffalo Buys Three Warner Pictures

A deal involving three Warner Brothers pictures was recently consummated with the Film Exchange, Inc., of Buffalo by Harry M. Warner.

The exchange has purchased for the Buffalo territory the exclusive rights to "Your Best Friend", "Parted Curtains", with Henry B. Walthall and Mary Alden, and "Ashamed of Parents", which was edited and titled by Eddie Bonns and Lou Marangella, of the Warner publicity staff.

Reviews of Independent Films

"Notoriety" Has Premiere in Boston

Large Number of New England Exhibitors Witness Showing of Will Nigh's Production Aimed at Love of Sensational

Before an assemblage of 150 New England exhibitors and their wives and sweethearts, Will Nigh's production of "Notoriety" was given its world permiere in the Copley Plaza Hotel in Boston, on the evening of Oct. 3. Owing to the unfortunate interference of the blaring lights of the orchestra upon the screen during the running of the first reel it was practically impossible fully to establish in the minds of the gathering the author's well-known careful characterization. It was necessary to pick up the story in a large measure from about the beginning of the second reel, at which time the orchestra was removed to another location.

In attempting to estimate what the picture will achieve as a box office attraction this writer will admit he is "in the air." He recalls—he is not likely to forget—a similar predicament over a Will Nigh picture several years ago in which when reviewing he intimated he was not impressed. The public "ate it up." And it may do just that with "Notoriety." Mr. Nigh possesses a rare insight into the psychology of the mass, an insight for which we have high respect.

The story is an exemplication of the title—the tale of Pigeon, a young girl of the tenements, whose ambition is inspired by a young man of the household to gain notoriety. She gets what she seeks—suddenly and most unexpectedly when she is arrested for murder following her surreptitous looking in on a social function which is thrown into confusion by the killing.

Pigeon gets the notoriety she seeks, attention and presents from the morbid. At the trial when she discovers there is no evidence against her she declares she is guilty, but the evidence is given its weight, the guilty man is arrested and she is discharged.

Later, through the influence of the young man who has volunteered as Pigeon's attorney the girl is taken into the country and obtains a better perspective on life.

The strong point of the story undoubtedly will be the trial, which is presented in detail. There is a real thrill as the well-to-do young woman who has witnessed the murder sees in court the man who had committed it and denounces him, for the first time revealing her connection with it.

Later on, with Pigeon in the country, a farmhand assails the girl, whips two men who come to her aid, but is in turn finally subdued by the attorney. With the girl desperately fighting back the farmhand suggests to her that for a girl with her reputation her resistance is not quite comprehensible. The remark brings to the increasing understanding of Pigeon and with vivid clearness what "notoriety" has done for her.

Maurine Powers is Pigeon, a role presenting real difficulties; Mary Alden is Ann, the protector of the little flock; George Hackathorne is Batty; Richard Travers, Sport; Rod La Rogue, the attorney; J. Barney Sherry, the man of wealth; Mona Lisa, his daughter; John Goldsworthy, H. Van Dyke Gibson; Ida Waterman, mother of the attorney; Bill Gudgeon, the hired man; Anders Randolf, the agent. As will be noted it is an unusual cast and its work was just what have been expected from the combination of the group and the director.

The subject is in eight reels. Its backgrounds are of the tenements, of the wealthy, and of the country—and the latter include some charming spots, artistically reproduced. G. B.

"Deserted at Altar" Is Wholesome Drama with a Comedy Vein

At the Broadway Theatre for the week of September 24 the feature picture was "Deserted at the Altar," an adaptation of the book by Grace Miller White and the play by Pierce Kingsley. The subject was directed by William K. Howard.

Phil Goldstone has given us a creditable production. He has chosen a well-balanced cast, of which two prominent members are Bessy Love and Tully Marshall, the former in the role of a near slavey and the latter as her uncle, the village crab and general monopolizer of all the money in the place.

The atmosphere throughout is of the small town and is faithfully and somewhat humorously portrayed. It will be conceded that a faithful portrayal very well may be a humorous one, without in any manner being unfair. We have in the story several of the familiar village types, including the usual ornaments of the general store as well as the schoolma'am, the marshal and the minister. Having the schoolma'am, finely played by Eulalie Jensen, we also have several of the pupils, among them Tommie Moore, the young brother of the heroine, skillfully interpreted by Frankie Lee.

Squire Simpson, (Mr. Marshall) learns that his ward has become heir to money and plans to bring about a marriage between the girl and his ne'er-do-well son (John Wade Boteler). This interferes with the plans of Bob Crandall (William Scott) and Anna, neither of them knowing of any legacy. John conspires with his father and successfully for a while to interrupt the wedding and destroy the match by the introduction of Nell Reed (Barbara Tennant) with an infant posing as one who had been deceived by Crandall.

One has a feeling that a young man who could show as much determination as was displayed later by Crandall is singularly supine when the plan is put over on him. But he certainly does make up for lost ground when eventually he goes into action following a narrow escape from the hands of a mob bent on lynching him when the story is spread by the younger conspirator that Crandall has murdered Nell.

By reason of the importance given Tommie and his intelligent old dog the story will have particular attraction for the children. But it is an adult's story, and any exhibitor seeking a rural drama with a goodly bit of humor will be repaid for examining it. In the New York territory it is distributed by the Capital Film. G. B.

Big Feature Rights Takes on Series of William Fairbanks

That there is always a strong demand for good Western features has been the contention of Arrow Film Corporation, and this belief, it points out, is proved by the rapidity with which the recently announced series of William Fairbanks productions have been secured by independent exchanges.

The latest organization to secure this series, produced by Ben Wilson, is Big Feature Rights Corporation, which has secured the pictures for Kentucky and Tennessee.

At the same time he secured the Fairbanks Series Lee Goldberg contracted for "One-Eighth Apache" and "Little Casino," the third and fourth productions in the Peter B. Kyne series.

Rosenberg in East to Complete Deals for Two More Units

Michael Rosenberg, secretary of Principal Pictures Corporation, is in New York to complete production deals. He has signed contracts with two women stars for a series of three productions each, and expects to consummate a deal with a director for a series of productions with all-star casts of players.

Mr. Rosenberg brought with him the recently completed production of "The World's a Stage," Elinor Glyn's romance of Hollywood, starring Dorothy Phillips, supported by Kenneth Harlan, Bruce McRae, Otis Harlan and others, and directed by Colin Campbell.

Produucers' Security Offers Eleven Independent Subjects

With its latest acquisition "Just a Song at Twilight," a Richard Barthelmess feature for the independent market, Producers Security Corporation is offering a strong program including the following subjects: Dorothy Gish's "The Country Flapper," "In the Night," "Madame Sans Gene," "Mr. Bingle," "Squire Phinn," "Welcome to Our City," "Mr. Potter of Texas," "The Wolf's Fang," "The Man Who Paid," "Trail of the Law" and "Soul of Man." Producers Security expects to make an important announcement to independents soon.

Second National Pictures Released in South America

Under an agreement entered into by Second National Pictures Corporation and Ferdinand H. Adam, the latter has arranged for the distribution of Second National releases in South America, Central America, Mexico and the West Indies. Mr. Adam for years has been handling the product of several of the largest American film companies in these territories. Arrangements already have been made for shipping prints of the five pictures so far released by Second National to Buenos Aires and other important centers in the new field.

Australian Firm Contracts for a Long List of Arrows

David J. Mountain, manager of the foreign department of Arrow Film Corporation, reports the signing of a contract with W. A. Robbins, acting for the co-operative Film Exchange in Melbourne, Australia, under the terms of which Mr. Robbins' organization obtain the distribution rights for Australia, New Zealand and Tasmania for a minimum of twenty-six Arrow features, including four James Oliver Curwoods, four Peter B. Kynes, two Rubye De Remers, four Neva Gerbers, eight Jack Hoxies, and others.

Also included in the contract were a minimum of fifty-two comedies, as well as eleven Sport Pictorials.

Amalgamated Exchanges Tells Plans

Organization Headed by Harry Grossman Will Make and Distribute Twelve Subjects in the Coming Year

From its offices in the Loew State Theatre Building, 1540 Broadway, the Amalgamated Exchanges of America is making rapid progress in its preparations to distribute twelve pretentious productions during the coming season.

The executives of the company are Harry Grossman, president; Charles Kranz, vice president, and George M. Davidson, treasurer. The Thanhouser studio in New Rochelle has been leased and October 2 saw the beginning of camera work on the first subject. A second company soon will start work at the Mittenthal studio in Yonkers.

The initial production will be "The Madonna in Chains," from a story by Edward Owings Towne, author of several stage plays and also a lecturer. The story in book form will be issued simultaneously with the release of the picture. The locale is the French West Indies.

Among the players announced as taking part in the first picture are E. K. Lincoln, Martha Mansfield, William H. Tooker and Mrs. Rudolph Valentino, known to picture-goers as Jane Acker.

On the production side it will be the aim of the officers to concentrate on three factors—on the story, to achieve a well-dressed production and on the players. Especial attention will be paid to exploitation possibilities, as it is the intention to lend every assistance in this department to exhibitors.

Regarding distribution it is stated that 100 per cent of the American and Canadian territory has been disposed of under a plan of operation that is as satisfactory to the parties concerned as it is novel in method.

The officers of the company all are experienced amusement men. Mr. Grossman, the president, was the producer among other subjects of the Houdini serial, "Wits Versus Wits" and "Face to Face," the latter just released by Playgoers.

Mr. Davidson was for several years chief accountant of Universal and also has had executive experience in the home office of other film companies.

Mr. Kranz has been connected with amusement enterprises of all kinds for more than a score of years. He has made a wide study of the motion picture theatre situation throughout the country, and as a result has accumulated a mass of statistical data that is expected to be of great value to the new organization. Mr. Kranz is primarily a showman and talks the language of showmen.

"In forming this national organization it is our aim to offer the independent field something we are not sure it has had," said one of the officers last week. "We plan to deliver to the exchanges affiliated with us really pretentious pictures that may be offered to the exhibitors at a live and let live figure. I believe we know picture values, and that is just what we are going to try to deliver. And all stories will be by authors who have succeeded in their field.

"We are going to select wholesome stories. We desire to build up a clientele of picture goers that will have confidence in the Amalgamated brand—we want them to feel perfectly safe in taking the family to see our subjects. Another thing I desire to bring out, and that is if any one of our pictures does not stand up to the satisfaction of the officers it will not be issued to the exchanges until such time as it does. I want to emphasize that point."

President Grossman will have active charge of production even if he is not on the set actually directing the picture. Together with his associates he has been working on the project for nearly five months, in the course of that time covering every exchange territory.

William Burt will have charge of one of the producing units. Mr. Burt was a stage director before entering picture work. His connection with the screen dates from the days of the Thanhouser, when he directed pictures for that company. Bernard P. Arons and Thornton Freeland also will be connected with the production department.

Besides "The Madonna in Chains" the company has listed for production the following stories: "Life of an Actress," by Langdon McCormack; "The Fire Patrol," by Harkins and Barber; "Sunshine of Paradise Alley," Denman Thompson; "Her Fatal Night," Hal Reid; "Lost in New York," Leonard Grover; "Too Rich to Marry," Edward Owings Towne; "Land of the Living," Martin J. Harvey; "Driven from Home," Hal Reid; "It's Never too Late to Mend," Charles Reade; "Easy Money," Edward Owings Towne.

Dr. Shallenberger Swings Around the Mid-Western Circle

Dr. W. E. Shallenberger, President of Arrow Film Corporation, is on a swing around the circle, during which time he will combine the selling of Arrow's new fall product with a critical analysis of motion picture conditions in the centres he will visit. His itinerary, at the present time, includes brief stays in Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Louisville, Cincinnati, Detroit and Chicago. It may be that he will go on from there to the West Coast, whereas, on the other hand, he may then terminate his travels and return to New York.

Dr. Shallenberger is accompanied by J. S. Jossey, special representative of Arrow. He will visit the Independent exchange operators and strive also for intimate contact with exhibitors in different cities.

Federated Film Exchange of New England, Sam Grand president, stages world premiere of "Notoriety," a Will Nigh Production. The subject, which is being distributed on the independent market by Lawrence Weber and Bobby North, was shown at the Copley Plaza Hotel, Boston, on the evening of Oct. 3, and was attended by 150 New England exhibitors, Ben Amsterdam of Philadelphia, the distributor, the producer and trade press representatives from New York.

Bringing Bigger Show to Small Town

J. F. Cubberley Winning Support for His Plan to Give New Picture Units to the Community of 5,000 or Less

J. F. Cubberley, manager of the F. and R. Film Company of Minneapolis, is whipping into shape a new plan designed to boost business at theatres in the Northwest. He is calling it "the F. and R. Roadshow Attractions Plan" which will be available to one exhibitor in towns of 5,000 population or less, throughout the territory covered by F. and R.

Cubberley holds the Lichtman franchise for Preferred Pictures for the Dakotas, Minnesota, Wisconsin and the upper peninsula of Michigan. In all that large block he plans to offer theatre men the use of a unit program composed of a feature and selected short subjects. Those contracting for it will be obliged to show two complete unit shows per month. A local treasurer will be appointed to look after the financial end of matters.

All bookings will be made on a percentage basis only. Special exploitation will back the release of every unit show. The cost of this service which will be worked out of Minneapolis and Milwaukee will be divided equally by the exchange and the exhibitor.

Cubberley's idea is the outgrowth of an intensive study of conditions in the Northwest. His particular territory and the South have been the hardest hit of any in the country. The severe financial depression that struck all lines of business as well as the motion picture industry apparently hit hardest in the Minneapolis section. It is common knowledge that hundreds of theatres in the smaller towns were compelled to close down this past summer. A good many of them have reopened but not all.

Cubberley, by virtue of his position as First National manager and his affiliation with Finkelstein and Ribin, had ample opportunity to study the why and the wherefore of this. He came to the conclusion that lack of proper supply of real box-office attractions, first, and the means to exploit them, secondly, were the prime reasons for the shut down of so many theatres in the agricultural and mining regions.

He therefore plans to supply all exhibitors with new prints of worthwhile pictures and make these pictures available for immediate bookings not months after the key cities play them but immediately. He aims allowing small town exhibitors to get the product when they can put to advantage the advertising and word-of mouth boosting accrued through the big city exploitation. The exploitation feature of the service will be distinct, but will at the same time work in co-ordination with the unit show scheme. Out of Minneapolis and Minnesota there will be a corps of experienced exploiteers ready to get behind every unit show the exhibitors book.

The details of the plan have been available for only two weeks. Already, Cubberley states, forty exhibitors have signed for the service, with immediate prospects for many more. All of the product handled by F. and R. will be utilized in the licensing plan. This includes the Lichtman releases, the Warner Brothers output and a varied assortment of state right leases. The short subjects will be selected from Educational releases.

COMING SOON
PERFECT PICTURES
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PIONEER PRINTER AND PUBLISHER

Belasco Productions Begin Work on Its First, "Her Price"

A new producing organization, known as Belasco Productions, Inc., and headed by Edward Belasco, brother of the famous stage producer, has completed organization.

This announcement was confirmed in New York by George H. Davis, Eastern representative of the new company, and now engaged in getting releasing activities in motion. He has established temporary offices in 1600 Broadway.

The company started production this week on its first picture, an original story by Lois Zellner, called "Her Price," with a cast headed by Miriam Cooper, and including Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne, and Kate Lester, and directed by Dallas M. Fitzgerald. The locale is Maine and New York.

Belasco Productions, Inc., also has acquired screen rights to other stories, among these Anna Blake Mezuida's story "Dancing Feet" and Ester Birdsall Darlin's "Baldy of Nome." Mr. Fitzgerald will direct all the Belasco output.

Plans Extensive Campaign on "The Streets of New York"

An extensive advertising and exploitation campaign is now being planned by Arrow Film Corporation for "The Streets of New York." W. Ray Johnston, vice president of Arrow, said in a recent interview: "I believe that 'The Streets of New York' as a title presents more widely diversified advertising and exploitation possibilities than does any other name that has ever come to my attention. And believe me when I say that we are going to leave no stone unturned in making this picture one of the biggest attractions of the year which is to come. Above all, we are confident we have a picture that will hold any and every audience."

"Curse of Drink" Title Lends Itself to Exploitation Aids

"Curse of Drink," the Blaney melodrama, starring Harry T. Morey, Marguerite Clayton, Edmund Breese, George Fawcett and Miriam Batistta, which is being distributed in the independent market by L. Lawrence Weber and Bobby North, will be heavily exploited throughout the country. The six-reel subject is just beginning its career in the Eastern States, and according to reports from exchanges distributing it locally the campaign of propaganda on the feature should bring record box-office receipts.

The greatest factor in the exploitation on the picture is admitted to lie in the title. Already arrangements with some of the largest beverage manufacturers in the country have been made for co-operative advertising in every town where the picture will run. Another tie-up is that on the question of prohibition. Plans perfected for a straw vote on the drink question are expected to bring front page publicity. The theatre takes no sides on the issue, but merely cashes in on the problem of the day, without much expense.

The wisdom of the choice of paper on "The Curse of Drink" is now beginning to be felt. Teaser twenty-four sheets and teaser one-sheets showing a baby asleep under the influence of milk not only is a sensational ballyhoo but paves the way for co-operative advertising by local milk distributors.

Plan Newspaper Boost for Karr

Announcement is made by Franklyn E. Backer, of East Coast Productions, that "Fatty" Karr, who is to be starred in a series of comedies directed by Bruce Mitchell, is to receive publicity through a large newspaper syndicate.

Alexander Film in New Offices

The Alexander Film Company has removed its offices from 130 West Forty-sixth street to 729 Seventh avenue.

Sanford Sells 100 Per Cent Territory

Mattison Back on Coast After Disposing of Eight Semi-Western Pete Morrisons and Twelve Tweedies

Frank S. Mattison, of the Sanford Productions of Hollywood, has returned to the Coast after a trip covering distributing centres, where he was successful in closing all of the territories for both the series of eight semi-western features in which Pete Morrison is the star and the new series of twelve two-reel comedies featuring Tweedy.

Following are the independent exchanges which have purchased the Pete Morrison features: Reliance Film Exchange of Seattle, Fontanelle Film of Omaha, Standard Film of Kansas City, Fine Art Exchange of St. Louis, Favorite Players of Chicago, Ludwig Film Exchange of Milwaukee, Tri-State Film Exchange of Minneapolis, Minter United Amusements of Detroit, Western Feature Exchange of Cleveland, S. & S. Film and Supply Company of Pittsburgh, Dawn Film Corporation of Syracuse, Myriad Exchange of New York, Eastern Feature Film of Boston, Twentieth Century Exchange of Philadelphia, Reliance Film Exchange of Washington, Southern States Films, Progress Features for Los Angeles and San Francisco, and the Export and Import for all rights outside of the United States.

The Tweedy comedies are being released by the Myriad, Dawn, Sam Grand of Boston, Ben Amsterdam of Philadelphia, Favorite Players, Minter United Amusements, Lande Film Service in Cleveland, S. & S., Fine Arts, Richards & Flynn of Kansas City, Ludwig Exchange, Tri-State, Fontanelle, Reliance, Eltabran Film Corporation of Atlanta, Pearce of New Orleans, Peerless Films in Los Angeles and San Francisco, R. D. Lewis Exchanges of Dallas, and the Export and Import for all rights foreign.

Trade Press Lands "Rags to Riches"

Writers Seem to Be Unanimous in View That Picture Is Strong Audience Subject and One for the Whole Family

"Rags to Riches," the Warner Brothers picture featuring Wesley Barry, which was shown at the Capitol Theatre last week, is declared to have played one of the biggest business weeks in the history of the theatre, despite depressive weather conditions.

The trade paper critics, following the praise given the Harry Rapf production by the New York newspaper critics, characterize the feature as a sure-fire box-office attraction, a film that will please every member of the family.

Substantiating these laudatory comments, S. L. Rothafel, presentation chief at the Capitol, upon being queried about the picture, is quoted: "It's a peach of an audience picture."

Exhibitors Trade Review said: "'Rags to Riches' is rare entertainment. It's a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. In reply to an inquiry as to how this feature was going, Sam Rothafel, the chief of presentations, remarked that it was 'a peach of an audience picture.' Mr. Rothafel was right. It is."

Moving Picture World—Warners offer a human interest knockout that promises a gold mine for exhibitors. Here's a production that is that big and that promises to warrant cancellation of any contract in order to show it at the best houses everywhere.

Motion Picture News—Here is a photoplay combining all the elements which build smashing returns at the box office. Don't hesitate. Get this picture. Then take your money to the bank.

Film Daily—Barry's latest is another sure-fire box office that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a real family picture. It is for old and young alike.

New York Telegraph—"Rags to Riches," that good old melodrama that we used to laugh, cry, applaud and hiss over, has at last reached the screen, thanks to the Warner Brothers, and is being presented at the Capitol this week. It's going to be just as big a hit as the stage version. The film has something to please most everybody and ought to create as fine a cinema record as it did as a speaking stage production. Barry is excellent throughout, and places this feature film high up in the success class.

Wesley Barry is supported by a cast which includes Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Eulalie Jensen and many other prominent screen players. The story was written by Will Nigh and Walter De Leon and directed by Wallace Worsley.

Big Times Coming for Independents

Boom of That Product Helping Every One, Stimulating a Friendly Rivalry and Bringing Better Work, Says Brandt

Joe Brandt, president of the C.B.C. Film Sales Corporation, returned this week from a two and a half months' trip more convinced than ever of the big times coming for independents, and of the fact that this bids fair to be a big season for the entire industry.

Mr. Brandt's trip took him all the way to the Coast, including prolonged stopovers at all the principal cities en route; allowed for a stay of several weeks at the Coast production centre to put into effect ideas he had gained, and to study the situation there; and a stop of several days' duration on his return at a few of the cities he did not make on his way out.

At his New York Offices this week, he said the result of his observations made him confident the majority of exhibitors throughout the country are really holding off on booking solid, and are leaving a definite number of open dates for independent pictures. The consensus of exhibitors seems to be, he says, that the independent field will be well worth watching.

Exhibitors with whom Mr. Brandt talked are of the opinion the independents are doing bigger things than ever before, and several of them told him that their receipts on one or two independent pictures they had played during the season past had been larger than those gained from any program feature played in some time.

At the Coast, Mr. Brandt says, things are getting into full swing and there are no longer signs of any "slump," if there ever was one. Both independents and program organizations are making big plans and rapidly putting them into execution, and it is his belief that the boom of the independents will help every one concerned, stimulating a friendly rivalry and bringing better work and results all around.

His own time at the Coast was spent mostly in getting set the cast of "Only a Shopgirl," second of the C.B.C. series, and in conferring with producer Harry Cohn and director Edward Le Saint on production details. Mr. Brandt states that wherever he stopped en route he heard the most laudatory comments on "More to Be Pitied."

Mr. Brandt has also lined up some new product, he announces, chief among these a new series of comedies with a brand new star that will be something unusual in the comedy line.

"Rags to Riches" Press Sheet Is a Real Exhibitor Aid

The eight-page broadside press sheet that has been published for the first Warner Brothers release, "Rags to Riches," a Harry Rapf production featuring Wesley Barry, contains many novel publicity and exploitation aids for use by exhibitors.

On the first page there are feature and short newspaper stories dealing with the picture, in addition to a number of scene cuts suitable for newspaper reproduction. The second page contains advance notices, current reviews, scene cuts and a striking four-column advertisement.

The third page has been devoted to two feature stories of six nationally known men who have risen from rags to riches. These have been made available for newspaper use ,and they may serve as a keynote for exhibitors to play up local men of prominence along the same lines.

Page four is filled with stories on Barry, and four attractive newspaper ad suggestions. On the fifth page the entire array of novelties have been reproduced. These include five unique and attractive cut-outs suitable for co-operative window tie-ups with local merchants, two life-sized papier mache novelties, a paper hat, window card, sticker, sliding window card, sticker, sliding novelty showing Barry in riches and then in rags, blotter, lithographed herald, and a door-knob hanger.

Page six is devoted to exploitation suggestions, scene cuts and newspaper stories; seven is utilized by lobby display photographs, oil paintings and a number of teaser ads, and the eighth page is given over to lithographs and slides.

Fitzgerald Story Listed for Second Release by Warners

"The Beautiful and Damned," F. Scott Fitzgerald's novel in the course of picturization by the Warner Brothers, is announced as the second of seven releases for the season, according to Harry M. Warner. The story is being produced under the supervision of Sam and Jack Warner at the organization's coast studios with William A. Seiter directing.

Members of the cast headed by Marie Prevost include Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Walter Long, Parker McConnell, Clarence Burton, George Kuwa, Charles McHugh and Kathleen Key.

The picture is declared to be filled with a succession of scenes and incidents of floating society in all its glitter and color. Olga Printzlau adapted the story for the screen.

New York's Board Passes Levinson Picture Unmangled

Jesse A. Levinson reports that the New York Motion Picture Commission has approved his current feature, "The Plaything of an Emperor," without an elimination or change.

The production, which is in six reels, will be released as a state rights special, backed by a strong exploitation campaign. Mr. Levison reports that he has already received many inquiries, which he believes proves his contention that the state rights market demands costume pictures to compete with the historical productions now being offered by producer-distributors.

Strong Cast Selected for "The Hero," Preferred Issue

B. P. Schulberg has wired Al Lichtman the complete cast of "The Hero," Louis Gasnier's second director special for Preferred Pictures, Inc. The subject is now entering its second week at the Schulberg plant in Los Angeles.

The cast includes Gaston Glass, Barbara La Marr, John Sainpolis, David Butler, Doris Pawn, Ethel Shannon, Martha Mattox and Frankie Lee. Glass and Miss Mattox appeared in "Rich Men's Wives," the first Lichtman release, and Sainpolis in "Shadows" which opens at first runs throughout the country this month.

Miss La Marr was secured for "The Hero" by special arrangement with Sawyer and Lubin, who have her under contract.

Short Subjects and Serials

Buster Keaton Has Dangerous Moment in Parachute Trick

There are some things too dangerous even for the movies. Buster Keaton's balloon gag comes under this head. The stunt was for the First National star to do a trick parachute drop, and a modest-sized gas bag was rented for the purpose. The bag was sent up from the studio, but it proved too small for Keaton's weight, and after rising about thirty feet settled down toward the telephone and street car wires on Santa Monica Boulevard. Unable to release his parachute, Buster had to cling to his perch, barely missing the wires as the bag dropped into a field the other side of the boulevard.

Buster was all for trying it over again, but his manager couldn't see it that way. However, Buster was so insistent that he asked permission to make another attempt at an aviation field. This was agreed to and the stunt was photographed.

Rothafel Picks Out "The Fire Fighters" for Children's Day

In making its successful appeal to Capitol Theatre audiences last week, Pathe's two-reel "Our Gang" comedy "The Fire Fighters" won another evidence of Mr. Rothafel's appreciation of the film's realistically comic representation of the efforts of typical children to get desirable excitement out of life. He included "The Fire Fighters" in his Capitol all-star program for "Children's Day," Saturday morning, October 14, given in conjunction with the Motion Picture Producers and Distributors.

Booked for its Capitol run because of its unique and distinctive portrayal of the escapades of a bunch of ingenious youngsters and their animal pets, the prompt reaction of children in the audiences to its mirth-provoking incidents made "The Fire Fighters" a logical short feature for a program designed first of all to interest and amuse the young folks. According to New York newspaper reviews, the "Children's Day" Capitol audience will see "Sunshine Sammy," little "Farina," tousle-headed Jackie Condon, "Freckles," Mickey Daniels, the mule, the pony and the talented bulldog at their laugh-making best.

San Diego Greets Peggy, Combining Work and Play

Baby Peggy is in San Diego having a vacation. The tiny four-year old Century star was accorded an ovation which she will long remember. She greeted her many friends from the stage of the Rialto Theatre under the auspices of Manager Joe Stout.

"Little Red Riding Hood," the latest picture featuring the child, will be shown at the Rialto in the near future, and tentative plans include the producing of other well known stories such as "Jack and the Beanstalk" and "Hansel and Gretel."

Although Peggy's visit to San Diego is in the nature of a vacation some out-of-door shots for her next picture were taken.

Century Comedy Notes

Alf Goulding is directing a picture of college life featuring Joe Bonner, supported by a bevy of Century beauties, among which Lillian Hackett takes the lead.

Baby Peggy has finished "Peg of the Movies."

Lee Moran has finished "Three Game Birds," a tale of the hunt. Betty May, Queenie and "Kewpie" King, the Century heavyweight, support him.

Arvid Gillstrom will return to the coast in a couple of weeks with some new stunts and gags for Brownie.

Mack Sennett presents Ben Turpin in "The Shreik of Araby," a First National Attraction

Manager E. O. Brooks Visiting Exchanges in Serials' Interest

Pathe Serial Sales Manager Edgar O. Brooks left the home office last week, starting a series of visits to important branch exchanges beginning with Buffalo. While these conferences with the branch managers and exhibitors in their own territory are said to be directly inspired by the heavy volume of advance bookings of "Speed," the new Patheserial with Charles Hutchison announced for release October 22, the increasing demand for all Patheserials, it is explained, has necessitated special attention in conjunction with exploiting first run showings in keeping with this appreciation of serial enterprise.

All of the Hutchison serials are reported to share largely in this healthy increase of exhibitor business. On leaving New York for Buffalo Mr. Brooks said that the September rush of new contracts for the current Ruth Roland productions, particularly "White Eagle" and "The Timber Queen," had exceeded all anticipations.

Leo Maloney Gives Us Spirited Western in His "Rough Going"

Pathe describes Leo Maloney's "Rough Going" as a "spirited western," and an examination of the picture, which will be released in two reels on Oct. 15, seems to bear out the description. There is some unusually fast horseback stuff in it, the kind that means the horses traveled speedily and not that the cameraman worked slowly.

Aside from the incorporation of the brother incident—you know, where the lover of the girl assumes he has a rival and prepare to give way to him—the story is interesting. Quick and effective use is made of a swing by Maloney, who puts over a thrilling getaway by its use. At one end of the arc he "dumps up" the sheriff's posse and on the rebound glides into his saddle and is away.

Josephine Hill has the role of the ranchman's daughter with whom the young rancher played by Maloney falls in love. Behind the two players there is a good cast, with the lifelike sheriff still holding his job. The picture is a good two-part western. G. B.

"Topics" and "Film Tables" Require Enlarged Quarters

Timely Films, Inc., and Fables Pictures, Inc., respectively, producers of "Topics of the Day" and "Aesop's Film Fables," announce that increased business due to the popularity of their subjects distributed by Pathe has made it necessary to move their production plant and staff to new and more commodious quarters, in the Tams Building, 318 West Forty-sixth Street, where they now occupy two spacious floors. The executive offices of both firms will remain at 1562 Broadway.

"Snub" Pollard in "The Old Sea Dog" Pulls New Stunts

In "The Old Sea Dog," the second issue of the new "Snub" Pollard series, which Pathe is releasing, the star is several times nearly submerged, but never quite so nearly so as in the moment when Marie Mosquini flits or flashes on the screen in a one-piece bathing suit. Her right to wear it will be undisputed.

"Snub" is the skipper of a ferry boat, the voyages of which are from one pier to another—just across the slip. And speaking of slips there are quite a number of his passengers who unintentionally commit the error. His is a queer craft, its motive power being more or less of a mystery. It certainly can "go," and at no time does it move faster than when loaded to the rails it transports across the water, the feverishly anxious wharf rats, so they may observe at close range the bathing beauties on the adjacent pier. "Snub" raises the ante from five cents to fifty and gets it, even the "blind" man booking passage.

One of the more novel phases of the comedy is where a drunken skipper is paid off and discharged and throws into the water the two coins tendered him. From the sides of the piers, from the windows and on all floors of the building bordering descend hordes of divers. The water is alive with 'em.

The opening shows the sire of "Snub" as one of a crew of peg-legged pirates—a full score of wooden legs. The earlier "Snub," however, uses a gunbarrel as a substitute which he brings into action when the captain gets gay with him.

"The Old Sea Dog" is a regulation Pollard comedy, which is another way of saying it is a pretty good one. G. B.

New York Newspapers Land Synchronizing Music Film

The "Music Film," the first attempt at correct synchronization between action on the screen and musical accompaniment, and what is declared to be an innovation in short subjects, was praised by the New York newspapers following its showing at the Rialto, Rivolo, and Criterion Theatres.

According to Harold Rodner, who handles the subject, no mechanism is used in the presentation of the short feature, and it is impossible for the orchestra or piano accompanist to get "out of time" with the action of the screen. The "Music Film" consists of four cycles of dances, each made up of three unusually striking and beautiful dances, it is said.

REVIEWS OF CURRENT SHORT SUBJECTS

ADVENTURES OF SHERLOCK HOLMES — Educational. — "The Priory School," one of the series of two-part subjects, contains suspense and several situations that are dramatic. Eille Norwood continues his excellent interpretation of Sherlock, aided by Hubert Willis as Dr. Watson. C. H. Crocker-King and Irene Rocke feelingly portray the estranged Duke and Duchess of Holderness. The action vividly shows the common sense methods of the great fiction character—and is interesting all the way.

THE TIMBER QUEEN—Pathe serial.—"One Day to Go," Episode 14, contains an unusual amount of hand-to-hand fighting, Ruth Roland taking her share in the rough-and-tumble. The end of the episode is with a "Blue Jeans" smash in a mill, Ruth unconscious on the endless carriage and moving toward the saws.

LOVE DROPS—Star Comedy, released by Universal.—One reel, featuring Neely Edwards as the hero who has inherited a fortune providing he has nothing to do with women for a period of one year. He faints, and is revived by some one in the crowd who gives him "Love Drops." Immediately all of the women fall in love with him. He has a hard job keeping them off, but finally wins out. The comedy introduces some bathing beauties and is fairly lively.

THE TIN BRONCO—Released by Fox.—Two reels of exceedingly clever comedy featuring Pee Wee Holmes. Two cowboys receive a reward for the capture of an outlaw and with the money they send to the city to purchase new clothes and an automobile. Then follows some genuinely funny situations and some of the best laughing material that has been seen on the screen recently. The picture will delight those who have outgrown the slapstick variety of fun making.

THE COUNTY FAIR—Urban Popular Classic.—One reel covering the sights at the fair, showing the cattle exhibits, horse races and side attractions. A second reel of the same brand is devoted to the Roving Thomas Series, entitled "Roving Thomas Takes a Trip on a Fishing Trawler." Here are interesting views of the sea and how the fish are brought in in the nets and packed in barrels for the market.

TOONERVILLE COMEDY—Released by Educational.—This screen interpretation of the two-part Fontaine Fox cartoons is notable more for its titles than for its action. Dan Mason does his best in the role of the Skipper, and is aided by competent players. The humor, however, resides largely in the captions.

PERILS OF THE YUKON—Universal Serial, Chapter 14, "The Trail of Vengeance.—Two reels nearing the completion of the story wherein the city is placed under martial order. Jack Standing rescues the record-book and sets out to find a traveling Federal judge who will aid the oppressed citizens. Olga learns of a plot to intercept Standing and rushes to his aid.

STARLAND REVIEW NO. 12—Released by F. B. O.—A good number, opening with Don, the drunken dog; Francine Larrimore, the Arnaut Brothers, Adele Rowland, and Michie Itow are other individuals. Then there are scenes taken at Coney Island, bits from "From Morn to Midnight," and a demonstration of the manner in which the Greenwich Village Follies is cast, how the members are selected and candidates discarded.

SOME FAMILY—Century Comedy, released by Universal.—Two reels of action of the slapstick variety depicting the trials of a young man about to marry into a large family. The divided automobile is the feature of the picture that will get the laughs. Lee Moran and Ena Gregory play the leads.

AESOP'S FILM FABLES—Pathe release.—The single reel sets out to demonstrate that "The greatest conqueror overcomes his enemy without a blow" under the title of "Two of a Trade." It's really a funny number—more than that, it is ingenious.

CHOP SUEY & CO.—Pathe's single reel reissue shows Harold Lloyd and "Snub" Pollard as policemen in Chinatown. Bebe Daniels is looking for "atmosphere" for a story, but the two guardians of the peace try to rescue her from an opium establishment. There is a plenty of action.

PATHE REVIEW NO. 177.—A good number, comprising an amusing bit from Hy Mayer's Travelaugh, "In the Good Old Summertime," sketches at the seashore; "The Puppies of Scotland," photographic gems, illustrating a Longfellow poem; and in Pathecolor glimpses of old Brittany.

NONE BUT THE BRAVE DESERVE THE FAIR—Aesop's Fables, Pathe release.—Good cartoon comedy, illustrating the saying that "None but the brave deserve the fair."

COLD TURKEY—Mutt and Jeff Comedy released by Fox.—One reel, in which Mutt and Jeff have their troubles with a huge turkey that has been sent them. Some good laughs in this.

SUCH IS LIFE IN THE RIVIERA—Released by F. B. O.—An interesting Hy Mayer Travelaugh, consisting of interspersing sketches and photographs.

"Snub" Pollard and one of the smiling villains in "365 Days," the Hal Roach Comedy now being distributed by Pathe Exchange, Inc.

Live News of the West Coast

By RENEE BEEMAN

SID GRAUMAN, manager of the Grauman Theatre, Los Angeles, showed his true worth this past week, when he dispatched an assistant to the Jackson Mine disaster and offered his services and $500 for the relief of the stricken miners. Then when the rescue crew broke through and found the 47 fellow miners dead, Mr. Grauman brought five of the crew to Los Angeles, where they were able to raise a goodly sum for the miners' families. Mr. Grauman, also, added 7% of the week's receipts to the other generous offers received.

James R. Grainger, recently elected a vice-president of the Goldwyn Distributing Corp., is at the Culver City studios in conference with Marshall Neilan. He has for four years acted as personal representative of Neilan and is still looking after the distributing interests of that producer.

Mr. Grainger, who is making a tour of the Goldwyn exchanges, says that with the opening of the fall season, attendance has greatly improved at the theatres through the country and that conditions generally are on the upward trend.

J. K. McDonald Productions have started work on "Listening In," the fourth of a series of two-reel comedies featuring Johnny Jones and Gertrude Messinger. M. N. Litson, director of the Booth Tarkington "Edgar" series, is directing. Ray June is in charge of the camera. Included in the cast are Benny Alexander, True Boardman, Kenneth Green, Newton Hall.

B. P. Schulberg has announced he would make a film version of Gilbert Emery's "The Hero", to be directed by Louis Gasnier.

The cast will include Barbara La Marr and Gaston Glass. Miss La Marr has recently finished a prominent part in "The Prisoner of Zenda" and has been signed by Sawyer and Lubin, with the understanding that she would appear only in special productions and stellar roles. Gaston Glass, remembered chiefly for his characterization in "Humoresque" will portray two roles vastly different.

The Lasky Studio continues to give a goodly imitation of the well known beehive. Edmund Lowe, well-known New York matinee idol, has been engaged by wire to play the lead opposite Betty Compson in "The White Flower", a new Paramount picture, which will mark the return of Mrs. Julia Crawford Ivers to the ranks of women directors.

"Paths of Glory" has been chosen as the title for the picture under the direction of William de Mille. Featured players in the cast are Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford.

Shirley Mason, of the Fox Studios, is just completing "A Circus Story", under the direction of Rowland V. Lee. The story was written by Director Lee's brother, Robert Lee. Seventy-five professional circus performers went through their regular acts before the battery of cameras, ten of which were under the supervision of George Schneiderman.

A terrific mountain fire, traveling down a mountain canyon at express train speed, with hundreds of horses plunging madly before the oncoming wall of fire in a mad stampede, were staged by Director Val Paul for Harry Carey's F. B. O. production, "The One Man."

Cowpunchers from Mr. Carey's ranch assisted in guiding the horses down the canyon, before the cameras, which were placed on a high platform.

Vola Vale, who plays the leading feminine role opposite Carey, rode in front of the stampede and threw her horse directly in front of the plunging horses to simulate being run down, while Carey, who was dashing directly after, rode through the flames, lifted Miss Vale from under the hoofs of the plunging horses and carried her to safety.

Fourteen cameras were trained on the fire and stampede scenes.

Players who participated in the fire scenes were Cullen Landis, Myrtle Stadman, Vester Pegg, Nell Craig, Joseph Harris and others.

Mae Murray lost no time after her arrival in Los Angeles in getting started on "Coronation", a story by Edmund Goulding, which is her newest Tiffany production for Metro which Robert Leonard is directing.

Due to the limited stage space at the Metro studios, where four companies are working, and the necessity for several unusually elaborate settings, Miss Murray and her company will produce her new picture at the Goldwyn studios at Culver City where several large sets are now under construction.

Robert Frazer, whose performance in "Fascination" one of Miss Murray's most recent Metro releases, has arrived from New York to enact a prominent part in "Coronation." Rod LaRoque accompanied Miss Murray and her company from New York and will have the leading male role in this production.

Fred Niblo has completed arrangements to film Albert Payson Terhune's "A Hero", which will be the third in the series of Niblo productions which will be presented by Louis B. Mayer through Metro, following "The Famous Mrs. Fair" and "Capt. Applejack."

"A Hero" originally appeared in the Red Book Magazine. "The Famous Mrs. Fair" was played successfully on the stage by Blanche Bates and Henry Miller.

Chester Bennett is filming "Thelma" for the F. B. O., starring Jane Novak. The big double stage at Robertson-Cole was used for the scenes depicting the debut of Thelma as played by Miss Novak.

Chester Bennett, who for several years was an attache of the American embassy at the Court of St. James, in London, is said to have succeeded in maintaining all the dignity and austerity of a real British court ball in the ballroom scenes of "Thelma."

The supporting cast includes Vernon Steel, Bert Sprotte, June Elvidge, Barbara Tennant, Wedgewood Nowell, and the five year old daughter of Jane Novak.

C. E. Toberman, vice-president of the Hollywood Chamber of Commerce, signing as witness to the contract between Sid Grauman and Douglas Fairbanks for the showing of "Douglas Fairbanks in Robin Hood" at the new Grauman's Hollywood theatre, set for October 18. Doug says nothing and—eats his ice cream.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

Action and atmosphere neatly contrived in this lobby flash for First National's "One Clear Call" by Manager H. B. Scollard of the Rialto Theatre, San Antonio, Tex. The distribution of cutout figures of Klansmen was made with a view of forming a frame for the central stand in which the two mounted men are shown. In the action cutout the figure in the fore carried a cross illuminated by electricity.

Exploitorials

HAVE you a better films movement in your town? According to Atlanta they are quite a blessing.

THE town fathers and mothers are always willing, when properly approached, to give a hand to the theatre. The little party given by Manager R. W. Case at his Columbia in Seattle, proves that. Case invited the Mayor and a lot of other Seattle officials to a special presentation of "Human Hearts" to follow the regular night show. His invitations brought acceptances in every case. After the Eleven P. M. showing the guests had a few photographs taken and gave their opinions of the picture, which Case used as advertising copy and in display frames in the lobby. The party wound up with a banquet and the final touch came when the Columbia did a bangup business on "Human Hearts."

A MEMBER of the New York State Censor board says "There will be censorship until producers make pictures that are unassailable," in an interview in the Sunday World of October 1. Who possesses the imagination capable of picturing such a day? Yes, perhaps if some new great popular movement crops up, one which will provide "assailors" with a wider and more profitable scope for assault than the movies, then, we are inclined to believe, the films may become suddenly and unexpectedly "unassailable."

THE WARNER BROTHERS floating bookshelf continues to hold its own among the leading eye-takers seen about Manhattan these days.

GOLDWYN has provided a novelty for "Remembrance" that may be used to good advantage as a mailing piece. It is a card with a piece of string attached, the line is to the effect that the string will help remember the play date of "Remembrance," which one must not forget to see.

SIGMUND SCHLENGER, whose title is "Prop." of the Grand Theatre, Middletown, Conn., seeks to have the bonds of sympathy securely bound between his house and the public. Therefore he got up a neat little booklet in which everything about the house is described in a concise paragraph. The paragraph headings are "Screen," "Lens," "Carbons," "Projectors," "Motor Generator," "Pictures," "Cooling System," "Music," "Vaudeville," "Service and Accommodation." These constitute the "10 big reasons why the entertainments offered by the Grand Theatre are the best shown in the State." The booklet is bound to stimulate interest in those phases of the theatre which ordinarily are merely taken for granted.

TOM KENNEDY.

The Rialto, San Antonio, Tex., took on an entirely new aspect under the scenic arrangement gotten up by Manager H. B. Scollard for the presentation of the Fox production of "Monte Cristo." The prison from which Edmonde makes his dramatic escape served as the basis for a display that certainly belongs in the feature class. The picture enjoyed a highly successful 10 day run at the Rialto.

Hokailo Ties Up with the Navy for "Trouble"

Manager Hokailo, Gordon's Washington Street Olympia, secured several prominent city, state, and naval officials, including Mayor Curley, and also had the First Junior Naval Reserve, in connection with exploitation of Jackie Coogan in "Trouble." The stunt did bear directly on the subject of the picture, though it brought in the business.

He held a week-long "First Junior Naval Reserve Night," had boy officers and seamen of the reserve on hand all the time, many of the latter being stationed in the lobby to distribute pamphlets. The event was announced via the screen with slides, and by a lobby display.

Prominent state, city, and naval officials were present on Thursday night, many of them, including the Mayor, making short speeches from their boxes. To say that it went over with a bang is saying little.

Create Unique Novelties for "Grandma's Boy"

Much ingenuity has been shown by exhibitors in creating exploitation novelties on the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy." Among the most unusual is the campaign of the Skouras Brothers of St. Louis, to boost their showing which ran day and date starting week of September 17th at the Lyric, Capitol and New Grand Central. The main feature was a linen handkerchief with the edge stitched in blue and one corner embroidered in colored designs. In the centre of the handkerchief was stamped this message: "Bring this with you when you come to see Harold Lloyd in 'Grandma's Boy' because you will laugh till you cry." It is reported that Skouras Brothers had 5,000 of these handkerchiefs made up, which made a great hit with their women patrons.

George Schade of the Schade Theatre, Sandusky, Ohio, created a charm similar to the one used by grandma to cure Harold of his cowardice. It would appear that these charms were made of a composition of some scented talcum powder. They were about two inches in length and exact copies of the charm in the picture.

Calendar a Monthly Ad.

The Novelty Theatre, Courtland, N. Y., sent each person on their mailing list a calendar for September, on which was advertised each bill for the month.

The Novelty plays a picture a week, and through the dates on the calendar the title of the picture was printed.

Stanley Theatre Presents Elaborate Fashion Show

Some of the most elaborate and costly stage settings ever presented in a motion picture theatre were revealed to audiences at the Stanley Theatre, Philadelphia, the week of September 18th, in connection with a Fashion Review presented under the auspices of Gimbel Brothers.

The entire work of the settings was done by the Stanley staff under the personal supervision of Frank W. Buhler, managing director, who is responsible for the prologues staged at the Stanley Theatre from week to week. The Fashion Review was staged in three episodes being a combination of motion pictures and displays by living models. The pictures, showing how Paris was brought to Philadelphia, were taken in France. They first showed the establishments of Paris dressmakers. the Boulevards and Paris of the moment.

The second episode showed the famous Casino at Deauville. A special drop, painted by Stanley artists, depicted the immense front and gardens of the Casino.

For the finale, the film episodes showed M. Paul Poiret, his renowned gardens and his equally renowned mannequins. Then the lifting of the curtains revealed the stage set in reproduction of these gardens.

The scene concluded with the models leaving the stage and passing through the audience.

City Officials Write His Ad Copy

Guests of the Columbia, Seattle. Left to right are, Superior Judge C. C. Dalton, Cynthia Gray, Star representative, Prosecuting Attorney Malcolm Douglas, Geo. Bellman, Times representative, R. W. Case, manager Columbia, Chief of Police Severyns, L. J. Schlaifer, Manager Universal Exchange, Mayor E. J. Brown, Sheriff Matt Starwich.

Manager R. W. Case of the Columbia, Seattle, Wash., invited the Mayor and other prominent Seattle personages in to lend a hand to his exploitation of Universal's "Human Hearts."

Case held a special screening of "Human Hearts" at the Columbia after the evening performance for his guests. The guests were filmed individually and in group. Each was requested to dictate to a stenographer his opinion of the picture. The opinions were typed in letter form and signed.

The letters were used as bulletins in the newspaper advertising in advance of the regular engagement of "Human Hearts" and also posted in frames in the lobby of the theatre. Mayor Brown was quoted as follows: "The truth of life is seldom told as it is in "Human Hearts."

Clemmer and Liberty Dominate Fair

Interstate Fair in Spokane Serves as Setting for Theatre Exploitation During Paramount Week

Before an assemblage estimated at 124,000 the Clemmer and Liberty Theatres, Spokane, Wash., staged some exploitation stunts of the highest order of attraction and interest value. The accomplishment of this unusual piece of theatre advertising required as its initial step a tie-up with an event of no less importance than the Spokane Interstate Fair. The exploitation was in connection with the Fifth Annual Paramount Week and afforded the theatres conspicuous display before the crowds assembling at the Fair.

Horses lined up after the parade past the grandstand. Each animal wore a blanket on which the title of a forthcoming Paramount production to be shown at the Liberty or Clemmer was displayed in big letters. These animals were all of selected show stock and made up an event that focussed the interest of the visitors to the fair.

Harry C. Eagles, Paramount exploiteer, sold the fair officials for both concessions and a field day and participation in the races, something a purely business enterprise has never attained before. The officials were promised a program full of entertainment features.

The big stunt came on a Thursday, which was designated as Paramount Day. Eagles allowed the Elks and the Kiwanis clubs to share the credit because those organizations had been inadvertently left out of the official program. The Clemmer and the Liberty have their good-will forevermore.

The grand stand at the race track was jammed when the horses paraded down the track, each wearing an attractive blanket with the name of one of the "41" new Paramount releases on each.

Another feature was the Paramount Challenge race, between contestants designated as the Clemmer and the Liberty. With 20,000 throats rooting for one theatre or the other, it is easy to imagine how well the houses, themselves, were sold.

One of the biggest thrills of the day was the Roman Chariot Race of two vehicles, one of which was placarded "Rodolph Valentino" and the other "Theodore Roberts." The drivers wore flowing Roman robes.

Paramount Pictures further horned into the program offering $60 purse to second place and $30 purse to third place in a race of two-year-olds.

Every day during the fair, Eagles borrowed eighty-five head of pigs, which were paraded through the grounds twice daily under care of attendants. Each animal carried some form of Paramount advertising.

On Derby Day, Eagles had the names of some of the entries changed to "Blood and Sand," "The Dictator," "The Young Diana," and "Notoriety," titles of coming Paramount releases.

On other days, Eagles always preceded the track events with a twenty-minute parade advertising the coming Paramount releases. On one of the field days, when all of the live stock was exhibited before the grandstand, each section was led by an animal bearing a Paramount sign.

Although Spokane, like other cities, prohibits most forms of outdoor advertising, the tie-up with the fair made it possible to use police semaphores, lamp posts, and other sign standards for Paramount Week billing.

In many of the daily parades, Eagles had a brass band, usually leased by one of the civic organizations.

Big Paramount flags and banners were to be seen all over the fair grounds. A striking banner exhibit was arranged at the gates of the Live Stock Pavilion, which was visited by practically everyone.

The official program of the fair carried Clemmer and Liberty Theatres advertising for Paramount Week on the front cover, and liberal references to Paramount in the schedule of the events.

The finish of a thrilling chariot race in which the contestants represented the Paramount attractions to be shown at the Liberty and Clemmer theatres. The chariots were of the accepted Roman style and each driver was gotten up in costume. The two entrants shown in the photograph are the "Old Homestead," which is leading, and "Blood and Sand."

The Pyramid Pictures float representing "The Queen of the Moulin Rouge," which won the prize in the Coney Island Mardi Gras. The float was designed by Ben Carre, art director of the Pyramid studios.

Delmonte Reopened

Billed like a circus and news stories appearing in every newspaper each day for a week in advance, the Delmonte Theatre threw open its doors Friday, September 1st to a throng that filled it to capacity and overflowed into the lobby.

"Slim Shoulders" and the Irene Castle Fashion Promenade were the features, also on the bill was Kitty Gordon and her daughter in a song and dance revue.

The advertisements were written for the "Blue-blooded" and more prosperous class and they hit the mark. It was probably the largest and most brilliant audience that ever assembled in a St. Louis motion picture theatre.

The Delmonte was recently acquired by Charles J. Vollmer and will be operated under his management. It seats 3800 persons, all on one floor and in this respect it is unlike any other in St. Louis. Only first-run pictures will be shown, musical attractions and other program builders will be used.

"Flapper Week" Scores Big Hit in Wilmington

A "Flapper Week" was celebrated by the Royal Theatre, one of the Howard-Wells theatres in Wilmington, North Carolina, along new and novel lines, being projected and sponsored by D. M. Bain, chief of publicity for the Howard-Wells houses.

Advance information was accomplished with the distribution of a neat eight page booklet, pocket size, printed in sepia, entitled "Confessions of a Flapper," with a jazzy cover and still jazzier inside, the introduction declaring "Bristing with fun, glowing with youthful romance, crackling with the spirit of jazz, Flapper Week has been originated to hit you a delightful smack plumb at the heart."

The opening attraction was Wanda Hawley in "Bobbed Hair," this being described as "the ticklesome tale of a flapper who tried to be futuristic and her adventures with short haired women and long haired men. On the same bill was the following short subjects: "Mile-a-Minute Mary" and "Girls Will Be Boys."

For the second attraction (they each ran two days) "The Wall Flower" was billed, with "Eve's Leaves" and "The Village Sheik" as short attractions. For the last two days Doris May in "Gay and Devilish," also "Country Chickens."

The big hit of the campaign came with the announcement that all bobbed hair girls would be admitted to any performance for 15 cents, less than half the usual admission price.

A co-operative page was engineered in the *Morning Star*, headed "Favorite Firms of Fall Flappers" on which appeared the theatre advertising surrounded by hook-up merchants advertising, a prize contest for flapper jingles, with tickets as prizes, being the attention getter, and resulting in several thousand flapper jingles being written.

Another contest was engineered through the Star's daily "Pithy Paragraphs" column, extra ticket prizes being offered for the week before, for the best flapper jokes submitted for this column daily.

Police Filmed in Kansas City

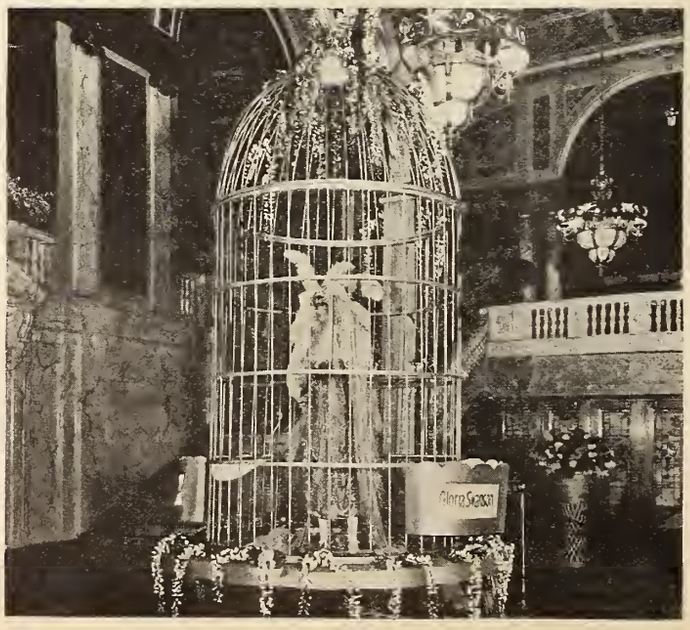
Stage Fake Hold Ups and Rescues to Aid Run of F. B. O.'s Big Police Drama

Police tie-ups of the most unusual nature continue to be reported on the F.B.O. release "In the Name of the Law." The picture has been officially endorsed by hundreds of chiefs in the largest cities in the country and for this reason the most remarkable tie-ups are affected with police departments.

In Kansas City, Hal Horne, F.B.O. exploiteer, obtained concessions such as had never before been granted in that city, to aid the run of the picture at the Liberty theatre. Although there is a strong feeling against street stunts and billboards in Kansas City. Horn was able to show the police commissioners that the public's esteem for the guardians of the law would be raised a hundred per cent if they could see the policeman depicted on the screen, not as a grim and cold official, but as a human man with high ideals. And as a result a goodly part of the personnel and equipment of the force was turned over to Horne to use as he saw fit. Horne immediately arranged a police parade and maneuvres to be staged in a public park near a boulevard in full view of hundreds of automobiles and thousands of people. A huge banner advertising the picture was always in the background while the police motorcycle corp performed their feats and the patrolmen paraded in drill formation.

The police further co-operated by staging fake arrests and rescues in the streets of the city, which were filmed from a truck carrying the banner "Watch out for the Camera! We are filming the police prologue for 'In the Name of the Law' to be shown at the Liberty Theatre."

This large car, preceded by several smaller cars, all carrying banners ballyhooing the picture toured the city all day, stopping occasionally while a detachment of police enacted the arrest of a hold-up man.



As an advance lobby display for Paramount's "Her Gilded Cage," J. F. Clancy, Manager of the Capitol, Hartford, Conn., reproduced in this striking fashion the bird-cage design used on the heralds and other advertising matter issued by Paramount. The cage was suspended from a wooden stand and enclosed was a figure gowned in the manner of Gloria Swanson as she appears in the picture. The gown was a striking affair. Made of silver beads it shot little gleams of light reflected from 250 watt spot light which was fixed directly above the figure. The wicker cage was built in three sections

This thunderer was constructed around a Ford touring car and made up a ballyhoo that attracted all kinds of attention when driven through the streets of Paterson, N. J., to advertise the showing of the Weber and North production "The Curse of Drink" at the U. S. Theatre.

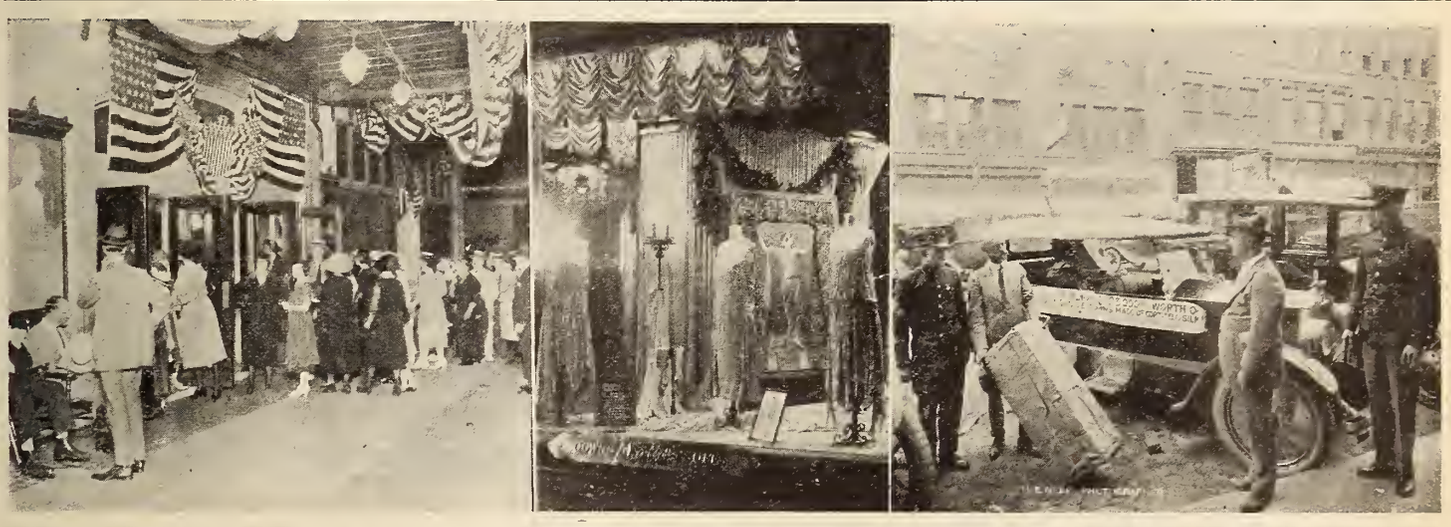
Distributors Tie Up with Theatre-Newspaper Contest

A newspaper-theatre co-operative stunt used in Oklahoma City sold the public so thoroughly on "I Am The Law" and "The Bible Series" that it was turned to account not only by the theatre and the newspaper but the distributors of the pictures as well.

The *Oklahoma Advance* which was given increased advertising by the Capitol Theatre on "The Bible Series" and the Folly on "I Am The Law," featured an essay contest in which cash prizes were offered for the best essays on "Why everyone should see 'In the Name of the Law'" and "Why I think the Bible Pictures should be run in every theatre."

The keen interest displayed by readers of the *Advance* showed its effects not only in the number of essays sent to the paper but to the box-offices of the theatres and this fact was capitalized by the Oklahoma City exchange of Enterprise Distributing Corporation, distributors of these pictures.

The enterprise forces got busy and boosted the contest. Thus making the theatre-newspaper tie-up a three-cornered stunt.



The Irene Castle Fashion Promenade which Hodkinson is presenting in conjunction with "Slim Shoulders" in cities throughout the country is proving a strong entertainment attraction and a valuable aid to the exploitation of the picture. The photographs above show the front of the Delmonte Theatre, St. Louis, during one of the evening performances of "Slim Shoulders," which opened this handsome theatre; centre is the window display in Martin's department store, which co-operated with Edward L. Hyman's exploitation for "Slim Shoulders" at the Brooklyn Mark Strand; and on the right is a photo of John A. Schroeder, vice president Schneel Motor Corporation, presenting the $25,000 consignment of gowns to Manager Gus Karasotus of the Strand, Springfield, Ill., for the showing of the Irene Castle Fashions at that theatre. The auto was guarded by two Marines.

Goldwyn Issuing New Style of Service Book

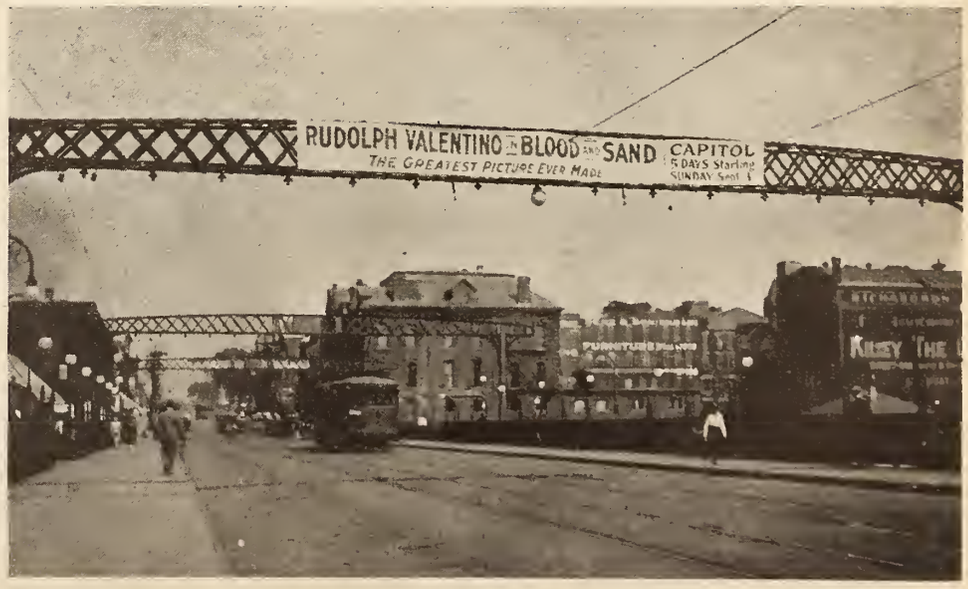
For its twenty super-features for the new season, Goldwyn has adopted a new style of exhibitor's press and service book—the biggest it has yet used.

The first press book in the new style is for the Rupert Hughes picture, "Remembrance." It is the size of an ordinary newspaper and contains sixteen pages. The covers are in two colors on both sides, red and black. Four pages are devoted to matter for newspaper service, containing briefs, advance notices and stories, and a wide variety of cuts.

The main body of the press book is devoted to exploitation suggestions, cuts of the posters and advertisements.

The posters are reproduced in color. The advertisements range from a single-column, one inch deep, to a full page ad.

A valuable feature of the exploitation page is the reproduction of lobby displays designed for actual theatres; that is, photographs of actual theatre lobbies were used as the background against which lobby displays were arranged.



This poster position is worthy of notice for more reasons than that it is a "first time the city permitted the bridge to be pasted with advertising." The banner used by the Capitol, Oswego, N. Y., to advertise Paramount's "Blood and Sand," reflects a lot of credit on the exploiting abilities of the management. The bridge carries a great deal of traffic during the day and these banners over the approaches at either side were therefore submitted to the gaze of many prospective patrons of the show.

Tieup Possibilities

As an important feature in the campaign for "One Clear Call" the management of the Rialto Theatre, Tulsa, Okla., negotiated a double-truck of co-operative advertising, thereby demonstrating the fact that this First National attraction has a title which can be worked into tie ups.

The two pages that featured the Sunday edition of the Tulsa Tribune were based on "One Clear Call" in bold face capitals for the leading line and the cut of the masked rider prominently displayed in each one. A drug store advertised "One Clear Call to Have Your Prescriptions Filled." A restaurant advertised "One Clear Call to a Good Meal." An automobile dealer used "One Clear Call to the Best Used Car Bargains in Town," music dealers, and ice cream manufacturers were other businesses represented.

The striking array of hooded klansmen was the best advertisement the advertisers could have wished for and "One Clear Call" proved a logical tie up for their wares.

Manager Harry Watts of the Strand, Omaha, achieved a fine bit of tieup work by arranging for the publication by the *Sunday Omaha News* of a supplement section which printed in full the scenario of Paramount's "Nice People." The supplement was in three colors of twelve pages and the revenue from the co-operative advertising practically covered the cost of the issue. The widespread interest in photoplay righting was used to advantage and this stunt produced fine results.

Stanley Chambers of the Miller Theatre, Wichita, Kans., among the first to show First National's new production starring Norma Talmadge, designed these neat cards for display on the ever-burning lights in the cigar stores of his town. The line "This flame is for a light. 'The Eternal Flame' is for the Heart" was the means of getting him much effective advertising.

The management of the Grand Theatre, Pittsburgh, used efficient means of advertising to let the public know about its engagement of Harold Lloyd's Associated Exhibitors offering "Grandma's Boy," and there remained only the necessity of taking care of the crowds. The marquee was used to good purpose for billing the picture outside the theatre itself..

Goldman Ties Up Theatre With St. Louis Ad. Men

The movement to honor the St. Louis Browns baseball team by the Advertising Club of St. Louis by showing pictures of the team in action upon the screen in the various picture houses, started something.

It didn't take a brick house to fall on the ever alert Mr. Wm. Goldman, manager of the Missouri Theatre, and a "Boost the Browns" organization was formed and a committee of well known men appointed to raise funds for a testimonial.

A keg was placed in the lobby and the theatre started with one hundred dollars. Mayor Kiel, and other prominent men spoke nightly from the stage and asked the fans to drop in their nickels or dollars. A large amouut was collected in this manner, the rest was collected by the committee.

Thirty gold watches were purchased and presented one to each member of the St. Louis Browns Tuesday night, Sept. 5th, at the Missouri Theatre. The presentation took place during the regular performauce, two hours before this took place the sale of tickets was stopped and doors were locked.

The Missouri Theatre was the talk of the city. Its name was on the lips of every baseball fan.

The newspapers backed this idea to a finish.

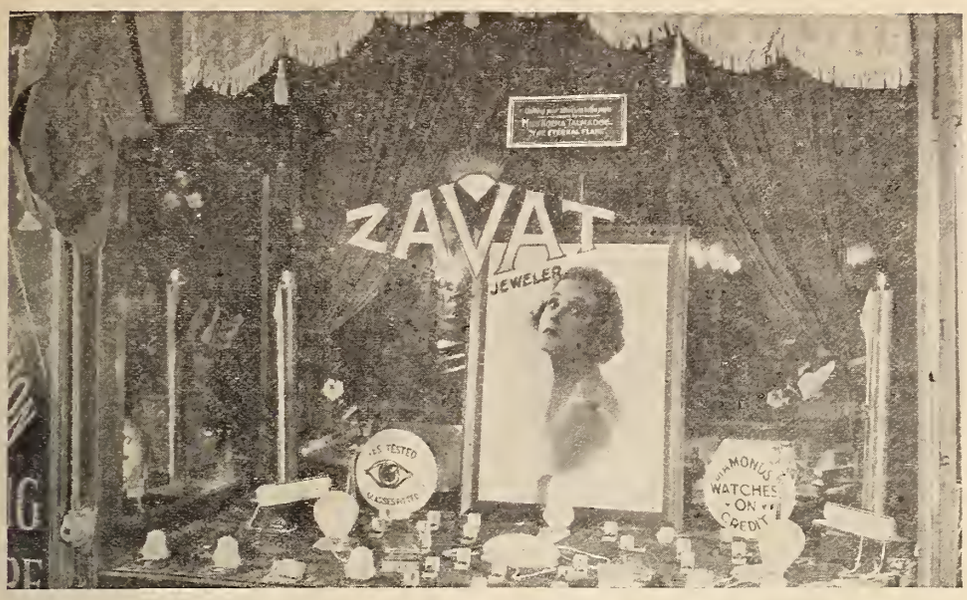
Parade for School Kits

The manager of the Bijou Theatre, Richmond, Va., figured that the kids would make good boosters for "A Trip Through Paramountown," and so staged a special showing for them in conjunction with the run of "The Loves of Pharoah," the feature of the bill.

The kids were invited free but the management also offered prizes of full school kits of youngsters making the best signs for the special showing.

The signs all read: "*We are going on a trip through Paramount Land.*"

The kids assembled at a given spot and beat a noisy way to the theatre.



The Des Moines Theatre, Des Moines, Ia., profited by the display in the window of the Zavat Jewelry concern shown in the upper photograph. A tasteful and effective advertising display was arranged with an oil painting of Norma Talmadge, flanked by two large candles which were kept lighted as symbols of "The Eternal Flame." The jewelry display consisted of strings of pearls. The only mention of the picture was a simple card prominently displayed which read "calling your attention to the Pearls worn by Norma Talmadge in "The Eternal Flame" at the Des Moines Theatre.

The Postal Telegraph split costs with The Mary Anderson Theatre, Louisville, on the distribution of 50,000 facsimile telegrams announcing that Louisville was distinguished by being the first city in the country to hold a public exhibition of Norma Talmadge's latest First National attraction, "The Eternal Flame." As shown in the photo immediately above, the telegraph company set up a desk in the lobby of the Mary Anderson Theatre and had a boy hand out these telegrams. The tieup was arranged by George A. Sine, Mnager.

"Eternal Flame" Gets Vigorous Campaigns

Exhibitors generally appear to be using every effort to follow up the success of "Smilin' Through" with the new Norma Talmadge vehicle, "The Eternal Flame," and exploitation of the wildest and highest order is under way throughout the country.

The photographs on this page reveal the resourceful and vigorous manner in which theatremen are splurging with "The Eternal Flame."

Among the most intensive campaigns thus far recorded on the new First National production is that staged by Manager George Sine of the Mary Anderson Theatre, Louisville, Ky. The two window displays he procured and the co-operation of the Postal Telegraph office are worthy of honorable mention and might well be used as working models by other theatres.

The picture offers a ready tieup with jewelry concerns for window displays and the fine use made of this angle by the Des Moines Theatre is shown in one of the photos reproduced here.

A window display adjoining the Mary Anderson Theatre in which an attractive scene from "The Eternal Flame" was displayed. The cutout figures were set against a background of painted composition board. The arched doorway was cut out and a strong red lighting set up behind the gauze drapery to suggest the burning furnace.

The window of a phonograph dealer tied up with the Mary Anderson Theatre. A screen was erected in the rear of the window and trailer film projected from the back of the screen. Centre: A tieup with a music store which featured "The Eternal Flame" song and announcements of its play dates at the Des Moines Theatre. At the right is the bevy of ushers wearing gowns in the period of "The Eternal Flame" story at the Trivoli Theatre, San Francisco.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"ABOVE ALL LAW"
(Paramount)

LELAND, ALBANY, N. Y.—Admission, 28 cents. Business big all three days.

Exploitation.—Usual.

Short Subjects.—Comedy, Fox News, Review.

Daily Press Comments.—"Has given genuine satisfaction. One of the best pictures of the season."—"Times-Union."

"THE CRADLE BUSTER"
(American Releasing)

STRAND, BUFFALO.—Admission, 15-25 cents. Business was very satisfactory.

Exploitation. — Newspaper advertising, lobby display and window cards.

Short Subjects.—"Sunnyside," Chaplin comedy revival and Kinograms.

Daily Press Comment.—"Replete with clean, wholesome comedy."—"News." "It makes good wholesome comedy."—"Courier."

"BLOOD AND SAND"
(Paramount)

CAPITOL, OKLAHOMA CITY, OKLA.—Admission, 10-30-40 cents. Good business.

Short Subjects.—First National Kinograms, comedy, orchestra.

Exploitation.—Window cards, advance screen advertising and attractive lobby.

Daily Press Comments.—"A good show to go to."—"News." "A first class attraction."—"Times." "Hard to beat."—"Daily Oklahoma."

STRAND THEATRE, SEATTLE, WASH.—Admission, 35-50 cents. Drew well in spite of Indian summer weather which detracted from patronage.

Exploitation. — Newspaper, billboards, window cards, attractive lobby.

Short Subjects.—Orchestra in special numbers; Kinograms.

Press Comment.—"With Rodolph Valentino in the steller role its appeal is magnetic."—"Times."

"BONDED WOMAN"
(Paramount)

LIBERTY, PORTLAND, ORE.—Admission, 25-35 cents. Business poor.

Exploitation.—Just the ordinary billboard and newspaper space.

Short Subjects.—International News, Toonerville Topics.

Press Comment.—"Gripping at times. Not very convincing."—"Journal."

"BROKEN BLOSSOMS"
(United Artists)

CRITERION, ATLANTA.—Admission, 20 cents. Return engagement played to very satisfactory business even though booked late with no opportunity of exploitatiou.

Short Subjects.—"No Parking" (comedy), and Kinograms.

"BURNING SANDS"
(Paramount)

MISSOURI, ST. LOUIS, MO.—Admission, 30-50 cents. Very good business all week.

Exploitation.—Usual newspaper space, billboards and window cards.

Short Subjects.—Missouri News, "One Ol' Cat."

Daily Press Comments.—"It is an answer to the previous great desert drama, 'The Sheik,' but in many respects it is more powerful and more beautiful than that screen play."—"Globe Democrat." "There is nothing in the picture to recommend it."—"Post Dispatch."

GRAUMAN'S THEATRE, LOS ANGELES, CALIF.—Admission, 20-35, 40-55 cents. Very good business. The usual advertising space and no exploitation. Special attraction: Five of the Jackson miners, part of the original rescue crew. Seven per cent of the proceeds of the week's receipts went to the stricken Jackson families, plus $500 from Mr. Grauman personally.

Short Subjects.—Urban Movie Chats, Pathe Weekly.

Press Comments.—"Those who have seen the picture agree with George Melford that 'Burning Sands' is even better than his production, 'The Sheik.'"—"Herald." "Desert atmosphere galore of 'The Sheik' somewhat diluted, is the background of this feature."—"Express."

"CAUGHT BLUFFING"
(Universal)

SUPERBA THEATRE, LOS ANGELES, CALIF.—Admission, 25-35, 35-45 cents. Very good business, evenings better than matinees. The usual 15-24 sheets and no exploitation except lobby displays.

Short Subjects.—International News, Century comedy, "Hickville Romeo."

Press Comments.—"The star acts a very genuine appearing version of his role."—"Examiner." "One of those photoplays which is very entertaining."—"Times."

"COME ON OVER"
(Goldwyn)

ALCAZAR THEATRE, BIRMINGHAM, ALA.—Admission, 10-30 cents. Featuring Colleen Moore. Business was very good.

Exploitation.—Usual newspaper publicity and advertising, posters and framed stills.

"THE CRIMSON CHALLENGE"
(Paramount)

READE'S HIPPODROME, CLEVELAND, OHIO.—Admission, 35-55 cents. Satisfactory business, no exploitation. Picture presented in conjunction with seven vaudeville acts.

Press Comments.—"Dalton evidences that her personality can dominate every production wherein she is featured, regardless as to the weight of the fabric."—"News." "It is a wild and wooly tale of the West."—"Plain Dealer."

"THE CROSSROADS OF NEW YORK"
(First National)

BROADWAY, RICHMOND, VA.—Admission, 25-30 cents. Fair business. Not widely exploited. Very small newspaper and little extra exploitation.

Daily Press Comments.—"A typical Mack Sennett production that gives satisfaction."—"Times Dispatch."

"DOMESTIC RELATIONS"
(First National)

PARK AND MALL, CLEVELAND, OHIO.—Admission, 35-40 cents. Fair business.

Exploitation.—Style Revue at Park. No exploitation with Mall showing.

Press Comments.—"Director Withee has done well with the material in hand."—"News." "The star registers a sincere effort to act in this picture. It is the best work she has ever done."—"Plain Dealer."

"DUSK TO DAWN"
(Associated Exhibitors)

HEILIG, PORTLAND, OREGON.—Admission, 25-35 cents. Did very good business for the four day run.

Exploitation.—Nothing out of the ordinary.

Short Subjects.—"One Terrible Day," Pathe Review, Screen Snapshots.

Press Comments.—"Vivid story splendidly presented. A comedy supplement to the feature is a winner deserving of mention ('One Terrible Day')."—"Oregon Journal."

"THE ETERNAL FLAME"
(First National)

LIBERTY, PORTLAND, ORE.—Admission, 25-35 cents. Business good on ten day run.

Exploitation.—Window cards, lobby display, usual newspaper space and billboards.

Short Subjects.—International News, "Felix Makes Good," Greater Features.

COLISEUM, SEATTLE, WASH.—Admission, 25-50 cents. Heavily patronized. Held for second week.

Exploitation. — Newspaper advertising with special letter from star to Seattleites, billboards and window cards, lobby.

Short Subjects.—Topics of the Day, Kinograms.

Daily Press Comments.—"One of the

What They Give the Public

STANLEY THEATRE
Philadelphia, Pa.

Week September 25

1. Organ Number
2. Topical Review
3. Special Organ Number
4. Prologue to Sherlock Holmes
5. FEATURE—*Sherlock Holmes*
6. Organ Number—Ziegfield Follies of 1922
7. Cartoon

CAPITOL THEATRE
St. Paul, Minn.

Week September 23

1. Overture—Entry March of the Bojaren (J. Halvorsen)
2. Capitol Digest—Current Events, Daily News, Pictorial Weekly, International News
3. Concert Pianist—Hungarian Fantasy for Piano and Orchestra (Liszt)
4. Our Gang—One Terrible Day
5. Excerpts from Carmen (Geo. Bizet)
6. FEATURE—*Nice People* (Paramount)
7. Concert Organist
8. Organ Recital
   a) Souvenir Poetique (Fibich)
   b) Chason (Friml)

NEW GRAND CENTRAL
St. Louis, Mo.

Week September 16

1. Musical Selection—Firefly (Friml)
2. Topics of the Day
3. News and Views
4. Organ Solo—Sweet Indiana Home
5. The Ballad of Fisher's Boarding House (Suggested by the poem of Rudyard Kipling)
6. The Singing Duo—Bits of Song
7. FEATURE—Harold Lloyd in his latest, greatest and longest production *Grandma's Boy* (Pathe)
8. Cartoon—*The Two Explorers* (Aesop's Fables)

DELMONTE THEATRE
St. Louis, Mo.

1. Delmonte News
2. Fun from the Press (Literary Digest)
3. Operatic Reveries
   Prologue and Lament (Pagliacci)
   Barcarolle—Tales of Hoffman
   Home to Our Mountains—Il Travatore
   Quartette—Rigeletto
   Oh, Promise Me—Robin Hood
   Sextette—Lucia
4. FEATURE—*Rich Men's Wives* (B. P. Schulberg)

really big First National dramas of the year. It is doubtful whether the theatre will hold the crowds during the engagement.''—''Times.'' ''Miss Talmadge undeniably blends beauty and personality with brains, she is superb.''—''Post-Intelligencer.''

STRAND, CINCINNATI, OHIO.—Business so good the feature was held over for another week.

Short Subjects.—Pathe News and an Aesop's Fable.

Press Comment.—''A photoplay achievement of unqualified excellence.''—''Inquirer.'' ''Norma Talmadge has not had so good a vehicle in several years.''—''Times-Star.''

KINEMA THEATRE, LOS ANGELES, CALIF.—Admission, 25-35-55 and 25-35-55-80 cents. Line-up mostly every night and business building daily, this in spite of the heat.

Short Subjects.—Kinema Pictorial News, Sport Reel, Topics of the Day.

Press Comments.—''The production was beautifully and carefully set and well directed.''—''Express.'' ''It commands the attention of every playgoer.''—''Examiner.'' ''It is simply perfect, but it is not Balzac.''—''Times.''

WALNUT, CINCINNATI, OHIO.—Fair business for second week's run.

Short Subjects.—Aesop's Fables, Pathe News.

Press Comment.—''One of those rare photoplays which leaves one convinced after seeing it that one's time has not been wasted.''—''Enquirer.''

STRAND THEATRE, MILWAUKEE, WIS.—Admission, 25-40 cents. Exceptionally good business at all performances.

Exploitation.—Extensive newspaper advertising, street car signs, lobby display, billboard signs.

Short Subjects.—Christie comedy, First National Kinograms and Sketchograms.

Daily Press Comments.—''We submit 'The Eternal Flame' as Norma Talmadge's best picture.''—''Milwaukee Journal.'' ''The Eternal Flame is indeed a screen masterpiece, a remarkable Norma Talmadge achievement.''—''Wisconsin News.''

"THE FAST MAIL"
(Fox)

LIBERTY, KANSAS CITY, MO.—Admission, 15-35 cents. A good week's business.

Exploitation.—Sunday newspaper space, billboards and lobby display.

Short Subjects.—Johnny Jones comedy, Pathe News (Current Events).

Daily Press Comments.—''Melodrama in the superlative sense.''—''Star-Times.'' ''Packed to the brim with thrills and suspense.''—''Journal Post.''

FOX LIBERTY, ST. LOUIS, MO.—Admission, 30-40 cents. Drew good crowds all week.

Exploitation.—Regular newspaper space, window cards, thrill contest, guessing the exact number of thrills shown in picture.

Short Subjects.—Fox News, Mutt & Jeff comedy, ''The Eskimo.''

Daily Press Comments.—''Hardly a death defying, bone risking stunt is left untried.''—''Post-Dispatch.''

"A FOOL THERE WAS"
(Fox)

BLUE MOUSE, SEATTLE, WASH.—Admission, 25-50 cents. Drew well.

Exploitation.—Regular newspaper and billboard advertising, lobby trim.

Press Comments.—''Estelle Taylor makes a bewitching 1922 vampire.''—''Times.'' ''Miss Taylor's portrayal of the merciless woman is easily one of the best that she has given and she approaches facially the vampire of portrait fame.''—''Post-Intelligencer.''

BLUE MOUSE, PORTLAND, ORE.—Admission, 25-35-50 cents. Fine business the entire week.

Exploitation.—Cutouts in lobby of the heroine, lobby stills, newspaper space and window cards.

What They Give the Public

SHEA'S HIPPODROME
Buffalo, N. Y.
Week September 24
(First Half)

1. Overture—Halka (Moninzko)
2. Metropolitan Tenor
3. Pictorial News—Pathe News, Pathe Review, Universal Weekly, Courier Weekly, Literary Digest
4. FEATURE—*The Prisoner of Zenda* (Metro)
5. Home-Made Movies—Ben Turpin

HAWARD THEATRE
Atlanta, Ga.
Week September 25

1. Overture—Guarany (Gomez)
2. Prologue—A Roman Episode; Mezzo Contralto—Your Eyes Have Told Me So. A Leide Production.
3. Pathe News
4. FEATURE—*Manslaughter* (Paramount)

BRANFORD THEATRE
Newark, N. J.
Week September 23

1. Branford Review of Events
2. Topics of the Day
3. Contralto—Good-Bye (Tosi)
4. Comedy—*The Show* (Vitagraph)
5. Soprano—Bell Song from Lakme (Delibes)
6. Prologue—Love's Farewell
   Tenor—Out of the Shadows
   Soprano—The Eternal Flame
   Duet—Ave Marie
7. FEATURE—*The Eternal Flame* (First National)
8. Overture—Hungarian Rhapsody (Liszt)

CALIFORNIA THEATRE
Los Angeles, Cal.
Week September 17

1. The Mikado (Sullivan)
2. Cello Solo—Rondo (Boccherini)
3. Say It While Dancing (Davis)
4. FEATURE—*On the High Seas* (Paramount)
5. Screen Snapshots
6. Fable—*The Two Explorers* (Aesop)
7. Topical Review (News Weeklies)
8. Topics of the Day (Literary Digest)

BLUE MOUSE THEATRE
Minneapolis, Minn.
Week September 23

1. Overture—The Music Box Revue (Berlin)
2. Blue Mouse Newsettes
3. Look Out Below—a Christy comedyette
4. Soprano Solo
5. FEATURE—Mae Murray in *Broadway Rose* (Metro)
6. Organ Solo

69TH STREET THEATRE
Philadelphia, Pa.
September 25, 26, 27

1. Overture—Light Cavalry (von Suppe)
   Grand Concert Organ
2. 69th St. Theatre News of The World in Pictures
3. Percy and Ferdie in Still Going Strong
4. Tenor Solo
5. FEATURE—*Turn to the Right* (Metro) ..

September 28, 29, 30

1. Medley of Old Airs (Selected)
   Grand Concert Organ
2. 69th St. Theatre News of The World in Pictures
3. The Starland Revue
4. Cartoon Comedy—*The Challenge*
5. Baritone Solo
6. FEATURE—Betty Compson in *The Bonded Woman* (Paramount)

MARK STRAND THEATRE
Brooklyn, N. Y.
Week October 1

1. Overture—Il Guarany (Gomez)
2. Dance—Waltz Espagnole
3. Duet from Aida (Verdi)
4. Current Events—Mark Strand Topical Review
5. Instrumental—Piano Trio—March Militaire and popular song miscellany
6. FEATURE—John Barrymore in Sherlock Holmes (Goldwyn)
7. Solo—Organ Solo.

Short Subjects.—''All Wet'' (Al St. John comedy), Fox News.

Press Comments.—''Gripping vampire drama.''—''Journal.'' ''The play from the beginning holds the attention and is the story of a very plausible circumstance.''—''Journal.''

"FORGET-ME-NOT"
(Metro)

STATE THEATRE, CLEVELAND, OHIO.—Admission, 40-60 cents. Fair business in evenings, matinees were off.

Exploitation.—An orphans' free matinee.

Daily Press Comment.—''It's a heartbreaker.''—''News.'' ''The picture has our approval with moderations.''—''Plain Dealer.''

"FROM THE GROUND UP"
(Goldwyn)

NEW FOLLY, OKLAHOMA CITY, OKLA.—Admission, 10 cents. Took up well for two days.

Short Subjects.—Selznick News, comedy—Buster Keaton in the ''Playhouse.''

Exploitation.—Usual newspaper space and lobby.

"FROM DUSK TO DAWN"
(Associated Exhibitors)

MAJESTIC, DALLAS, TEX.—Admission, 25 and 55 cents. Average business throughout week.

Exploitation.—Only usual newspaper advertising.

Short Subjects.—Five acts of vaudeville.

Daily Press Comment.—''An able supporting cast and startling scenic effect add to the delightfulness of the screen production.''—''News.'' ''An unusual story exceedingly well told in the moving picture version.''—''Times Herald.''

"THE GALLOPING KID"
(Universal)

STANDARD, CLEVELAND, OHIO.—Admission, 25-30 cents. Fair business.

Exploitation.—Attractive lobby display of paper and photos.

Press Comments.—''It affords keen entertainment for those whose taste in photoplays run to Western stories.''—''News.''

BLUEBIRD, RICHMOND, VA.—Two days' fair business.

Daily Press Comment.—''A very satisfying picture of its kind.''—''Times-Dispatch.''

"A GAME CHICKEN"
(Famous Players)

PALACE HIPPODROME, SEATTLE, WASH.—Well attended.

"THE GIRL IN THE TAXI"
(First National)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Business very good during the three day run.

Exploitation.—The usual newspaper publicity and advertising, posters and lobby decorations. Special announcement of a first run picture at a theatre that has been showing second run pictures for the past several months.

Press Comment.—''The idea that the comedy of the stage is not adapted to screen purposes—an idea that is fostered by many—is smashed by 'The Girl in the Taxi.' ''—''Birmingham News.''

"THE GLORY OF CLEMENTINA"
(F. B. O.)

WELLS, NORFOLK, VA.—Admission, 20-30 cents. Satisfactory business.

Daily Press Comment.—''Miss Frederick is at her best in this production.''—''Norfolk Landmark.''

"GRANDMA'S BOY"
(Pathe)

APOLLO, INDIANAPOLIS, IND.—Admission, 25-40 cents. Third week to a business that sets a record for the house. Newspapers each week have praised the entertainment quality of the picture.

LIBERTY, SEATTLE, WASH.—Admission, 25-35 cents. Held over for second capacity week. Advertising well sustained throughout showings.

SYMPHONY THEATRE, LOS ANGELES, CALIF.—Admission, 39-55 cents.

Children under 12, 15 cents until 6 P. M. In the 19th and last week. This picture has played to big houses all during the run. Manager has spent over $33,000 in advertising during the run for his 694 seat house.

Short Subjects.—Fox News, Yosemite Valley, "Good Things of Life."

OLD MILL, DALLAS, TEX.—Admission, 10-20-25 cents, matinees; 10-25-40 cents evenings. Heaviest business in six months with attendance increasing toward end of week.

Exploitation.—Handkerchiefs given away preceding week with advice to bring it along to see Lloyd who will make you laugh till you cry; lobby; open letters to prominent local men.

Short Subjects.—"Torchy a la Carte" (Educational), Fox News, Old Mill Melody Men.

Daily Press Comment.—"There has never been a cleaner, more wholesome or funnier comedy."—"News." "Ridiculously funny, and yet mingled with the pathetic."—"Times Herald." "It is rich in romance, yet so many humorous situations are injected that the house is in a continual roar of guffaws."—"Journal."

"THE GREEN TEMPTATION"

(Paramount)

GALAX THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents.

Exploitation.—The usual newspaper publicity and display advertising.

Press Comment.—"Miss Compson has a role which calls on her versatility to the fullest degree and she is there with the goods."—"Birmingham News."

"THE HANDS OF NARA"

(Commonwealth)

CLINTON SQUARE, ALBANY, N. Y.—Admission, 28 cents. Would have been changed after second day except for fact that picture had been advertised for entire week.

Exploitation.—None.

Short Subjects.—"The Grocery Clerk" (comedy), Literary Digest, News Weekly, Prizma.

Daily Press Comments.—"Patrons have enjoyed it."—"Journal."

BUTTERFLY, MILWAUKEE, WIS.—Admission, 22-31 cents. Fair business.

Exploitation. — Newspaper advertising, street car signs and billboard advertising.

Short Subjects.—Mack Sennett comedy, "Ma and Pa"; Selznick News.

Daily Press Comment.—"Miss Young having disposed of several pounds of avoirdupois, is rather appealing, especially as the Russian refugee, and does some good acting."—"Journal."

"HER MAD BARGAIN"

(First National)

REGENT, PHILADELPHIA, PA.—Admission, 22 cents. Business trailed a little behind the three previous weeks, but picture was given very little advertising, and no real exploitation.

Short Subjects.—Harold Lloyd comedy, "Si Senor," Pathe News.

Daily Press Comments.—"Spectators yesterday at the Regent found the story of considerable interest."—"Record."

"THE HIGHEST LAW"

(Selznick)

ORPHEUM, OKLAHOMA CITY, OKLA.—Admission, 10-25-36-55 cents. Pleased a big business.

Exploitation.—Extensive newspaper advertising, heralds, posters, window cards and attractive lobby.

Short Subjects.—Pathe News, Vaudeville.

"HUMAN HEARTS"

(Universal Jewel)

FOTOSHO, SUFFOLK, VA.—Received tremendous ovations and played to large business for its three day run.

Daily Press Comment:—"It will catch the human hearts in any audience."—"Virginian Pilot."

COLUMBIA, SEATTLE, WASH.—Admission 25-35 cents. Played to capacity.

Exploitation.—Billboards, extra newspaper space, advance campaign, daily bulletins, 2000 postals mailed, tieups with leading department store, letters of endorsement from all city officials posted in lobby.

Short Subjects.—Starland Review; International News.

Press Comments.—"A gripping simplicity marks the play as it carries one from laughter to tears."—"Times." "One of the great plays of the season."—"Post-Intelligencer."

RIALTO, ALLENTOWN, PA. — Full houses for whole booking.

Exploitation.—Advertisements playing up House Peters and star cast.

"HURRICANE'S GAL"

(First National)

STANLEY THEATRE, PHILADELPHIA, PA.—Admission 50-75 cents. Played to capacity business all week with Gimbel Fashion Show as an added attraction.

Exploitation.—Dorothy Philips featured above title of picture with fashion show announced with 24 sheets.

Short Subjects.—Out of the Inkwell Cartoon, "Flies"; Fox and Pathe News; Topics of the Day, Kinograms and Hy Mayer's Travelaughs.

Daily Press Comments.—"The picture has been well directed and the scenes of the sea are excellently done—particularly those of the hurricane."—"Inquirer." "Exceptionally thrilling screen feature, which occupies an hour and a half and keeps everybody keyed up."—"Record."

STATE THEATRE, SCRANTON, PA.—Fine business at all showings and picture was enjoyed.

Exploitation.—Mostly in newspapers, lobby stills.

"I AM THE LAW"

(Enterprise)

STRAND, ATLANTA.—Admission 20c. Return engagement and played well above normal.

Exploitation.—Lobby made into Northwest Police headquarters.

Short Subjects.—"The Moonshiner" (comedy) Selznick News.

"THE KICK BACK"

(F. B. O.)

TWELFTH STREET, KANSAS CITY, MO.—Admission, 10-25 cents. Played to good crowds.

Exploitation.—Usual newspaper; billboard and lobby display.

Short Subjects.—Toonerville Trolley Comedy, Screen Magazine (Current Events.)

Daily Press Comments.—"Thrills in plenty."—"Star-Times." "Drips drama from beginning to end."—"Journal-Post."

"LITTLE LORD FAUNTLEROY"

(United Artists)

STRAND, NORFOLK, VA.—Large business all week.

Exploitation.—Large newspaper space, billboards, lobby and heralds.

Daily Press Comments.—"Mary Pickford has endowed each episode of this picture with her undying genius."—"Norfolk Landmark."

"LOVE IS AN AWFUL THING"

(Select)

RIALTO, ATLANTA, GA.—Admission 25-30 cents. Excellent week. Each day's receipts leaped ahead of previous day's.

Exploitation.—Devoted mostly to short reel "How to Grow Thin." Notices pasted on all weighing machines down town.

Short Subjects.—"How to Grow Thin" and International News.

Daily Press Comments.—"It is a riotously funny story, greatest laugh producer seen in a long time."—"Atlanta Georgian." "There are plenty of laughs in it." "Journal."

"MANSLAUGHTER"

(Paramount)

BIJOU, RICHMOND, VA.—Admission, 40-50 cents. All week to big business.

Exploitation.—Exceptionally strong campaign tieing up with Saturday Evening Post advertising. Billboards, tack cards, lithographs and heralds were used extensively, added to a lobby display.

Daily Press Comment.—"A gripping drama with a punch in every foot."—"Times Dispatch."

GRANBY, NORFOLK, VA.—Admission, 35-50 cents. A very satisfactory week.

Short Subjects.—Christie comedy "Cold Feet"; Kinograms; news.

IMPERIAL, CHARLOTTE, N. C.—Admission, 30-40 cents. One of the few times a picture has played a solid week here and to increased prices. Business good all week.

Exploitation.—Large newspaper space, billboards, tack cards, well planted one sheets, heralds, distributed lobby display.

OHIO, INDIANAPOLIS, IND.—Admission, 25-40 cents. Opened to splendid business which held almost to capacity houses.

Exploitation.—Special newspaper space, street car cards and window and board one sheets.

Short Subjects.—The International News and a short comedy.

Press Comments.—"Holds the interest of its audience. Thomas Meighan as O'Bannon, the attorney, makes the role stand out with artistic prominence."—"The News." "Is a 'sure killing' in popularity."—"The Star."

MARK STRAND, ALBANY, N. Y.—Admission, 30-60 cents. Held up well through all six days, although matinees were not particularly heavy.

Press Comments.—"Scored a triumph with capacity audiences." — "Times Union." "One of the best."—"Journal." "A worthwhile picture."—"Knickerbocker Press."

STRAND THEATRE, BIRMINGHAM, ALA.—Admission, 10-35 cents. Business was exceptionally good, every showing being put on to crowded houses. Committee of moving picture show critics recommended it highly before the Axis Club, local organization of 1,000 women. Enthusiastically received.

Exploitation.—Usual advertising and newspaper publicity coupled with special display ads on window cards and billboard posters, advance flashes on screen and framed stills in advance.

Daily Press Comment.—"A story that reaches down into the life of today and comes up with a throbbing drama."—"Birmingham News."

MERRILL, MILWAUKEE, WIS.—Admission, 40 cents. Capacity business at all performances. Picture to stay over for second week.

Exploitation.—Lobby display, street car posters, billboard and extensive newspaper advertising.

Short Subjects.—"Out of the Inkwell" (comedy); and International News.

Daily Press Comment.—"An unrivaled cast and uniformly excellent acting."—"Journal."

CAPITOL, CINCINNATI, OHIO.—Drew good crowds all week.

Short Subject.—Pathe News.

Daily Press Comment.—"The story is profusely embellished, and is interpreted by what may be called an all-star cast."—"Enquirer." "'Manslaughter' will be popular for the same reason that Cecil B. De Mille's pictures always enjoy a vogue."—"Times-Star."

LOEW'S STATE, BOSTON, MASS.—Excellent business.

Exploitation.—Billboards, window cards, and window one sheets covering the entire city. Elevated and subway station posters. Feature ads, advance flashes on screen and lobby display.

Short Subjects.—Comedy, "The Egg"; Pathe News; Loew's Local News Reel.

Daily Press Comments.—"Meighan and Miss Joy work together with gripping excellence."—"Advertiser." "The best of the picture is the acting and is well worth seeing."—"Post." "De Mille has made his story interesting, has timed his action well, and sustained suspense throughout."—"Traveler." "Its story will clutch your heart, its beauty will dazzle your eye, its spectacular features will make you gasp, and it will thrill you with its strong story and unexpectedness."—"Telegram."

PALACE, LAWRENCE, MASS.—Admission, 20-60 cents. Business heavy.

Exploitation.—Window cards, lobby, feature ads in all papers. Excellent publicity, advance screen flashes.

Short Subjects.—Comedy, Pathe News Weekly.

Daily Press Comment.—"It is a picture that reflects such genius that thrilling as the book was, it pales beside this wonder picture."—"Lawrence Telegram."

NEWMAN, KANSAS CITY, MO.—Admission, 15-25-35-50-75 cents. The best drawing card in several weeks.

Exploitation.—A large 12 x 12 newspaper ad, used as advance. Also billboard and lobby display.

Short Subjects.—Animated Cartoon Comedy, Newman News and Views (Current Events).

Daily Press Comments.—"The high praise of the picture is neither exaggerated nor undeserved."—"Star-Times." "A romance of the daring daughter of luxury."—"Journal-Post."

CAPITOL, OKLAHOMA CITY, OKLA.—Admission, 10-30-40 cents. Fine business at all performances.

Exploitation.—Extensive newspaper advertisiug, lobby display, posters and heralds.

Daily Press Comment.—"A first class picture."—"Times."

NEW GRAND CENTRAL, WEST END LYRIC AND CAPITOL, ST. LOUIS, MO.—Admission, 30-50 cents. Big business entire week.

Exploitation.—Usual publicity.

Short Subjects.—Topics of the Day, Pathe Weekly, Aesop's Fables.

Daily Press Comments.—"Too much cannot be said for the picture. Literally, it is a juggernaut of emotional thrills."—"Globe-Democrat."

PALACE, DALLAS, TEX.—Admission, matinee, 35 cents; evening, 55 cents. Good business throughout week.

Exploitation.—Miniature stage in front of box office showing revelry scene, posters, window cards and newspaper space.

Short Subjects.—Palace News, Palace Tours, Aesop's Fables, Toonerville Comedy.

Daily Press Comments.—"Absorbing, interesting, capably directed and most capably done—a later day chronicle of later day life."—"Times Herald." "If De Mille had never made anything but 'Manslaughter' he would deserve to be ranked among the greatest cinema directors."—"News."

GRAUMAN'S RIALTO, LOS ANGELES, CALIF.—Admission, 35-55 cents. In the third week and pulling excellent business. A line-up every night and crowded matinees.

Short Subjects.—Pathe News and Weekly, Film Novelty, Urban Movie Chats.

SAVOY, WILKES-BARRE, PA.—Week went through with fine interest and good sized houses.

STRAND, ALLENTOWN PA.—Excellent houses for whole week. Made profound impressions.

Exploitation.—Stars, director, and novel all played up for big space in newspapers.

LORENZ, BETHLEHEM, PA.—Great business for whole week, with all pleased with new Cecile De Mille feature.

Exploitation.—Unusually large newspaper space, lobby display.

STRAND THEATRE, SCRANTON, PA.—Good business all week.

SHEA'S HIPPODROME, BUFFALO.—Admission, 20-50 cents. Broke all attendance records at this big house on its opening presentations.

Exploitation.—Augmented newspaper advertising, lobby and marque displays, billboards, window cards, special stories in press.

Short Subjects.—"All Wet," Al St. John comedy, Hippodrome Review, Topics of the Day and Pathe Hand-Colored Scenic.

Daily Press Comment.—Cecil B. De Mille has given the screen its greatest picture in Jeanie Macpherson's adaptation of the story."—"Courier." "The picture is probably Cecil B. De Mille's best."—"Evening News."

"THE MARRIED FLAPPER"

(Universal)

CRITERION, OKLAHOMA CITY, OKLA.—Admission, 10-40 cents. Pleased big business.

Short Subjects.—Comedy, the De Haveus in "Their First Vacation"; three acts of vaudeville.

Exploitation.—Newspaper space, attractive lobby and window cards.

"THE MASQUERADER"

(First National)

STRAND, CINCINNATI, OHIO.—Good business.

Short Subjects.—Pathe News, Aesop's Fables.

Daily Press Comments.—"An almost faultless screen version of the stage success of the same name."—"Inquirer." "A fine piece of acting."—"Times-Star."

"MOONSHINE VALLEY"

(Fox)

VICTORIA, PHILADELPHIA, PA.—Admission, 25 cents. With very strong counter attractions in the neighborhood pulled extraordinarily big houses every matinee and night.

Exploitation.—Hundreds of black and yellow window cards, scenes from picture reproduced in cutouts for front of house.

Short Subjects.—"Toonerville Trolley," Fox and Pathe News, Burlingham Scenic, "Across the St. Gothard Alps."

Daily Press Comments.—"There are some good scenics and too many closeups of the star."—"Inquirer." "Herbert Brenon directed 'Moonshine Valley' and made of the story a picture of more worth than the tale would justify."—"Record."

"MY FRIEND THE DEVIL"

(Fox)

MISSION THEATRE, LOS ANGELES, CALIF.—Admission, 35-55, 55-80 cents. Good matinees and evenings fair. The usual weekly advertising and no exploitation.

Short Subjects.—Mission Theatre Review, Fox News, Comedy Cartoon, "Out of the Inkwell."

Press Comments.—"It is splendidly directed with little touches of humaness that flash by in a second but mould the whole into semblance of reality in spite of the exaggeration that obtrudes now and then."—"Examiner." "The only thing to which it bears even the slightest resemblance is one of those horrible sentimental Germau novels."—"Times."

"IN THE NAME OF THE LAW"

(F. B. O.)

OLYMPIC, PORTSMOUTH, VA.—A special five cent matinee for children was a treat for the kids that drew large business. Widely exploited and drew big for its run.

Exploitation.—Billboards, newspaper campaigu, five cent kids' matinee, each kid also receiving a police whistle. A special performance for the police force of the city received much favorable advertising.

BROADWAY, CHARLOTTE, N. C.—This was well exploited and big newspaper space brought the crowds together with hook-up with police department and much paper posted over town.

Short Subject.—"365 Days," a Hal Roache comedy.

TRIANON THEATRE, BIRMINGHAM, ALA.—Admission, 15-35 cents. Business very good.

Exploitation.—The regular newspaper advertising and free publicity, plus special posters and advance notiees, window cards and billboards.

No short subjects.

Press Comment.—"It shows Mr. Policeman, the man, not the law, very interestingly and is well worth seeing."—"Birmingham News."

"THE NEW TEACHER"

(Fox)

ALHAMBRA, MILWAUKEE, WIS.—Admission, 35-50 cents. Excellent business, due principally to juvenile style show. Matinee performances especially good.

Exploitation.—Unusual amount of newspaper space given to advertising; lobby display and billboard ads.

Short Subjects.—Juvenile Milwaukeeans sing, dance and interpret various well known artists; Literary Digest and Educational News Reels.

Daily Press Comment.—"It's a nice little picture."—"Journal."

"NICE PEOPLE"

(Paramount)

TIVOLI, PORTSMOUTH, VA.—Three days to very good business.

Short Subjects.—"The Rainmaker," Fox News.

Daily Press Comment.—"'Nice People' made a big hit at the Tivoli."—"Virginian Pilot."

ALLEN, CLEVELAND, OHIO.—Admission, 35-60 cents. Very satisfactory business, evenings better than matinees.

No exploitatiou.

Press Comments.—"The picture should entertain satisfactorily all who see it."—"News." "The piece is well staged throughout and well worth seeing."—"Plain Dealer."

HOWARD THEATRE, ATLANTA, GA.—Admission, 30-40 cents. Registered an excellent week.

Exploitation.—Novel cards, tieing title up with co-operating organizations.

Short Subjects.—C. C. Burr's Novelty Reel (scenic), Pathe News, and Pithy Paragraphs.

Daily Press Comments.—"Bebe Daniels does splendid work."—"Atlanta Journal." "A humorous study of the much-discussed 'younger generation.'"—"Atlanta Georgian."

"NORTH OF THE RIO GRANDE"

(Paramount)

GALAZ THEATRE, BIRMINGHAM, ALA.—Busiuess was exceptionally good.

Exploitation.—The usual newspaper publicity aud display advertising, posters and advance notices.

"NO TRESPASSING"

(Hodkinson)

WINTER GARDEN, SEATTLE, WASH.—Admission, 10 cents any time. Good attendauce on two day run.

Short Subjects.—"Hear 'Em Rave" (comedy), International News.

Exploitation.—Newspaper advertising and attractive lobby.

"THE OLD NEST"

(Goldwyn)

ROYAL THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Business was fairly good.

Exploitation.—The usual advertising and newspaper publicity, plus cards placed in front of the Alcazar Theatre, through the courtesy and co-operation of the management of the theatre.

Short Subjects.—"Yaps and Yokels" (Vitagraph), Pathe News.

"OATHBOUND"

(Fox)

LAFAYETTE SQUARE, BUFFALO.—Admission, 20-50 cents. Seats were at a premium all week.

Exploitation. — Newspaper advertising, electric display on front of house, billboards, window cards, lobby display.

Short Subjects.—Snub Pollard comedy, Fox News, Courier Camera.

Daily Press Comments.—"An interesting film full of virile and thrilling situations."—"Evening News." "Deep mystery surrounds the identity of these "dock rats" who are shown in many exciting and thrilling scenes making off with their loot."—"Enquirer."

"ON THE HIGH SEAS"

(Paramount)

MILLER'S CALIFORNIA, LOS ANGELES, CALIF.—Admission, 25-35-55 and 35-55-75 cents. Fairly good business. The same weekly advertising and no exploitation.

Short Subjects. — Screen Snapshots, Aesop's Fables, "The Two Explorers," California Topical Review and Mazagine, Topics of the Day.

Press Comment.—"It is excellent entertainment for hot weather, as most of the action takes place on the wind-swept sea."—"Express."

"ORPHANS OF THE STORM"

(United Artists)

ROYAL, KANSAS CITY, MO.—Admission, 10-35-50 cents. Second week and still going good.

Exploitation.—Usual newspaper, billboard and lobby display.

Short Subjects.—Royal Screen Magazine (Current Events.).

Daily Press Comments.—"Presented in an elaborate manner."—"Star Times." "Won high praise from capacity audiences."—"Journal Post."

GARDEN, MILWAUKEE, WIS.—Admission, 35-50 cents. Second showing of picture in Milwaukee drew excellent business.

Exploitation.—Lobby display, newspaper advertising and billboard signs.

Short Subjects.—Fox News.

"THE PRISONER OF ZENDA"

(Metro)

RIVOLI, PORTLAND, ORE.—Admission, 25-35-50 cents. Picture did such good business it was held for two weeks.

Exploitation.—Lobby walls covered with canvas painted set to represent prison walls. Lobby stills and considerable newspaper space. Window cards and billboards.

Short Subjects.—Selznick News and overture.

Press Comments.—"As delightful as the novel."—"Journal." "Rex Ingram's direction has embodied a pre-war Balkan setting with the utmost talents of capable and sympathetic actors, with the result that the fabled kingdom of Puritania and its political intrigues fairly live upon the screen."—"Journal."

METROPOLITAN, ATLANTA, GA.—Admission, 30-40 cents. Registered excellent week and won unanimous praise from press and public.

Short Subjects.—Kinograms.

Daily Press Comments.—"Holds and perhaps will continue to hold a place in the affections of a romantic people as long as romance is alive in the world."—"Atlanta Georgian." "One of the most artistic films seen in the city in some time."—"Atlanta Journal."

LOEW STATE, LOS ANGELES, CALIF.—Admission, 25-30-40; 30-50-60-75 cents; children 15 cents at any time. This picture is doing excellent business. It marks the change of policy from a Loew State vaudeville to all feature programs.

Short Subjects.—Overture "Il Guarany," Fox Trot; Loew State Minute Views of Current News; scenic, "Splendid Sun"; prologue.

"QUEEN OF THE MOULIN ROUGE"

(American Releasing)

LESTER'S RIVOLI, COLUMBIA, S. C.—Smashing big newspaper ads put this one over. Large business for three day run. It was advertised as "A picture for adults, not children."

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission, 20 cents bottom morning to 60 cents top evening. Good business all week.

Short Subjects.—News comedy; International News Reel; Topics of the Day (Pathe).

Daily Press Comments.—"As a stage play it furnished varied excitements to theatre goers for several seasons, and certainly, the screen version is no less interesting."—"Telegram." "Interesting in the extreme."—"Traveler."

"**DELMONTE, ST. LOUIS, MO.**—Admission, 25-50 cents; children 10 cents always. Had a bad start, but caught on later in the week.

Exploitation.—Usual newspaper space; Martha Mansfield appeared in person; billboards, window cards; lobby pictures.

Short Subjects.—Delmonte News and Reviews; Literary Digest; Martha Mansfield and her four dancing girls.

Daily Press Comments.—"The picture has considerable entertainment value."—"Post-Dispatch."

"RICH MEN'S WIVES"

(Al Lichtman)

FENWAY, BOSTON, MASS.—Admission, 40 cents top. Went very well.

Exploitation.—Regular ads, window cards, lobby display, station posters.

"A ROGUES ROMANCE"

(Vitagraph)

DORIC, KANSAS CITY, MO.—Admission 35-50 cents. Did a good week's business.

Exploitation.—Usual newspaper billboard and lobby display space.

Daily Press Comment.—"The cast with Valentino is a strong one."—"Journal Post."

"SONNY"

(First National)

LESTER'S RIVOLI, COLUMBIA, S. C.—Lester signed a statement that this was the best program ever presented in Columbia. He is using big newspaper space now, a new departure for Columbia, and is building business rapidly by intensive exploitation. This was played to very good business.

"THE STORM"

(Universal)

GRAND, WILMINGTON, N. C.—Business was badly off.

CRITERION, OKLAHOMA CITY, OKLA.—Admission, 10-40 cents. Capacity business for entire week.

Short Subjects.—Harold Lloyd in "Sighs by the Seaside."

Exploitation.—Window cards and very attractive lobby.

Press Comments.—"Solitary in grandeur, alone in its glory, splendid in entertaining features."—"News." "The smashing dramatic sensation of the season with no rivals and few peers."—"Daily Oklahoma." "See 'The Storm' at the Criterion and a year from now you will be still talking about what a great picture 'The Storm' was."—"Times."

LANCASTER, BOSTON, MASS.—Excellent business.

Exploitation.—Advance flashes, regular newspaper ads, window cards, subway and elevated station posters lobby display of three sheets and stills.

"SILVER WINGS"

(Fox)

PARK, BOSTON, MASS.—Admission, 25 cents bottom to 60 cents top. Good business.

Exploitation.—Display ads, lobby display, window cards, posters in all stations of elevated and subway. Personal appearance of Mrs. Carr.

Short Subjects.—Prizma 2-Reel, Aesop's Fable (Hodkinson), Topics of the Day (Pathe).

Daily Press Comments.—"A mother role equally as affecting as her previous great part in 'Over the Hill.'"—"Telegram." "It will not achieve the popularity of 'Over the Hill,' but it has many delightful moments."—"Post."

"THE SIREN CALL"

(Paramount)

LOEW'S ORPHEUM, BOSTON, MASS.—Admission, 25 cents bottom morning to 60 cents top evening. Fine business.

Exploitation.—Regular campaign of window cards, billboards, lobby display, advance flashes on screens, posters in all subway and elevated stations.

Short Subjects.—Comedy, "The Egg"; Pathe News, Topics of the Day (Pathe).

Daily Press Comments.—"It is thrilling and teems with colorful action."—"Telegram." "Dorothy Dalton is back among the dance halls of the Klondike. With usual high spirits and a perfect marcel she shakes a wicked wineglass among the prospectors and fur traders."—"Traveler."

"SKIN DEEP"

(First National)

EMPRESS, OKLAHOMA CITY, OKLA.—Admission, 10-20-30 cents. Played to large audiences.

Short Subjects.—Pathe News; comedy, Bobby Vernon in "Pardon My Glove."

Exploitation.—Usual newspaper advertising, posters and window cards, attractive lobby.

"THE TOP OF NEW YORK"

(Paramount)

COLONIAL, INDIANAPOLIS, IND.—Admission, 25-40 cents. Week opened to one of the largest day's business in a year; patrons stood in line and inside for three shows.

Exploitation.—Newspaper space; some card advertising.

Short Subjects.—Hal Roach comedy, "Shock the Sheik"; Pathe News, Aesop's Fables.

Press Comments.—"Is isn't a sensation or altogether new, but it is so well done that it cannot help being enjoyed."—"The News." "A sweet little story of self-sacrifice."—"The News."

"TROUBLE"

(First National)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Drew good business.

Exploitation.—Usual newspaper publicity and advertising.

"THE VALLEY OF SILENT MEN"
(Paramount)

CIRCLE, INDIANAPOLIS, IND.—Admission, 25-40 cents. Sunday's business next to best for the entire day in several months, continued good.

Exploitation.—Newspaper advertising and cards on street cars; special mention of cast and that it is a Curwood story.

Short Subjects.—"Look Out Below" (comedy), introducing seasick dog. Went over big; Pathe News and Digest Topics added interest to a strong bill, aided materially by excellent musical features.

Press Comments.—"The plot is interesting and somewhat unusual and there is the regulation north woods and beautiful snow-capped mountain scenes."—"The News." "The picture is a great deal better than the routine, year-in-and-year-out run of outdoor films and the photography is magnificent."—"The Star."

IMPERIAL, COLUMBIA, S. C.—Good business on three day run and made hit with all patrons.

MAJESTIC, PORTLAND, ORE.—Admission, 25-35 cents. Fair business.

Exploitation.—Lobby stills and usual billboard space.

Short Subjects.—International News, "Young Ideas" (Universal).

Press Comment.—"Stock Canadian melodrama. Scenery wonderful."—"Journal."

"THE WAY WOMEN LOVE"
(Lyric Productions)

ALCAZAR THEATRE, BIRMINGHAM, ALA.—Business was exceptionally good during the three day run.

Exploitation.—The usual newspaper publicity and advertising plus the posters and special lobby decorations with stills of the star.

Short Subjects.—"The Farm Hand" (Educational).

Press Comment.—"Only fairly good. The Farm Hand comedy is clean, wholesome fun."—"Birmingham News."

"WHAT'S WRONG WITH THE WOMEN?"
(Masterpiece)

ARCADIA, PHILADELPHIA, PA.—Admission, 50 cents. Fairly good matinees.

Exploitation.—Distributors posted city well with 24 sheets, and extra newspaper space taken. Picture played simultaneously at Palace (admission, 35 cents), and did very satisfactory business.

Short Subjects.—Pathe News, Movic Chats, "Two Slick Traders" (comedy).

Daily Press Comments.—"The picture has a purpose—a most unusual quality for a picture to possess."—"Inquirer." "The whole production is staged with care and makes the best kind of an impression."—"Record."

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission, 20 cents bottom morning to 60 cents top evenings. Excellent houses throughout week.

Exploitation.—Regular program of window cards, posters in all subway and elevated stations, advance lobby, advance flashes, good publicity.

Short Subjects.—Comedy, International News Reel and Topics of the Day.

Daily Press Comments.—"A very dramatic and interesting treatment of the reckless extravagance practiced by the women of the present generation."—"Telegram." "A gripping drama with a superior cast and well worth seeing."—"Traveler."

"THE WORLDLY MADONNA"
(Equity)

ROYAL, WILMINGTON, N. C.—Very poor business three day run.

"THE YOUNG DIANA"
(Paramount)

COLONIAL, RICHMOND, VA.—Admission, 30-40 cents. Good business in the face of strong opposition.

Short Subjects.—Pathe comedy and "Fun From the Press."

Daily Press Comment.—"The entire cast contributes towards making this Miss Davies' most pleasing production."—"Times Dispatch."

COLUMBIA, PORTLAND, ORE.—Admission, 25-35-50 cents. Fair business for the week.

Exploitation.—Usual window cards, lobby stills, and newspaper space.

Short Subjects.—"The Speeders"; Educational comedy; Kinogram News (Educational), "The Drifters"—Bruce Wilderness Tales (Educational).

"YOUR BEST FRIEND"
(Warner Bros.)

ALDINE, PHILADELPHIA, PA.—Admission, 50-75 cents. Played to capacity houses every night. Vera Gordon drawing large crowds of Jewish people.

Exploitation.—Distributor had done large amount of advance posting.

Short Subjects.—International News, Pathe Review, Starland Review, Mutt and Jeff cartoon, "Riding the Goat."

Daily Press Comments.—"Many of the characters are exaggerated and the acting, excepting only that of Miss Gordon, is of a poor sort."—"Inquirer." "There are tears and there is laughter in the tale and smiles are not infrequent."—"Record."

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

CAPITOL

Unit No. 1. Overture—1812 Overture (Tchaikovsky)
Unit No. 2. Capitol Magazine
Unit No. 3. Impressions of The Fortune Teller (Herbert)
Unit No. 4. Feature—*Remembrance* (Goldwyn)
Unit No. 5. Three O'clock in the Morning (Robledo)
Unit No. 6. Comedy—*The Fire Fighters* (Pathe)
Unit No. 7. Capitol Grand Organ

Press Comments

Herald—Holds the interest with mounting effect. *Times*—Here and there the photoplay itself comes to life, but at most it lives fitfully. *American*—Claude Gillinwater, in the role of Pop Grout, does some exceptionally fine acting, and is well supported by the rest of the cast. *Mail*—One of those films that can be classified as "Sobby." *Sun*—His (Claude Gillingwater) acting rises far above the dull material of the story and, fighting against the probability of failure, makes the photoplay write interesting and well worth one's while to see. *Telegram*—Rupert Hughes has repeated his success of last season "The Old Nest." *Evening World*—Really is a picture one will remember.

STRAND

1. Overture—Selections from Tannhauser (Wagner)
2. Odds and Ends
3. Dance Travesty—Lillies of the Field
4. Mark Strand Topical Review
5. Prologue
6. Feature—George Arliss in *The Man Who Played God* (United Artists)
7. Comedy—Lupino Lane in *The Reporter* (Fox)
8. Organ Solo

Press Comments

Herald—Is not merely his strongest and most human picture but it bids fair to be considered throughout most of its reels one of the finest screen transients seen here this year. *Tribune*—This is in every way a fine picture. *Times*—Throughout a good part of the photoplay Mr. Arliss' performance is long stretches, unalloyed. *Mail*—The development of the plot is excellent, its climaxes approached and executed in masterly fashion. *Sun*—This is one of the finest photoplays of the season. *Telegram*—Is worthy of Mr. Arliss' ability. *Evening World*—Arliss at his best. The most exacting filmgoer could ask no more. *Globe*—This brilliant company, together with Harmon Weight, director, try to swing this film into something majestic and sincere. And partly they succeed, but mainly it sticks in the mud flats of the artificial.

RIALTO

1. Overture—Selection from La Bohme (Puccini)
2. Riesenfeld's Classical Jazz
3. Rialto Magazine
4. Soprano Solo—The Light of the Sunset Glow
5. Feature—*On the High Seas* (Paramount)
6. A Dream (J. C. Bartlett) Joseph Alessi, trumpet virtuoso
7. Comedy—Harry "Snub" Pollard in *365 Days*

Press Comments

Herald—For the most of its length is superior to the average shipwreck fable. *Tribune*—Very well done and fairly interesting. *American*—In justice to the sinking of everything but Dorothy, I am bound to say that some of the pictures of the wrecks and so-forth were very admirably shown. *Journal*—Those who crave adventure to the Nth degree can find it in . . ."On The High Seas." *Sun*—It is full of action, has a happy ending and, no doubt, makes a certain popular appeal. *Telegram*—Seldom has the screen held such a gripping story of the sea told with such rare photographic beauty. *Evening World*—A thrill drama if there was ever one written. *Globe*—An entertaining motion picture.

CAMEO

1. Overture—Selections from The Fortune Teller (Victor Herbert)
2. Cameo News Pictorial
3. Cameo Cartoon—*Aesop's Fables*
4. Cameo Travelogue—*Beautiful Nippon* (Prizma)
5. Cello Solo—Joseph Konevsky
6. Comedy—*A Tenderfoot's Luck* (Vitagraph)
7. Feature—*A Woman's Woman*
8. Organ Solo

Press Comments

Herald—Not only gives the title character an opportunity to give free rein to her suppressed desires, but it also satisfied Miss Mary Alden's suppressed desires to be a star. *Telegram*—Miss Alden's splendid acting made "A Woman's Woman" a success of a picture that otherwise is commonplace.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Above All Law"	(Mia May),	Paramount	Aug. 5	727
"Affinities"	(Colleen Moore),	Hodkinson	Aug. 19	817
"Afraid to Fight"	(Frank Mayo),	Universal	July 15	559
"Always the Woman"	(Betty Compson),	Goldwyn	July 22	611
"A Fool There Was"	(Special Cast),	Fox	July 29	667
"Arabian Nights"	(All-Star)		July 15	525
"A Tailor Made Man"	(Charles Ray),	United Artists	Oct. 7	1259
"Barb' Wire"	(Jack Hoxie),	Sunset Production	July 15	525
"Belle of Alaska"	(Jane Novak),	American Releasing	July 15	557
"Better Man Wins"	(Pete Morrison),	Sanford	Oct. 7	1229
"Blood and Sand"	(Rudolph Valentino),	Paramount	Aug. 19	819
"Bluebeard, Jr."	(All-Star),	American Releasing	July 8	493
"Bonded Woman, The"	(Betty Compson),	Paramount	Aug. 12	765
"Broadway Rose"	(Mae Murray),	Metro	Sept. 30	1201
"Burning Sands"	(Special Cast),	Paramount	Sept. 16	1081
"Caught Bluffing"	(Frank Mayo),	Universal	Sept. 30	1199
"Colleen of the Pines"	(Jane Novak),	F. B. O.	July 29	667
"Confidence"	(Herbert Rawlinson),	Universal	Sept. 30	1203
"Country Flapper"	(Dorothy Gish),	Producers' Security	Aug. 12	751
"Crusader, The"	(William Russell),	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast),	Weber & North	Sept. 16	1056
"Daring Danger"	(Special Cast),	American Releasing Corp.	Aug. 19	821
"Desert Gold"	(E. K. Lincoln),	Hodkinson	July 22	615
"Destiny's Isle"	(Special Cast),	American Releasing	Aug. 5	724
"Divorce Coupons"	(Corinne Griffith),	Vitagraph	July 8	495
"Dictator, The"	(Wallace Reid),	Paramount	July 15	557
"Do and Dare"	(Tom Mix),	Fox	Oct. 7	1257
"Don't Shoot"	(Herbert Rawlinson),	Universal	Aug. 26	879
"Dusk to Dawn"	(Florence Vidor),	Associated Exhibitors	Sept. 9	1025
"Dust Flower, The"	(Helen Chadwick),	Goldwyn	July 15	555
"East Is West"	(Constance Talmadge),	First National	Sept. 9	1021
"Eternal Flame, The"	(Norma Talmadge),	First National	Sept. 30	1199
"Eyes of the Mummy, The"	(Pola Negri),	Paramount	Aug. 26	876
"Fast Mail, The"	(Charles Jones),	Fox	July 15	553
"Fighting Guide, The"	(William Duncan),	Vitagraph	Sept. 30	1197
"Flesh and Blood"	(Lon Chaney),	Western Pictures Exploitation	Aug. 19	806
"Fools First"	(Special Cast),	First National	Aug. 12	761
"Fools of Fortune"	(Special Cast)	American Releasing	Sept. 16	1078
"Fools of Fortune"	(Special Cast),	American Releasing Corp.	Aug. 19	817
"Forget-Me-Not"	(Bessie Love),	Metro	Aug. 12	767
"Galloping Kid, The"	(Hoot Gibson),	Universal	Sept. 23	1144
"Ghost Breaker, The"	(Wallace Reid),	Paramount	Sept. 30	1203
"Girl's Desire, A"	(Alice Calhoun),	Vitagraph	Sept. 16	1081
"Girl in His Room"	(Alice Calhoun),	Vitagraph	July 8	491
"God's Country and the Law"	(William H. Tooker),	Arrow	July 15	523
"Grandma's Boy"	(Harold Lloyd),	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The'	(Clara Kimball Young),	Metro,	Sept. 2	941
"Heart's Haven"	(Special Cast),	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson),	Paramount	Aug. 12	763
"Her Majesty"	(Special Cast)	Playgoers Pictures	Sept. 16	1077
"Her Night of Nights"	(All-Star),	Universal	July 8	489
"Heroes and Husbands"	(Katherine MacDonald),	First National	Sept. 16	1080
"His Back Against the Wall"	(Raymond Hatton and			
"Honor First"	(Special Cast),	Fox	Sept. 9	1023
"Hound of the Baskervilles, The"	(Special Cast),	F. B. O.	Oct. 7	1253
"How Women Love"	(Betty Blythe),	B. B. Production,	Sept. 2	920
"Human Hearts"	(House Peters),	Universal	July 29	671
"Hurricane's Gal"	(Dorothy Phillips),	First National	Aug. 5	725
"If You Believe It, It's So"	(Thomas Meighan),	Paramount	July 22	613
"In the Name of the Law"	((All-Star),	Film Booking Offices	July 22	615
"Isle of Doubt, The"	(Special),	Playgoers Pictures	Sept. 30	1197
"June Madness"	(Viola Dana),	Metro	Oct. 7	1255
"Just Tony"	(Tom Mix and his horse Tony),	Fox	Aug. 19	819
"Kick-Back, The"	(Harry Carey),	F. B. O.	Aug. 5	726
"Ladder Jinx, The"	(Special Cast),	Vitagraph	Aug. 5	726
"Light in The Dark, The"	(Hope Hampton),	First National	Sept. 23	1143
"Little Child Shall Lead Them, A"	(Special Cast),	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun),	Vitagraph	Sept. 23	1144
"Love Is An Awful Thing"	(Owen Moore)	Selznick	Sept. 16	1078
"Man's Law and God's"	(Special Cast),	American Releasing Corp.	Aug. 19	825
"Man Unconquerable, The"	(Jack Holt),	Paramount	July 29	669
"Man Who Played God, The"	George Arliss),	United Artists	Sept. 16	1076
"Manslaughter"	(Thomas Meighan),	Paramount	Sept. 30	1205
"Married Flapper, The	(Marie Provost),	Universal	Aug. 5	725
"Married People"	(Mabel Ballin),	Hodkinson	Aug. 5	724
"Masquerader, The"	(Guy Bates Post),	First National	Aug. 26	879
"Me and My Gal"	(Special Cast),	American Releasing Corp.	Aug. 26	877
"Missing Millions"	(Alice Brady),	Paramount	Sept. 30	1205
"Mohican's Daughter, The"	(Special),	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast),	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum),	Fox	Sept. 2	937
"More to Be Pitied Than Scorned"	(Special Cast),	C. B. C.	July 29	669
"Motion to Adjourn"	(Special),	Arrow	Sept. 30	1176
"My Dad"	(Johnnie Walker),	Film Booking Offices	July 22	609
"New Teacher, The"	(Shirley Mason),	Fox	Aug. 19	825
"Nice People"	(Wallace Reid),	Paramount	Aug. 26	878
"Night Life in Hollywood"	(Special)	Arrow	Sept. 23	1110
"Nine Seconds from Heaven"	(All-Star),	Rialto Productions	July 15	525
"Oathbound"	(Dustin Farnum),	Fox	Aug. 12	761
"One Eighth Apache"	(Roy Stewart),	Arrow	Sept. 23	1110
"Our Leading Citizen"	(Thomas Meighan),	Paramount		243
"Paid Back"	(Gladys Brockwell),	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks),	Arrow	Sept. 23	1110
"Pink Gods"	(Special Cast),	Paramount	Oct. 7	1259
"Prince and the Pauper, The"	(Special Cast),	Not known	Sept. 2	939
"Prisoner of Zenda, The"	(Alice Terry),	Metro	Aug. 12	763
"Queen of the Moulin Rouge, The"	(Martha Mansfield),	American Releasing Corp.	Aug. 19	823
"Rags to Riches"	(Wesley Barry),	Warner Bros	Oct. 7	1229
"Rose o' the Sea"	(Anita Stewart),	First National	Aug. 26	878
"Real Adventure, The"	(Florence Vidor),	Associated Exhibitors	July 22	609
"Remembrance"	(Special Cast))	Goldwyn	Sept. 16	1075
"Restless Souls"	(Earle Williams),	Vitagraph	July 8	489
"Rich Men's Wives"	(Special Cast),	Al Lichtman Corporation	Sept. 2	941
"Saved by Radio"	(George Larkin),	Russell Production	Sept. 9	978
"Self-Made Man, A"	(William Russell),	Fox	July 15	559
"Sherlock Brown"	(Bert Lytell),	Metro	July 8	495
"Sign of the Rose"	(George Beban),	American Releasing	Aug. 12	767
"Siren Call, The"	(Dorothy Dalton),	Paramount	Oct. 7	1253
"Slim Shoulders"	(Irene Castle),	Hodkinson	July 8	493
"Smudge"	(Charles Ray),	First National	July 29	669
"Snitching Hour"	(Arthur Housman),	Clark-Cornelius		217
"Snowshoe Trail, The"	(Jane Novak),	F. B. O.	Sept. 23	1142
"Three Must-Get-Theres, The"	(Max Linder)	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast),	Playgoers	Sept. 9	1019
"Top O' The Morning"	(Gladys Walton),	Universal	Sept. 23	1143
"Timothy's Quest"	(Special),	American Releasing	Sept. 23	1145
"Trail of the Axe, The"	(Dustin Farnum),	American Releasing	Oct. 7	1255
"Trimmed"	(Hoot Gibson),	Universal	July 15	555
"Trooper O'Neil"	(Charles Jones),	Fox	July 29	665
"Trouper, The"	(Gladys Walton),	Universal	July 29	671
"Unconquered Woman, The"	(Rubye De Remer)	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein),	Selznick	Sept. 2	937
"Understudy, The"	(Doris May),	F. B. O.	July 15	553
"Under Two Flags"	(Priscilla Dean),	Universal	Oct. 7	1257
"Unfoldment, The"	(All-Star),	Associated Exhibitors	July 22	611
"Up in the Air About Mary"	(Special Cast),	Associated Exhibitors	July 29	665
"Up and At Them"	(Doris May),	F. O. B.	Aug 26	876
"Valley of Silent Men, The"	(Alma Reubens),	Paramount	Sept. 9	1023
"Veiled Woman, The"	(Marguerite Snow),	Hodkinson	July 22	611
"Voices of the City"	(Lon Chaney),	Goldwyn	Aug. 19	823
"West of Chicago"	(Charles Jones),	Fox	Aug. 26	877
"What's Wrong with the Women?"	(Special Cast)	Equity	Aug. 12	751
"When Husbands Deceive"	(Special Cast),	Associated Exhibitors	Sept. 9	1019
"When the Devil Drives"	(Special Cast),	Associated		
"When Knighthood Was in Flower"	(Marion Davies),	Paramount	Sept. 30	1201
		Exhibitors	Aug. 12	765
"While Satan Sleeps"	(Jack Holt),	Paramount	July 8	491
"Why Do Men Marry"	(Edy Darclea),	Unity	Sept. 30	1176
"Wildness of Youth"	("Bobby" Connelly)	Graphic Film	Aug. 26	867
"Woman He Loved, The"	(Special Cast),	American Releasing	Sept. 16	1076
"Woman Who Came Back, The"	(Special Cast),	Playgoers	Sept. 9	1021
"Worldly Madonna, The"	(Special Cast),	Equity	Aug. 5	694
"Young Diana, The"	(Marion Davies),	Paramount	Sept. 16	1077
"Youth Must Have Love"	(Shirley Mason),	Fox	Sept. 23	1142

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

The Girl Who Ran Wild

Released Through Universal. Story by Bret Harte. Scenario by Rupert Julian. Cameraman, Allan Davey. Directed by Rupert Julian. Length, 4506 Feet.

CAST AND SYNOPSIS

M'liss, Gladys Walton; "Bummer" Smith, Marc B. Robbins; The Schoolmaster , Vernon Steele; Calaveras John, Joseph Dowling; Johnny Cake, William Burress; Preacher, Al Hart; Deacon McSnagley, Nelson McDowell; Jack Velvet, Lloyd Whitlock; Clytie, Lucille Ricksen.

Melissa Smith, a girl of the mountains was left alone when her father died. Calaveras John and Johnny Cake take it upon themselves to become her guardian. They urged her to attend school but M'liss hated the world and everybody in it. She finally went to see the new schoolmaster who after talking with her for a while persuaded her to attend the classes. She diligently pursued her studies and grew to like the schoolmaster very much. On the day of the closing exercises M'liss came to school dressed in a new outfit that her guardians had purchased for her. She surprised everyone there and especially her hated rival Clytie who also was in love with the schoolmaster. M'liss thought for a time that he favored Clytie and she decided to run away with Jack Velvet the town gambler but the schoolmaster learns of her intentions and brings her back for himself.

"The Girl Who Ran Wild" is a screen adaptation from Bret Harte's story "M'liss." It is less like a Bret Harte story and more like a vehicle for Gladys Walton's express purpose. However it contains some good interest and makes a pleasing little story as it is done. In this story the star is taken out of her popular flapper roles of today and is carried back to the days of '49 where she is also given a free hand in flapping. Through the plot there runs a love element that is satisfying. The picture should please where the star is known.

Points of Appeal.—The outdoor atmosphere that has been used in making the picture offers some fine shots. The original story written by Bret Harte is generally well known and should serve to be an additional drawing card if advertised in this way. However, this story has been done before and care should be exercised in informing the patrons that this is a new version.

Cast.—Gladys Walton does the role of M'liss with all her usual vivacity and pep. Vernon Steel is also in the cast as the young schoolmaster who finally wins the hand of the little mountain girl. Joseph Dowling as Calaveras John is given little opportunity to display his talents that won such favor for him in "The Miracle Man." Others in the support are good.

Photography, Lighting, Direction.—There are numerous fine exterior shots. The interiors are appropriate. Good lighting prevails throughout. The continuity is satisfactorily arranged and direction good.

Face to Face

Playgoers Picture Released Through Pathe. Story, Scenario and Direction by Harry Grossman. Length, 4587 Feet.

CAST AND SYNOPSIS

Helen Marsley, Margaret Marsh; Jack Weston, Coit Albertson; J. W. Weston, Richard Stewart; Grace Weston, Edna Holman; Martin Hartley, Joseph Marba; Bert Manners, William Kendall; Cleo Rand, Frances White.

Bert Manners is being tried for the murder of John Weston. Evidence is against him, for he admits breaking into the house for the purpose of stealing, and firing a revolver, but insists he shot at a young, not an old man. Helen Marsley, school chum of the dead man's daughter and in love with his son, Jack, does some investigating, after curious actions and remarks of Hartley, a relative, arouse her suspicions.

In the midst of the trial, Helen rushes into the courtroom with evidence that shows how Manners shot at his own reflection in the mirror. A letter found in Hartley's room, written by Weston to his son, explains his suicide and gives the location of certain bonds, which have been missed. Hartley is called to the stand and confesses to stealing the bonds and keepng the suicide secret so as to hide his theft.

Good interest is developed throughout the mystery story "Face to Face." The picture is pleasingly produced and affords first rate entertainment for those who are interested in stories with a dash of mystery about them. The plot has been well handled and the climax is reached without too much of the interest being spoiled by dropping hints as to who really committed the crime. There is every reason to believe that this picture should make a good box office attraction wherever shown.

Points of Appeal.—The court room scenes are well done and afford some stirring moments. There is a sufficiently romantic thread about the story that should satisfy the demands along this line. Suspicion is of course attached to the villain but the interest is always sustained and the final explanation of the murder comes as somewhat of a surprise after all.

Cast.—Margaret Marsh makes a pleasing heroine as Helen Marsley, the girl who solves the mystery in the Weston's household. Coit Albertson, as Jack Weston is good. William Kendall does the role of Bert Manners, the young man who is charged with the murder and gives good account of himself. Others in the cast are Edna Holman, Joseph Marba, Richard Stewart and Frances White.

Photography, Lighting, Direction.—The interiors and exteriors of the picture are good. Sufficient lighting is supplied throughout. The continuity of the story is well arranged and the direction good.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704
Timothy's Quest (Dirigo Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6,000*
When the Desert Calls (Pyramid Pictures).	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet)	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid-Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Pyramid Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seena-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Cnrwood)	4,531
The Cradle Buster (Tuttle-Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dwan)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Herold Bros.)	5,044
The Mohician's Danghter (S. E. V. Taylor).	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welsh-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jans Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louise Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Dolores Cassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Dictator (Wallace Reid)	5,221
The Young Diana (Marion Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves of Pharoah (Ernest Lubitsch)	7,352
Her Gilded Cage (Gloria Swanson-Sam Wood prod.)	6229
Nice People (Wm. de Mille prod.)	6244
Blood and Sand (Rodolph Valentino-Fred Niblo prod.)	8,110
The Valley of Silent Men (Cosmopolitan)	6541
Over the Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486

*Approximately

	Footage
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6069
Manslaughter (Cecil B. DeMille Prod.)	9,061
Above All Law (Hamilton Prod.)	7,177
Pink Gods (Penrhyn Stanlaws Prod.)	7,062
The Old Homestead (Jas. Cruze Spec. Prod.)	7,696
The Face in the Fog (Cosmopolitan Prod.)	6,095
Burning Sands (Geo. Melford Prod.)	6,919
The Ghost Breaker (Wallace Reid)	5,130
The Cowboy and the Lady (Mary Miles Minter—Tom Moore)	????
To Have and to Hold (Geo. Fitzmaurice-Betty Compson-Bert Lytell)	7,518

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Katherine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

	Footage
SPECIAL	
The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555
WILLIAM FARNUM SERIES	
Shackles of Gold	5,967
Moonshine Valley	5,679
TOM MIX SERIES	
Just Tony	5,242
Do and Dare	????
The Fighting Streak	4,888
CHARLES JONES SERIES	
Western Speed	5,002
West of Chicago	4,694
DUSTIN FARNUM SERIES	
Oathbound	4,468
The Yosemite Trail	????
WILLIAM RUSSELL SERIES	
Money to Burn	4,580
The Crusader	4,780
SHIRLEY MASON SERIES	
The New Teacher	4,453
Youth Must Have Love	4368
JOHN GILBERT SERIES	
Arabian Love	4,440
Honor First	5075
In Calvert's Valley	????

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Demer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Seldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

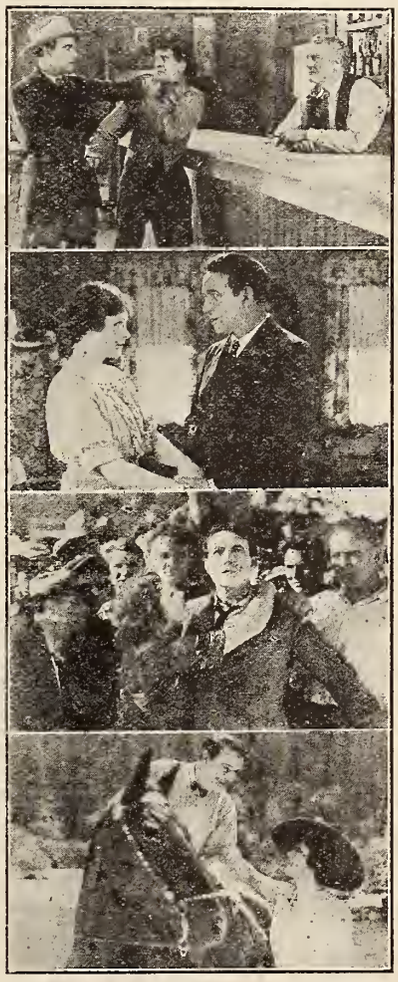
"The Yosemite Trail"

Fox Photoplay in Five Parts. Author, Ridgwell Cullum. Scenario by Jack Strumwasser. Director, Bernard J. Dunning. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Jim Thorpe, Dustin Farnum; Eve Marsham, Irene Rich; Ned Henderson, Walter McGrail; Jerry Smallbones, Frank Campeau; Peter Blunt, W. J. Ferguson; Sheriff, Charles French.

Jim Thorpe and Ned Henderson, cousins own a claim in the mining region of the Yosemite. Jim is the luckier in the search for gold, but shares with his cousin. Eve Marsham arrives on the scene and both men fall in love with her. They agree that each should have an equal chance to win her, but Ned treacherously breaks the compact and is accepted by Eve. With his friend Peter Blunt, Jim goes away. Returning a year later he learns that Henderson has sold the mine and is gambling and drinking away the proceeds. The stage coach is held up for the third time and Jim's enemy, Smallbones, tries to cast suspicion on him. Eve tells Jim she is miserable and asks his help. Ned offers to divorce her for $2,000 and Jim thrashes him. Eve renounces her husband. Henderson flees away on Jim's horse. That night a masked rider is seen and fired on. He gets away but the horse is caught and identified as Jim's property. The sheriff gives Jim twenty-four hours to catch the bandit and prove his own innocence. He hits Henderson's trail and seizes him but Henderson escapes. Thorpe is put in jail but Blunt pursues Henderson and shoots him. Meanwhile Jim is taken by a mob intent on lynching him. Blunt rides up with Henderson, who before dying confesses his guilt and implicates Smallbones, who is arrested. Jim is freed and wins Eve.



Admirers of melodrama dealing with "the great out-doors" will find this an extremely entertaining picture. Although the plot is constructed along familiar lines it holds its interest throughout by virtue of skilled direction and clever acting by the entire cast. There is no hitch in the action, which moves at a fast clip, the love romance is well developed and one exciting situation follows hard upon the heels of another. The feature was filmed in the historically beautiful surroundings of Yosemite Valley, and a wealth of truly magnificent scenery forms the background of the story. Judged from a purely artistic standpoint the attraction ranks 100 per cent and it should prove a likely box office asset.

Points of Appeal.—The hero's nobility of character wins sympathy from the start, his ready self-sacrifice for the woman he loves is affecting and she also comes in for no small share of the audience's pity. Among the various big "thrill" scenes that of the threatened lynching of Jim Thorpe by a mob and his eleventh hour escape stands out prominently and a satisfactory happy climax is attained.

Cast.—Dustin Farnum gives a realistic performance in the role of Jim Thorpe, Irene Rich is a charming heoine, Walter McGrail scores as the villanous Henderson and W. J. Ferguson plays the part of Thorpe's faithful pal, Peter Blunt, with convincing dash and energy. The support is excellent.

Photography, Lighting, Direction.—There are some superb water and woodland views in evidence, with fine long shots and faultless lighting adding to the film's artistic lure. The continuity is unbroken and the action rapid.

The Hidden Woman

American Releasing Corporation Photoplay in Five Parts. Director, Allan Dwan. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Ann Wesley, Evelyn Nesbit; Bart Andrews, Craford Kent; Iron MacLoid, Murdock MacQuarrie; Vera MacLoid, Ruth Darling; Bill Donovan, Albert Hart; Johnny Randolph, Russell Thaw; Mrs. Randolph, Mary Alden; The Derelict, Jack Evans.

Bart Andrews is in love with Ann Wesley but the girl, who is well-to-do, leads a rather frivolous and aimless existence and is deaf to his remonstrances. Ann's fortune is swept away in a stock market panic and she goes to live quietly in Lyon Mountain, a settlement in the Adirondacks. There her unconventional actions bring upon her the wrath of Iron MacLoid, reformer and town boss. Bart follows Ann without her being aware of the fact and watches over her. MacLoid warns Ann she must leave the community but she defies him. She makes fast friends with little Johnny Randolph, whose husband is a drunken derelict. While in the woods with Johnny she is attacked by big Bill Donovan. The boy runs for aid and his father responds. A fight takes place between Randolph and big Bill in which the latter is worsted. Ann is the means of bringing about Randolph's reformation and re-uniting husband and wife. Bart makes his appearance and claims Ann, who has learned her lesson and returns his love.

This picture affords fair entertainment. The theme, that of a frivolous girl who is awakened to a sense of better things by misfortune and the plea of a faithful lover, is one that always seems to find favor with the public despite its frequent utilization as story material for the screen. In the present instance it is well handled by director and players, there are many effective melodramatic "punches" in evidence and much psychological interest developed by the gradual unfolding of the heroine's true character after her departure from the hectic atmosphere of Broadway and its garish night life. Also, there is a timely hit at the useless activities of the reformer type, who in his anxiety to meddle with others, neglects the preservation of his own flesh and blood, as exemplified in the fate of "Iron" MacLeod's hapless daughter. The feature may be said to point a moral in more ways than one, but does so without becoming prosy or indulging in unnecessary and wearisome preaching.

Points of Appeal.—Even in the earlier and reckless period of her existence the heroine wins favor, for one feels that underneath the veneer of folly is concealed a soul capable of being moulded into a true woman. This is, of course, the idea advanced by the picture's title and the regeneration of Ann Wesley is accomplished in a manner which arouses sympathetic interest. The fight between the derelict Randolph and Ann's assailant in the woods registers as a hand-to-hand grapple of tremendous vigor and intense realism and her final reconciliation with Bart Andrews provides a cheerful and pleasing climax.

Cast.—Evelyn Nesbit plays the part of Ann Wesley with vivacious charm and scores dramatically in a performance refreshingly free from strain or over-acting. Her son, Russell, is a delightful little chap of undeniable talent, never self-conscious and with something peculiarly magnetic about his childish personality, who makes a strong appeal in the role of Johnny Randolph. Murdock McQuarrie, as the sour reformer, MacLoid, is admirable, Craford Kent's portrayal of Ann's lover, Bart Andrews, all that could be desired and the work of the supporting cast is adequate.

Photography, Lighting, Direction.—There are many beautiful exteriors, the scenery of the Adirondacks being generously exploited by the camera in a series of wonderfully effective long shots and closeups, enhanced by lighting of the finest quality. The continuity is smooth and the action moves rapidly.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Beliving (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPE HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Tamadge)	5,000*

UNITED ARTISTS CORP.

The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*

	Footage
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*
The Man Who Played God (George Arliss)	????
Tailor Made Man (Charles Ray)	????

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and House Peters)	8,000*
Human Hearts (House Peters)	7,000*

UNIVERSAL FEATURES

Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Top O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*
Wolf Law (Frank Mayo)	5,000*
Broad Daylight (Jack Mulhall & Lois Wilson Courtesy Famous Players)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

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Gypsy Passion	6,000*
The Sheik's Wife	6,000*
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My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*

ALICE JOYCE PROD.

The Scarab Ring	5,598
The Inner Chamber	5,951

CORINNE GRIFFITH PROD.

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EARLE WILLIAMS PROD.

Three Sevens	5,000*
The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

ALICE CALHOUN PROD.

The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

She Sighed by the Sea-side	Made in the Kitchen
	Call a Cop

BEN TURPIN COMEDIES (2)

Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face	The Copper Beeches
The Noble Bachelor	The Empty House

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special)	A False Alarm
	Circus Days
A Penny Reward	A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday	Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop	Jogging Across Sawtooth
Music in the Air	

CHESTER SCENICS (1)

Old Moose Trails	New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me!	Bucking Broadway
'Tis the Bull	Mile-a-Minute Mary
Fair Enough	Cold Feet
Any Old Port	That Son of a Sheik
A Hickory Hick	Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Self-Defense	Annette Kellerman in High Diving
	Golf

GAYETY COMEDIES

Wild and Willie	Standing Pat
Assault and Flattery	

KINOGRAMS (1)

News Reel—Sunday and Thursday

MERMAID COMEDIES (2)

Spooks	Rapid Fire
Danger	Look Out Below
Poor Boy	Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover Dixie (2)	The Crater of Mt. Katami

Mixed Faces

Released by Fox. Story by Roy Norton. Scenario by Paul Schofield. Cameraman, Dave Abels. Directed by Rowland V. Lee. Length, Approximately 4400 Feet.

CAST AND SYNOPSIS

Judge Granger and Jimmy Gallop played by William Russell; Miss Sayre, Rene Adoree; Murray McGuire, DeWitt Jennings; Mrs. Sayre, Elizabeth Garrison; Mr. Sayre, Charles French; Mrs. Crutcher, Eileen Manning; William Haskins, Harvey Clarke.

Judge Granger is in love with the daughter of Mr. and Mrs. Sayre. They are in favor of the match but the girl finds him too self centered and she longs for romance. She leaves for the city and promises to write her answer to him. To the little town of Media comes a traveling salesman by the name of Jim Gallop who so closely resembles the Judge that the natives cannot tell them apart. Jimmy leaves for New York and accidently meets the Judge's sweetheart there. She also mistakes him for the Judge and takes him to her apartment. For the first time, the girl realizes that Judge Granger has romance in his soul. Later during the political campaign Jimmy Gallop is bribed by the judge's opponents to deliver an address while they themselves kidnap the judge. This act almost wrecks the judge's chances of victory and he is unable to convince the people of the mistake. His sweetheart also sees that he does not act the same as when he was in the apartment.

Jimmy offers to do his part in squaring matters and appears on the platform with the judge to tell of the trick. Meanwhile he has taken the judge's place in the girl's affections and she is convinced that it is Jimmy and not the judge that she loves. The judge transfers his affections to his waiting secretary.

"Mixed Faces" is a story with a dual role that is none too convincingly told but nevertheless supplies fairly good entertainment for those who are not overly critical. There are a few humorous situations and plenty of material that will appeal to the highly romantic ideas. Moderate interest is developed through the story but the identical likeness of the two characters is too far fetched to create any realism in the plot. It will however, serve as passable amusement in localities where William Russell is liked.

Points of Appeal.—The fire scene in the country hotel is amusing. Also the various occurrences where the Judge and Jimmy Gallop are mistaken for each other are sometimes funny. The development of the romance through the story suffices to hold the interests together and brings about a somewhat different climax. The scenes where double exposures are used are good although at no time are the two characters played by the star placed in any tremendously difficult situations to work out on the screen.

Cast.—William Russell as Judge Granger and Jimmy Gallop has two entirely different roles to portray. In both parts he does well but is handicapped by flimsiness of the material. Rene Adoree as the heroine is satisfactory. Support through the picture is good.

Photography, Lighting, Direction.—The photography is not all that it should be in this picture. Some sets are extremely poor. The lighting is generally satisfactory. Continuity and direction O. K.

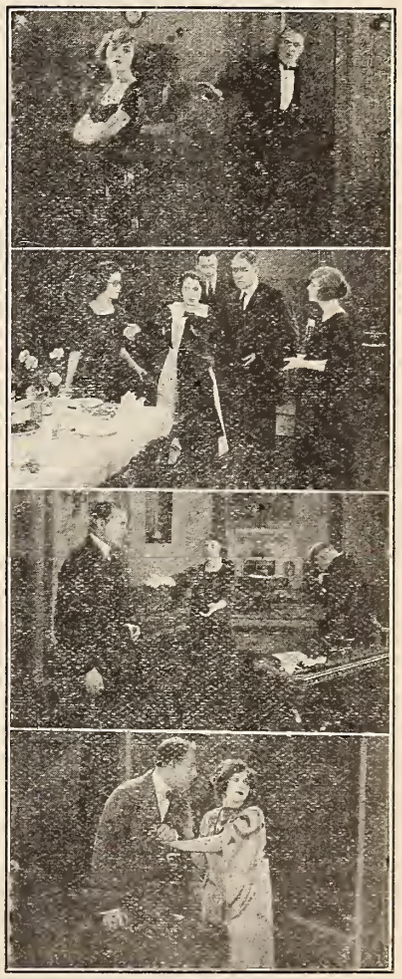
A Woman's Woman

Albion Production Released by Allied Producers and Distributors Corp. Story by Mrs. Nalbro Bartley. Directed by Charles Giblyn. Scenario by Raymond S. Schrock. Cameraman, Jacques Bizeul.

CAST AND SYNOPSIS

Densie Plummer, Mary Alden; Harriet Plummer, Louise Lee; Sally Plummer, Dorothy MacKall, John Plummer, Holmes E. Herbert; Kenneth Plummer, Albert Hackett; Dean Laddbarry, Rod LaRoque; Sam Hippler, Horace James; Iris Starr, Cleo Madison; Rex Humberstone, Donald Hall; Senator James Gleason, J. Barney Sherry.

After twenty years of married life Densie Plummer feels that the only pride her family has in her is her good cooking. Harriet, the eldest daughter goes to New York to take up special service study and considers her mother a back number. John Plummer, her husband spends his afternoons playing golf while financial ruin is staring him in the face. Sally, the youngest daughter refuses to give up a man of questionable character with whom she is going. Kenneth, the youngest son is the only member of the family upon whom the mother can rely. Mrs. Plummer seeks to increase the family income and opens a tea room that prospers. She also becomes prominent in club circles. While she is away on business her husband meets a young widow who "understands" him. The household is fast approaching ruin and Densie agrees to a divorce. However when the crash comes and John Plummer loses his money he also loses his young widow. When Sally's fiance refuses to marry her she attempts suicide and Kenneth goes to avenge his sister. He is shot and killed by the man. The death of Kenneth brings the family to their senses and Mrs. Plummer having made money in her own business establishes a new home for them all.



"A Woman's Woman" starring Mary Alden who will be remembered from her role in "The Old Nest" is an adaptation from Mrs. Nalbro Bartley's story of the same name. The story is another one of the "mother" sort but it has been excellently done and in this case the mother is not the white haired old lady that has to die to bring the picture to a close. It is tremendously human, every foot of it and we predict that it will be a picture that every one will talk about and send others to see. Of course there are weeps, plenty of them, too, but what better drawing power could one ask for? It is a picture that everyone should see and will be all the better for having seen it.

Points of Appeal.—The picture from start to finish is appealing. Naturally the mother role stands out most prominently. The struggles of the woman to keep her household together, financial failure staring her husband in the face and her well earned success and rise to prominence are all situations that are filled with interest to every woman. Likewise the care of her children and the final blow that does bring them back together will bring sympathetic tears from the audience.

Cast.—Mary Alden, as Densie Plummer the mother, does a fine piece of acting. Never does she allow her emotions to run away with her and her performance is always dignified and thoroughly natural. The supporting cast is excellent and in itself is made up of several well known players.

Photography, Lighting, Direction.—The majority of sets are interiors and are attractively done. The lighting is always good. There are some faulty details that, however, may never be noticed at all inasmuch as they in no wise detract from the story. Direction excellent.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-ROBK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fields

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
Seeing San Marino — First Families of America
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Mortz — The Jungfrau Railroad
Kilewea Volcano in Eruption — Wildest Wales
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Meeting All Trains — Skipper Has His Fling
Toonerville Fire Brigade — Toonerville Tactics
Skipper's Scheme — Skipper Strikes It Rich
Toonerville Follies — Toonerville Tangle
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — Cops
The Blacksmith — My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — By Heck
Be Reasonable — The Duck Hunter
On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
The Toreador — The Chauffeur
The Chauffeur — Lazy Bones
Hot Dog — The Eskimo
The Sailor
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straight from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
The Reporter — The Pirate
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Zipp"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy, in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Hooligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Hooligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
The Island of the Mist — Seein' Things on the Orinoco
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
Venice of the Orient — Chemical Inspiration
A Paradise for Birds — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

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The Four Seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washinigton Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie
William Cullen Bryant — Chats of M. P. T. O.
James Fennimore Cooper — A. (Weekly)

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of October 8
The Stolen Wedding (The Timber Queen No. 13) ..... 2 reels
The Fable of the Hated Rivals (Aesop Fable) ..... 2/3 reel
Never Touched Me (Lloyd Reissue) ..... 1 reel
Screen Snapshots No. 10 ..... 1 reel
Fire Fighters (Our Gang Series) ..... 2 reels
Week October 15
One Day to Go (The Timber Queen No. 14) 2 reels
Two of a Trade (Aesop Fable) ..... 2/3 reel
Chop Suey & Co. (Lloyd Reissue) ..... 1 reel
The Old Seadog (Snub Pollard) ..... 2 reels
Rough Going (Leo Maloney) Ranger Rider Series ..... 2 reels
Week of October 22
Conflict (The Timber Queen No. 15) ..... 2 reels
The Getaway (Speed No. 1) ..... 3 reels
The Romantic Mouse (Aesop Fable) ..... 2/3 reel
The Rajah (Lloyd Reissue) ..... 1 reel
Screen Snapshops No. 11 ..... 1 reel
Broadcasting (Johnny Jones) ..... 2 reels
Nerve (Speed No. 2) ..... 2 reels
Henpecked Harry (Aesop Fable) ..... 2/3 reel
At the Old Stage Door (Lloyd Reissue) ..... 1 reel
The Bar Cross War (Leo Maloney) Range Riders Series ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Kid Love — Foolish Lives
Hickville's Romeo — The Radio Hound
Apartment Wanted — The Kickin' Fool
You and Me — Some Family
Short Weight — The Fresh Kid
Hello Mars — Wedding Pumps
Henpecked — The Cabby
Cured — Ginger Face
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick. 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) .. 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
Simply Shocking — Matinee Idles
High Fliers — Young Ideas
All Balled Up — Off the Earth
Society Hoboes — His First Job
A Spirited Affair — Love Drops
Caesar's Ghost — Once to Every Boy
Unfermented Bricks — Doing 'Em Good
Accidents Will Happen — A Model Messenger
The Wall Nut — Accidental Wealth
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Tracked Down — White and Yellow
Ridin' Through — Giants of the Open
Unmasked — The Wrong Man
The Hour of Doom — The Channel Raiders
At Large — A 44 Caliber Mystery
The Gypsy Trail — Pirates of the Deep
The Soul Herder — Blue Blood and Red
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Th Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page). 15 Episodes
The Veiled Mystery (Antonio Moreno). 15 Episodes
The Silent Avenger (William Duncan).. 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson ..... 15 Episodes
Breaking Though ..... 15 Episodes

The Long Chance

Released by Universal. Story by Peter B. Kyne. Scenario by Raymond Schrock. Cameraman, Benj. Reynolds. Directed by Jack Conway. Length, 4331 Feet.

CAST AND SYNOPSIS

Harley Hennage, Henry B. Walthall; Kate Corbeley and Donna Corbeley played by Majorie Daw; John Corbeley, Leonard Clapham; Bob McGraw, Ralph Graves; T. Morgan Carey, Boyd Irwin; Sam Singer, William Bertram; O'Rourke, Jack Curtis; Soft Wind, Grace Marvin; Dr. Taylor, Geo. Williams.

Hennage the town's gambler, assumes a protectorship over Kate Corbeley and her littlt daughter Donna during the time Corbeley is out prospecting. News reaches them of the death of Corbeley and Kate works as cashier in Hennage's restaurant. Twenty years later she dies and Donna takes the job. Bob McGraw, a young mining engineer, comes to investigate the Corbeley claim for a rich capitalist. He falls in love with Donna. Hennage feels that the young man is not sincere but Donna begs him to allow Bob to search for the claim. While in the desert Bob is waylaid by O'Rourke, one of Carey's henchmen whom he has sent to follow up McGraw. Carey appears and proves to be the murderer of Corbeley. Hennage goes after O'Rourke and both are killed In a pistol duel. Boh returns and he and Donna become engaged.

Western melodrama developing good interest and some exciting moments. The story is familiar material but done with a great deal of realism and fine acting. "The Long Chance" has a fine cast to boast of and principally because of the fact that Henry B. Walthall makes a magnificent appearance again on the screen will the picture prove to be out of the usual class of this type of story. There is much playing on the sympathies of the audience and numerous deathbed scenes but all with good effect. There is a bit of good romance in the story and as a whole the picture should easily satisfy.

Points of Appeal.—There is a different type of gambler portrayed in this story and the pistol duel is one of the best things of its kind that has been on the screen. The pathos that is developed through the story is also good. There are some fine desert shots and the majority of exteriors hold good interest.

Cast.—Henry B. Walthall does an unusually fine piece of acting in his role as Hartley P. Hennage. Majorie Daw, taking the role of the mother in the first part of the picture and later as the daughter, gives a sympathetic performance. Ralph Graves is an agreeable to look upon and manages to stand up under his role. Support good.
an agreeable hero to look on and manages to stand up under his role. Support good.

Photography, Lighting, Direction.—The outdoor photography is always clear and shows up well. Some of the shots possess great beauty of the desert country. The interiors are good. Continuity of the story is smooth and direction good throughout.

On the High Seas

Irvin Willat Production for Paramount. Author, Edward Sheldon. Director, Irvin Willat. Running Time, Fifty Minutes.

CAST AND SYNOPSIS

Leone Devereaux is a pampered society belle who accepts the inevitable as Lewis; John Deveraux, Winter Hall; Harold Van Allen, Michael Dark; Lieut. Gray, Otto Brower; Dick Deveraux, William Boyd; Capt. of S. S. Andren, James Gorden; Aunt Emily, Alice Knowland; The Maid, Vernon Tremaine.

Leone Devereaux is a pampered soctety belle who accepts the inevitable as that is interpreted in her world and is returning from the Orient to marry a man of her father's choice. A fire aboard ship upsets father's plans however, and Leone finds herself out in a leaky life-boat with two husky stokers. The trio finally drift into a wreckage floating about on the high seas. Jim Dorn, the more intelligent and forceful of the two stokers takes command and with what little sail there is manages to make some progress. But the other man finds liquor ahoard and attacks Leone. Jim comes to the rescue and in making his escape from the vicious punches of Jim the other stoker is killed. Leone has an ample demonstration of the fine brand of manhood Jim Dorn represents and she admires and loves him. The two drifters face death when the ship gets battleship. Back home Leone decides to marry the man of her father's choice and all preparations are made, even to the journey to the church. But Jim Dorn intervenes and kidnaps Leone. He turns out to be a wealthy chap who went stoking in search of adventure.

"On The High Seas" is rather light romantic fare buoyed up to level of agreeable entertainment through the efforts of Dorothy Dalton, Jack Holt and Mitchell Lewis, and the realistic pictures contrived by the producer, Irvin Willat. The story is the first original screen piece done by Edward Sheldon, whose stage works are known to the screen through the picturization of "Romance" and "Salvation Nell." So far as the author's contribution is concerned, it is certain that Mr. Sheldon waited too long before doing "On the High Seas." His situations have been done before. But there is no objection to "On the High Seas" on the ground that it is "old stuff." The play gets along very nicely as a breezy unpretentious little thing that leaves every thing up to the actors, the director, and the cameraman.

Points of Appeal.—The shipwreck at sea is realistic and the photographic effects employed afford much that makes for interest. But above all things worth while in the picture is the acting of the three principals. Miss Dalton is given very little to do. but Miss Dalton is far too skilful and experienced a player to permit herself to be out of the picture at any time.

Jack Holt has a fine role so far as individual acting opportunities are concerned. He turns these all to account and through the fine handling of his scenes Holt saves the ending from dipping down to utter defeat. He builds up a character of such driving determination and command in the earlier portions of the film that is seems quite the natural thing for Jim Dorn to simply wait until Leone was all dressed up in her wedding gown before taking her away from the other man and marrying her himself. Mitchell Lewis helps a lot as the burly and lumbering stoker.

Photography, Lighting, Direction.—In all these departments "On the High Seas" is an outstanding success.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Besse May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Roundin Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Sergeant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smilin Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Fature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	(5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Sbould a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on the Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytel)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage a la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Cutains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTEN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels
HALLROOM BOYS' COMEDIES. Twice a Month, Featuring Sid Smith	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kinto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featurng Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

New Accessories on the Market

Three Way Exit Light, Film Scissors and Moving Lobby Display Stand Are Among Late Arrivals in Equipment Line

Many important innovations in projection and theatre equipment loom up on the horizon. Some are in the experimental stage yet, as for instance an automatic change over device that does the job automatically—not a reel end alarm—but a device that actually performs the operation of changing over.

A film safety cabinet built along entirely new lines has been patented and is in production and will shortly be announced on the market.

A hot carbon receptacle that has a hinged trap door which opens and closes itself is being manufactured especially for projection rooms and will be placed on sale soon.

These items can only be referred to now in an indefinite way, but our Equipment Department has seen them in operation and withholds description of them until the manufacturers are ready to "spill the beans."

We have spoken before in these pages of equipment in theatres that "more than meets the law's demands." That slogan seems to inspire a number of manufacturers in devising equipment. For instance, the new triangular, or three way, exit light made by the Pittsburgh Lamp, Brass & Glass Company, Pittsburgh, furnishes three exit signs in one light. The beauty about this arrangement is that an exit sign can be seen from any angle of the house, even from directly beneath the light.

The lamp is made in one piece, of Pennsylvania ruby glass—the best known of colored glass and in green. The lettering of the word "exit" is in white glass and the letter raised on a solid black background. Any size incandescent globe may be used.

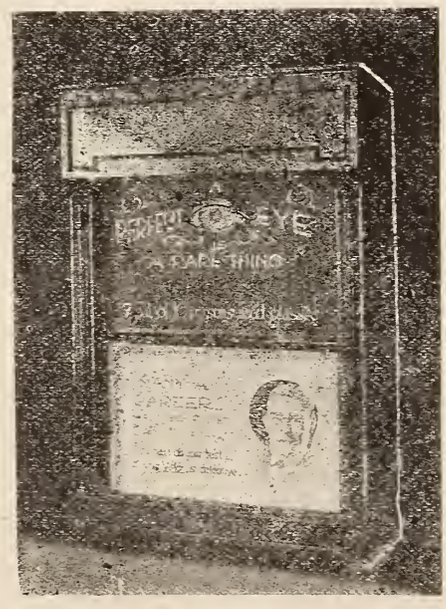
The interesting feature is that this light more than meets fire ordinance requirements in that its lettering may be seen at any angle. The laws in most states require one plain sign with letters of varying heights over each exit. Here are three signs. Henry J. Smith, the well known Pittsburgh supply dealer, was the first to place them in his windows and reports a heavy demand for them.

New Film Scissors

To make a quick cut for patching film and to make it accurate and easily has long been a problem. H. A. Repass, of the firm of Repass, Harries & Co., Hartford, Conn., supply dealers, has patented a pair of film scissors, or shears, with a double blade. The handle is like an ordinary pair of shears, made however of aluminum.

The new film scissors which make a neat, accurate cut and simplify film splicing.

The new three way, or triangular, exit light which can be seen from any angle in a theatre and is "better than the law demands."



The new moving lobby display stand which automatically displays 14 of the regulation 11 by 14 lobby photos.

By placing the film frame between the blades at a certain point—which becomes a matter of habit after one or two cuts—a clean cut is made at points which, when spliced, match perfectly and show no signs of having been patched. The stationary blade of the scissors can be sharpened at will and at the extreme end is placed a scraper for removing emulsion.

The scissors can be operated in the dark with excellent precision or can be used to cut even in a magazine. There is no chance of going wrong with the cut. Some further improvements are being made and the weapon will then be placed on the market.

Moving Lobby Display

At last a manufacturer seems to have devised a lobby display frame that comes as near to motion pictures as is possible without the toil and turmoil that goes with small continuous projectors of the store window type.

The Bulletin Machine Co., of Buffalo has installed four of its bulletin machines in the lobby of the Modern Theatre in Boston and they attract attention as no other lobby display device has. The machine is built like a miniature stage and motive power is furnished by a fractional motor.

The operation is simple. The machine takes 14 of the regulation 11 by 14 lobby photos—production stills, or scene stills—take your own choice—and by a patented continuous movement which is entirely automatic, displays them in a frame. Each still is displayed for half a minute, more or less, to suit the user, and then drops back into place and reappears later.

While it can be used mainly for displaying 11 by 14 photos there is no reason why it cannot be used for any kind of advertising. It takes up little space in the lobby but is an attraction of great value. In the Modern lobby they are placed close to the ticket booth and the writer saw half a dozen passersby watch the moving photos and then purchase tickets.

Liquid Soap Dispenser

The Rochester Germicide Co., Rochester, N. Y., has developed a new soap dispensing apparatus for theatre lavatories which is a distinct improvement over others. Instead of filling individual containers over each automatic faucet, as has long been the practice, the liquid soap is placed on a central container which hangs above the wash basins high enough to provide ample pressure. This furnishes uniform supply to all faucets and saves an appreciable quantity of liquid soap.

The theatre lavatory is being given considerable attention these days. As one exhibitor put it, "I have given some attention to my theatre lavatory so as to make it appreciated by my patrons. You know the public lavatory is a scarce thing; the saloon formerly served as a means of convenience but today you'd be surprised how often a patron will buy a ticket to a theatre just to make use of conveniences."

New $200,000 Theatre Opens in Troy

Lincoln Theatre With Capacity of 1,100 Was Built by Symansky Brothers

Representing an investment of approximately $200,000, the Lincoln Theatre, owned and operated by Symansky Brothers of Troy, N. Y., has been opened to the public. The house has a seating capacity of about 1,100 persons, and is located in the business centre, almost directly across from the city hall. The house will show first run pictures. Charging an admission price of 35 cents, it is today the highest priced motion picture theatre in that city. The theatre has been upwards of a year in construction, and is a combination of terracotta, brick and marble.

The house was designed by M. F. Cummings and Son, architects, of Troy. The construction was by Philip Casey, Jr., also of Troy. The Eckart Studio of New York looked after the decorating, while the electrical effects were installed by the Edwards Electrical Company of New York. The Snyder Studios of Syracuse did the ornamental plaster work, the organ being installed by the Skinner Organ Company of Boston. Draperies and curtains were supplied by the John Sears Company of New York, the huge sign being the work of Kollath Brothers of Schenectady, while J. J. Horan and Company of Troy installed the heating and plumbing system. The house will be managed by Edward Crawford of New York City, recently connected with the Loew interests.

The Mayor and other city officials, as well as representatives from practically all of the theatres and exchanges in neighboring cities, were present on the opening night, Mayor Fleming dedicating the house.

The theatre includes a mezzanine and balcony in seating arrangements. The projection room has two of the latest type Simplex machines. The throw is about 130 feet to a gold fibre screen. The Heywood-Wakefield Company supplied the seats, the lobby frames being from the Stanley Frame Company of New York City.

The musical end will be featured strongly. In addition to one of the finest organs in any motion picture theatre in this section the new theatre will also support a twelve piece symphony orchestra directed by Professor David Stulmacher. Young women will be ushers and will be gowned in dark blue and white.

Report Business Pick Up

The American Photo Player Company report a prosperous business for the months of July and August. Among the Robert-Morton organs installed during this period are the following. Larchmont Theatre, Los Angeles, Cal.; Leland Theatre, Albany, N. Y.; Surf Theatre, Keyport, N. J.; Mack Theatre, Port Angeles, Wash.; Eugene Theatre, Eugene, Oregon; Belvidere Theatre, Brooklyn, N. Y.; New Orpheum Theatre, Yonkers, N. Y.; Superba Theatre, Los Angeles, Cal.; Excelsior Theatre, San Francisco; New Castro Theatre, San Francisco; The Regent Theatre, Baltimore, Md.; Orpheum Theatre, Ogden, Utah; Crystal Theatre, Daytona, Fla.; Capitol Theatre, Lebanon, Pa.; Hauber Theatre, Pine Bluff, Ark.; America Theatre, Denver, Colo.; Isis Theatre, Boulder, Colo.; Empire Theatre, Long Beach, Cal.; Isis Theatre, Richmond, Va.; Liberty Theatre, New Orleans; Madison Theatre, Seattle, Wash.; Metropolitan Theatre, Baltimore, Md.; Queen Ann Theatre, Seattle, Wash.; Heilig Amusement Co., Portland, Ore.; New Princess Theatre, Honolulu, T. H.; Hawaii Theatre, Honolulu, T. H.

Building Notes

George Morse, booking agent for the Comerford Amusement Co., of Scranton, Pa., running a big chain of playhouses, is handling several big construction projects for the company.

Peter Sidari, manager Palace Theatre, McAdoo, Pa., has re-opened the "Palace," redecorations being completed.

The Poli Theatre, West Hazleton, Pa., now owned by Joseph Yesvets, has been renamed the Hippodrome

The Happy Hour Theatre, Dangerfield, Texas, has been moved to another location. The theatre has been enlarged and new equipment added.

H. F. Lloyd has purchased the adjoining buildings at Post, Texas, and will remodel same for a moving picture theatre.

The Jarez Theatre, E. Hernadez, manager, opened at Kingsville, Texas, with capacity business. The house is for Mexican trade and is located in the Mexican section.

Having been closed all Summer the Lyric Theatre, Brady, Texas, re-opened September 10th.

The new Rex Theatre, Graham, Texas, has been opened, succeeding the Majestic, recently burned.

The Rialto Theatre, Beeville, Texas, opened September 10th, with 800 seating capacity.

MOV-EZY

MEANS

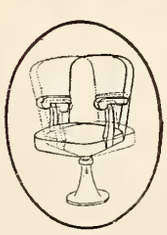
EASE AT THE MOVIES

Only One Person Standing

And that won't be you—unless it's you that's passing along the row. The old method of seating required every one in the row to rise to cramped positions to enable a late arrival to squeeze past, causing annoyance to all concerned and obstructing the view of those seated in the rear.

But no more! The Mov-Ezy theatre chair, the greatest improvement in seating arrangements since theatres were built, has eliminated all that. Its occupant can turn it to either side to allow ample passage space, without any one getting up.

The Mov-Ezy has proved itself the greatest individual feature of every theatre where it has been installed. Send for our beautifully illustrated catalogue and see why.



Josiah Partridge & Sons Company, Inc.

529-541 Marbridge Building

Show Room Sales Office

47 West 34th Street, New York

Critical Definition---

with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

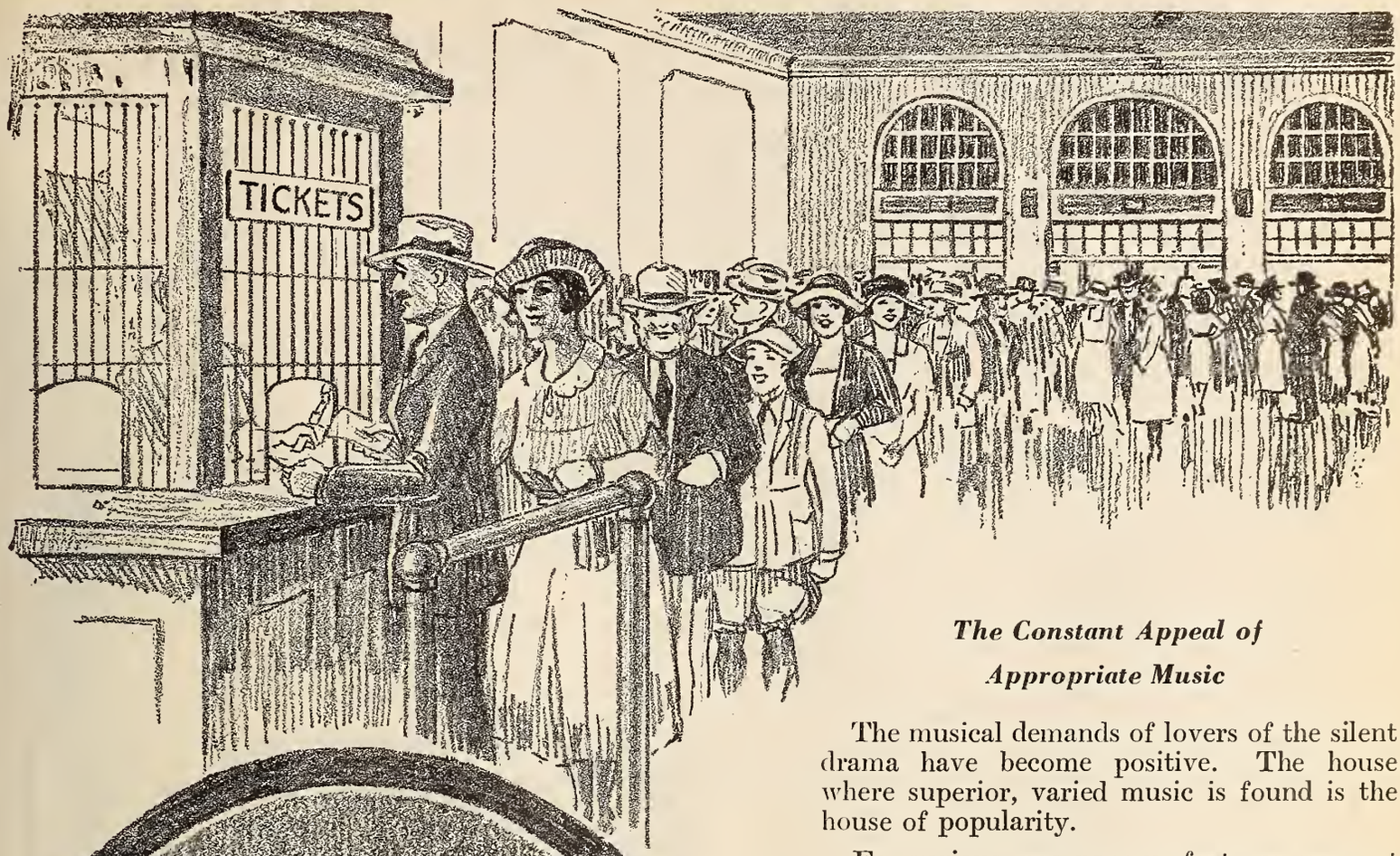
Write for interesting literature

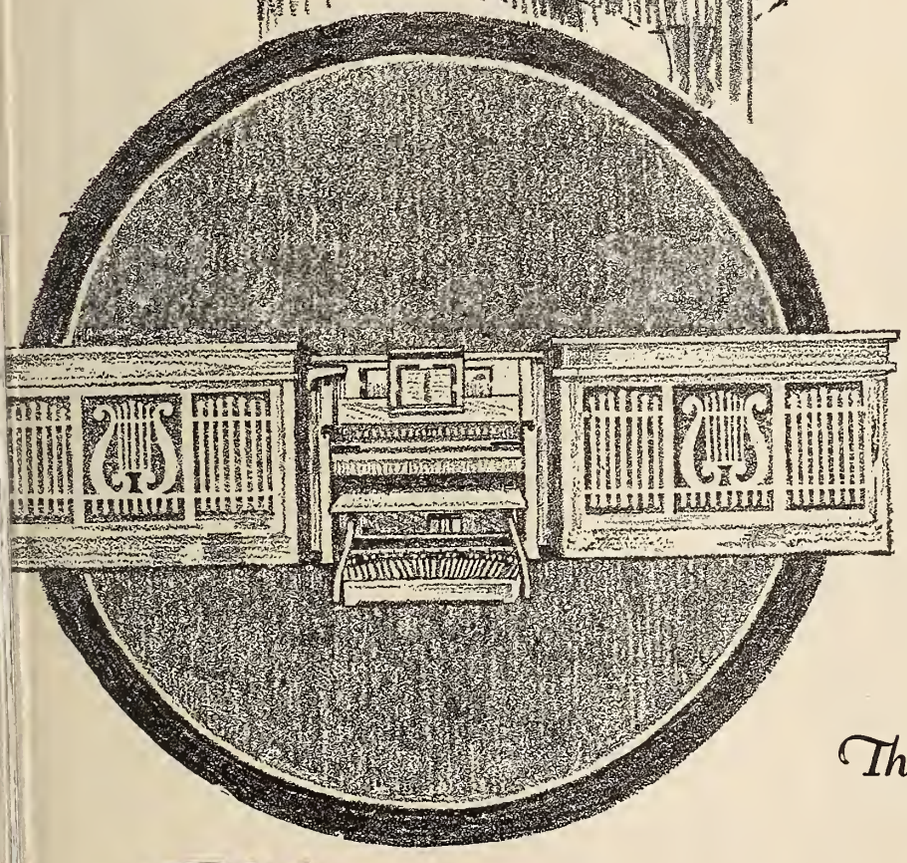
BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Telescopes, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.





The Constant Appeal of Appropriate Music

The musical demands of lovers of the silent drama have become positive. The house where superior, varied music is found is the house of popularity.

For various reasons your features may not always be a success, but add the unfailing musical "atmosphere" of the Cremona Orchestra-Organ and the line at the box office becomes dependable.

No theatre organ orchestra has been developed to better meet the requirements. It is unsurpassed as a hand-played organ. It renders, besides, orchestrations selected or set to the film offering.

A double roll system permits playing by either solo roll or any standard player roll. It may be played with or without an operator. But best of all, the Cremona is not prohibitive in price to the smaller house.

Write for the whole Cremona Story

The Marquette Piano Company,
Chicago, U.S.A.

Cremona

Theatre Orchestra-Organ

Starting the New Season Right

How a Pittsburgh Supply Dealer at the First Sign of Returning Prosperity Got Busy with the Multigraph and Mailing List

When the signs of approaching Spring appear the robin doesn't sit in the nest and wait for the worms to come to him. Neither does the supply dealer sit in his chair and wait for the customer to walk in. He goes after them. So does the robin.—*Fable of Business.*

"Look," said A. Steinberg, the Pittsburgh supply dealer as he shuffled a handful of return postal cards that had come in the morning's mail And he shuffled them as a handy man at pinochle would.

"These come in every day like this" he continued. "They say this is going to be a good season so we got busy with the multigraph and the mailing list as soon as the exhibitors began to hover around film row wearing the smile that only busy ticket choppers produces.

"If the theatre owners don't know that a good season's ahead of them we are telling them about it and incidentally we are brushing up their memories on things they needed as far back as last Winter and were afraid to purchase because it then looked like a hard summer.

"The returns are exceeding expectations which goes to show that if a dealer will only go after the business it is there."

Steinberg produced the first letter of the new season, a multigraphed message the first paragraph of which breathed prosperity and fairly coaxed reluctant dollars out of pockets. We quote the letter:

> Indications point toward a prosperous season for the motion picture theatres. The mills are working full blast; the coal miners have settled their difficulties; the builders have more than they can take care of; the bankers and the big business men are all looking forward to a big boom; and naturally, you will come in for a good share of this business.
>
> Are You Prepared to Meet It?
>
> Let us help you. Our technical men are always at your service. Their knowledge and experience are at your command. No matter what you need for the motion picture theatre, we are prepared to furnish it. All of our goods are of the highest quality, and sold under a positive guarantee.
>
> Daily we are closing with the very finest and newest theatres. Only at the beginning of this week, we closed with the Park Theatre, of Meadville, Pa., a $300,000.00 house, and the New State Theatre, of Uniontown, Pa., a $850,000.00 house, for equipments, including everything from the machine to the screen.
>
> We have also, very recently, equipped the following theatres, with chairs, machines, booths, screens, ticket-choppers, ticket machines, etc.: Sandy Ridge Theatre, Sandy Ridge, Pa.; Star City Theatre, Star City, W. Va.; Barney's Theatre, Pt. Marion, Pa.; Moogerman's Theatre, Wylie Ave., Pittsburgh, Pa.; Family Theatre, Braddock, Pa., and many others.
>
> In fact, we have closed with about 85% of all the new theatres that have gone up this year in our territory, and the reasons are, that we have the goods and are able to quote the prices.
>
> Read the other sides of this letter for interesting information. It will pay you.

With each letter was inclosed a return post card suggesting certain equipment and supplies which are most needed in a house that is reopened. All the exhibitor had to do was to check his needs, affix a one cent stamp and send it in. In a day or so a salesman called or a letter went forward advising him of prices and giving full details of the equipment checked.

The idea of a return post card is not new by any means. But it has its value in the simple fact that a busy man, engaged in fixing up his house, buying his film product for the season and engaging his staff, will not take time to write a letter. In two minutes he has filled out the self addressed post card and it is on its way.

If you desire catalogs or information on the items listed below check here ☐ If you want our man to call in person check here ☐

Power's Projectors (New)	
Power's Projectors (Rebuilt)	
Trade in Your Old Machines for New Ones.	
Gardiner Gold Fibre Screens	
Opera Chairs	
Ventilating Systems	
Westinghouse Motor Generators	
Repairs on Machines	
Theatre Supplies	
Carbons	

Check off items you are interested in and return to us. We will gladly give same our prompt attention without any obligation to you.

Name .....

Addr .....

GIVE US MORE INFORMATION ON MOTOR GENERATION FOR THE FOLLOWING SIZE PICTURE:

Width of Picture ..... Height of Picture .....

Length of Throw ..... Voltage ..... Cycles .....

Amperage ..... Phase .....

I AM ALSO INTERESTED IN THE EQUIPMENT CHECKED OFF BELOW

Chairs ..... Powers Machines ..... Silver Screen .....

Machine Repairs ..... Mazda Unit .....

NAME STREET

TOWN STATE

DETACH AND MAIL THIS CARD TO US AT ONCE

"EARLY BIRDS CATCH THE EARLY WORMS"

Steinberg and his Pittsburgh store. The window display is a novel one showing an enlarged projector intermittent movement of the new type compared with an older type. The display is run by a small motor. Two specimen return post cards which Steinberg sent out to all theatres in his territory at the beginning of this season and which, he says, produced splendid returns.

IT'S TAX FREE MUSIC AND REAL MUSIC TOO

Theatre Owners feature Ditson Music for the Photoplay in their newspaper advertising, programs and on marquise because it is music the American movie public likes and knows. The theatre man pays no tax for the privilege of giving his patrons the best in music.
Send for Photoplay Circular.

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The new Taylor Hobson Projecting Lens Passes 52% More Light because of patented construction which permits lens to be placed very close to film gate. Perfect Definition. Send for Descriptive Circulars. Thirteen Focal Lengths.

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CHICAGO, ILL.
and
London, England
Samuel S. Hutchinson, President

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5. EQUIPMENT. All of the most modern obtainable.
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8. PROMPTNESS. Accustomed to serve exacting requirements.
9. PRICES. Reasonable and competitive.
10. GUARANTEES. Write for our unique guarantee of quality work.

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will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

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CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

PITTSBURGH, PA.—Ingham & Boyd, Empire Building, have completed plans for the club house for Penn Avenue to be erected by Congress of Women's Clubs of Western Pennsylvania, Mrs. John F. Sloan, Hotel Chatham, in charge.

LEHIGHTON, PA.—Tilghman & Moyer Co., 824 Hamilton Street, Allentown, Pa., has completed plans for the $100,000 theatre to be erected on South First Street by C. H. Bayer, South First Street, Lehighton.

NEW CASTLE, PA.—A. L. Thayer, 39 W. Jefferson Street, has completed plans, and awarded contracts for the new Club House, $75,000 Building, for New Wilmington Road. Owner, New Castle Field Club, A. C. Hord, Chairman of Building Committee.

KUTZTOWN, PA.—High & Huber, 230 N. Sixth Street, Reading, Pa., have completed plans for the Club House to be erected by Kutztown Post American Legion, Edgar Rieber, Chairman of Building Committee, Kutztown.

YORK, PA.—Robert A. Stair, Jr., Guardian Trust Building, has completed plans for the Club building for King & Beaver Streets, Owner, St. Paul Lutheran Church, care Rev. D. E. Walters, 111 S. Beaver St.

LYKENS, PA.—Carl P. Bergern, Pennsylvania Square Building, Philadelphia, Pa., has completed plans for the Club House for Main Street to be erected by Lykens Lodge No. 1176 Loyal Order of Moose, care Adam Welker, Chairman of Building Committee, Lykens.

LANSDALE, PA.—Jerome S. Landis, W. Broad Street, has completed plans for the $45,000 theatre for Courtland Street, to be erected by Lansdale Theatre Company, H. F. Boorse, Pres., Lansdale.

WASHINGTON, D. C.—Milburn & Heister Co., 710 Fourteenth Street, N. W., have completed plans for the $375,000 Convention Hall for 19th & 20th Street, N. Y. Avenue & E Streets, N. W., to be erected by Convention Hall Association Co., I. R. N. Harper, Pres., District National Bank Building.

WASHINGTON, D. C.—G. Oakley Totten, Jr., 808 Seventeenth Street, N. W., has completed plans for the $100,000 Club House Building for 15th Street, N. W., to be erected by Meridian Hill Club.

NORWALK, O.—Granville Scott, Citizens Bank Building, Norwalk, has completed plans for the new club house for Jackson Avenue, to be erected by Jackson County Club, A. J. Mathews, in charge.

BENHAM, KY.—Plans are completed for the $150,000 theatre for Benham, soon to be erected by Wisconsin Steel Company, 506 S. Michigan Avenue, Chicago.

EAST CHICAGO, IND.—Joseph F. Kraft Co., East Chicago Bank Building, has completed plans for the $100,000 Club House for N.W. Corner Magoun & Chicago Ave., to be erected by B. P. O. E. Julius Friedman, chairman building.

DETROIT, MICHIGAN—I. M. Lewis, 502 Congress Building, has completed plans for the $80,000 Theatre for N.E. corner Shoemaker & St. Clair Streets. Owner, Benj. Berkowitz, 933 E. Kirby Avenue.

MILWAUKEE, WIS.—M. Tullgren & Sons, 425 E. Water Street, have completed plans for the $2,000,000 theatre for N.E. corner Sixth & Grand Ave., to be erected by Wisconsin Real Estate Development Corporation, J. I. Bigg, 425 E. Water Street, Milwaukee.

GREEN BAY, WIS.—Assoc. Archt. Carr & Foeller, 603 Minahan Building, have completed plans for the $125,000 Club house for Jefferson Street. Owner, Knights of Columbus, Columbus Club, C. K. Bong, Chairman Bldg. Comm., 00 N. Washington Street.

JANESVILLE, WIS.—Martin Tullgren & Sons, 425 E. Water Street, Mliwaukee, have completed plans for the $250,000 theatre soon to be erected by David Jeffris Theatre Co., M. G. Jeffris, 14 W. Milwaukee Ave., Janesville.

SHEBOYGAN, WIS.—W. C. Weeks, 720 Ontario St., has completed plans for the $40,000 Club House to be erected by B. P. O. E. Lodge No. 299.

WINONA, MINN.—Archt. Otto A. Merman, Linker Building, La Crosse, Minn., nas completed plans for the theatre soon to be erected by Beyerstadt Amusement Co., Inc., Harry & Bet Beyerstadt, Winona.

ST. LOUIS, MO.—E. J. Lawler, Chemical Bldg., has completed plans for the $1,000,000 theatre, location withheld.

KANSAS CITY, MO.—J. F. Thompson, 615 Indiana Ave., has completed plans for the theatre hall for 36th & Indiana Aves., to be erected by Geo. Boden, 3616 Indiana Avenue.

KANSAS CITY, MO.—R. E. Peden Company, 945 N. Y. Life Building, has completed plans for the $100,000 theatre for Grand Avenue to be erected by Elliott Theatre, care A. F. Elliott, 704 Grand Avenue.

ALBANY, N. Y.—Du-Art Film Laboratories, Inc., $10,000, Arthur Gottlieb, Ralph Pecoreli, New York; Jack M. Jerome, Glenwood; Smart Films, Inc., $20,000, Jonas J. Smith, Fannie Smith, Rose Sherman, Brooklyn; Capitol Photoplays Corporation, $1,000, George V. Reilly, Robert K. Thistle, Harry C. Hand, New York City; American City Bureau Film Service, Inc., $1,000, Albert St. Peter, Jersey City; Arthur T. Dear, George H. Breed, New York City.

Building Notes

C. E. Taylor, of Port Leyden, is about to erect a new theatre in Frankfort. The construction will be of stucco. The house will accommodate about 400 persons.

There is a report in Albany to the effect that Loew interests may erect an office and theatre building on the site of Keeler's hotel which was burned several years ago.

Ground has been broken at Minersville, Pa., by W. B. Shugars, of Pottsville, Pa., for the erection of a new playhouse seating capacity 1000 persons, to succeed the present Lyric Theatre. William H. Lee, Philadelphia, is the architect.

Construction of the new Grand Opera House at Lansford, Pa., is making rapid progress. The cement foundations have been poured and the superstructure is under way.

Reading Temple of the Shriners has opened in the town of Reading, a new Rajah Theatre, with seating capacity of 2300 persons.

A. H. Blank, Iowa exhibitor is building a house on Broadway, Council Bluffs, Iowa, which theatre will be the largest and best in the city. Work on the outside walls is now under way and the building will be completed by January 1, it is believed.

Mr. E. J. Lynch succeeds Charles Vollmer as manager of the Delmonte Theatre. Mr. Lynch formerly managed Loew's King's Theatre of St. Louis.

Ground has been broken for The Rivoli, a fire-proof picture house on Georgia Avenue, between Garfield and Hamilton Streets, Washington, D. C. This is in the Brightwood residence area of the District and is regarded as an enviable location. Capacity is 2,000; rest rooms flanking both sides of the house. Adjoining will be a concrete stadium for open air pictures in the summer. Marcus Notes is owner and builder.

Land 140 x 50, at Broad and Pine Streets, Tamaqua, Pa., has been bought for $35,000 by the Peoples Theatre Co., of New York, for a new theatre. I Schlang, vice president and general manager, made the deal and announced the playhouse will be one of a chain of 51 new theatres in various Pennsylvania towns. Work is already under way at Allentown, Slatington, Bethlehem and Tamaqua.

The Grand Opera House, John Hoelfich, manager, has re-opened at Slatington, Pa., after being closed all summer.

Oscar Altholf, Mahanoy City, Pa., theatrical man who invented an emergency lighting system to supplement house illumination system in case the latter go out, unexpectedly causing possible panic, has secured the backing of eleven Berwick, Pa., capitalists who will market the invention under the name of the Crescent Novelty Co.

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Salesman with experience selling moving picture supplies to exhibitors in Illinois, Indiana or Wisconsin. Give full particulars. Address Box Z-100 Exhibitors Trade Review.

WANTED

Serials, features, 1 or 2 reel comedies, scenics and educationals; first class condition, plenty of advertising. State price in letter or don't answer. Dick Brown, c/o Billboard, New York City.

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Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

EXHIBITORS TRADE REVIEW

Vol. 12
No. 21

October 21, 1922

Price
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with

Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Berry, and Jacqueline Logan

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A Paramount Picture

GEORGE FAWCETT

RAYMOND HATTON

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TRADE MARK REG

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OVER two hundred years of experience in the manufacture of musical instruments of quality find their reflection in the magnificent line of Wurlitzer Unit Organs. Five generations of skilled craftsmen, all equally intent on building and improving musical instruments—are behind the achievements of The Rudolph Wurlitzer Company of today. Beginning with the crude manufacture of the quaint lutes of early times the men of the House of Wurlitzer—fathers, sons and grandsons—have been famed through the centuries as leaders in their craft. Today the huge manufacturing plant of The Rudolph Wurlitzer Company in New York state covers many acres of ground at the railroad station of Wurlitzer, near North Tonawanda. In this large plant, the greatest of all creations, the Wurlitzer Unit Organ—is made.

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There is a Wurlitzer Unit organ for every type of Motion Picture Theatre, whether large or small and Wurlitzer prices and terms are within the reach of all.

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"PERFORMANCE COUNTS"

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EXHIBITORS TRADE REVIEW

The Picture and the Public

By L. W. BOYNTON

IN its issue of September 28, the Kinematograph Weekly, of London, devotes its chief editorial to comment upon a recent article of ours, which was headed "Fair Dealing."

The British trade paper agrees with us that the real problem before distributor and exhibitor alike is "selling the picture to the public. "Says the Kinematograph Weekly:

"And a picture cannot be sold successfully to the public unless it has been successfully bought. Paying ridiculously high prices is just as bad for the business as a whole as is paying preposterously low prices.

"Some renters believe that it is good business to get extreme prices for pictures without regard to the possibility of the exhibitor being able to cover himself even on capacity business all the time the picture is running.

"Equally some exhibitors regard it as good business to conspire—it is a strong word, but it is justified—to pay as little as possible without regard to the reaction on the renters' ability to buy (or produce) good pictures on such poor returns.

"In both cases, the trade is acting against its own interests. Trying to get rich quick may be a fascinating pastime, but it does not work if it involves killing the business out of which you are getting the money."

THIS is an excellent statement of the situation as it exists and it evidently applies to the industry on both sides of the Atlantic. We call attention to it, not only because the Kinematograph Weekly is an authority, but also to emphasize the point, by bringing in a little light from the outside, that the main problem cannot be discussed too often.

Our own view, already stated in the article referred to, is that any solution must be founded upon Fair Dealing between distributor and exhibitor. That would apply as much in the case of Percentage, which the Kine. Weekly advocates so far as big pictures are concerned —as it would where bookings are made on flat rentals.

The method of booking is not so important as is an understanding of what the whole process of marketing pictures is all about. In the Klondike days, which began with the exhibition of the first motion picture and ended when the public stopped regarding films as novelties, the idea was to make as much money as possible in the shortest space of time, regardless of picture quality. That era is definitely over.

THE question before the house now is simply this: shall distributor and exhibitor agree that the picture must be sold to the public successfully, so that both may live and prosper? If they do agree upon this fact—and a fact it is—then they naturally become partners for the sake of accomplishing the same end. They cease to cut each others' throats commercially, if for no other reason than because it is poor business to do so.

Mind you, we are not talking about identity of ownership when we discuss

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Calendar of Current and Coming Events

October 23-24

Convention of the Motion Picture Theatre Owners of Nebraska and Iowa, Omaha.

October 18-19-20

Semi-Annual Convention, Motion Picture Theatre Owners of Missouri, Excelsior Springs, Mo.

The Picture and The Public

(Continued from preceding page)

partnership in this sense. What we mean is a mere common-sense understanding between buyer and seller—all the more necessary in this business because the article that is being merchandised—the motion picture—has no certain value. Nobody knows, really, what a picture is worth until the public has passed upon it. Until then, the jury is out.

Having made up their minds that they are both working at the same job—selling the picture to the public successfully—buyer and seller, exhibitor and distributor, cannot fail to approach the problem from the viewpoint of sense and fair dealing.

Far from thinking that such a situation is an impossibility, we believe it will come to pass. The settling-down of the industry into a genuinely stable condition will force it—for one thing. And for another, the merciless judgment of the public upon pictures it does not want will hasten the day.

The Theatre As Community Center

FOR years the exhibitor has been urged to make his theatre a community centre. Many good suggestions have been offered, but only recently has anything really important developed in the direction of action.

News from the National Capital this week of a reception in honor of Mrs. Woodallen Chapman, chairman of the Motion Picture Division of the General Federation of Women's Clubs, given by the director of the Public Service Department of the Crandall Theatres, emphasizes the fact that here is one theatre organization which actually functions as a community centre.

The affair was attended by the most prominent clubwomen and civic workers of Washington. The relation of the industry to the public was discussed. Can anybody calculate the far-reaching effect of the good-will generated toward the picture world by events of this sort?

Now, of course, every exhibitor in the country is not the owner of a big chain of theatres. He cannot maintain an elaborate public service department. But, be his interests large or small, he can certainly emulate the Crandall example in some degree.

If the exhibitor has never sought to interest the clubwomen of his town in his problems; if he has never gone out to win over what may otherwise be serious antagonism, he ought to begin now.

It's good business. It means dignifying the theatre. It means raising the whole industry in the public's estimation. And, rightly handled, it can prove a wonderful barrier against censorship and hostile legislation.

One of the axioms of the show business is that the women lead the way to the theatre and the men have to follow. Why not interest the women, therefore, in something more than paying their admissions at the box-office? Why not make them feel that their suggestions are welcome; that the theatre is a community institution, and that they play a very real part in making it so?

This is co-operation; this is partnership with the public. Is there any exhibitor anywhere in the country whose town does not have women's clubs and other civic organizations? We say their co-operation ought to be gone after. If it is, they will, nine times out of ten, become real friends to the picture theatre, and, through the theatre, to the whole industry.

Michigan Holds Big Convention

Group of Exhibitor Leaders from Several States Present—Courtland Smith Delivers Message from Hays —Cohen Announces He Will Not Accept Office Again

By L. W. BOYNTON

(Special Telegram to Exhibitors Trade Review)

Flint, Mich., October 11.

W. S. McLAREN, of Jackson, was elected President of the Motion Picture Theatre Owners of Michigan on the final day of the third annual convention, which was the largest and most enthusiastic ever held by the exhibitors of the Wolverine State.

Exhibitor leaders from several states were present. These included W. A. Steffes, President of Minnesota; Martin G. Smith, President of Ohio; R. E. Woodhull, President of New Jersey, and W. A. True, President of Connecticut. The national organization was represented by President Sydney S. Cohen; A. J. Moeller, general manager; and M. J. O'Toole, head of the Public Service Department.

Courtland Smith, of New York, representing Will H. Hays, was one of the chief speakers at the banquet on Tuesday evening and was given a cordial reception.

Cohen Says He Won't Run Again

A declaration that he would not accept office again was one of the features of Cohen's speech on Wednesday. He also assailed high film rentals; advocated more advertising and intelligent advertising in the trade papers, with specific information about pictures that could be used by the exhibitor in selling the picture to the public and condemned block booking.

Cohen also recommended that all exhibitors book from a large number of companies and said encouragement must be given independent directors. He declared that the time had come for exhibitors to see all pictures before bookings were made and advocated that questionnaires be sent to political candidates asking them to state their position on the Sunday opening and censorship questions. Discussing the Hoy System, Cohen stated that it had been relegated through the co-operation of Mr. Hays.

W. S. McLaren, Newly Elected President of Michigan M. P. T. O.

Mr. Steffes, of Minnesota, who also addressed the convention on Wednesday, declared that lack of funds had retarded the work of the national organization and announced that his state would pay its quota. Mr. True, of Connecticut, another of the speakers, said producer-owned houses and chain circuits deprived a large number of exhibitors from booking from the larger companies at any price. "High rentals can be attributed to excessive overhead being added to studio costs," said he.

$11,000 Raised by Organization

True gave a history of the negotiations with Mr. Hays on the uniform contract and declared several clauses were still unsettled. He doubted whether an agreement could be reached, but said the negotiations would continue.

The fine spirit of the Michigan organization was demonstrated at the final session when approximately $11,000 was raised to carry on the work of the body for the ensuing year.

In addition to Mr. McLaren, the following officers were chosen:

Vice-President—Phil Gleichman, Detroit.

Secretary—H. T. Hall, Detroit.

Treasurer—Fred Rumler, Detroit.

Board of Directors—W. S. Butterfield, Battle Creek; Calude Cady, Lansing; James Slocum, Detroit; Fred De Lodder, Detroit; Fred Wuerth, Ann Arbor; J. C. Ritter, Detroit; Herb Weil, Port Huron; Charles Garfield, Flint; and A. J. Kleist, Pontiac. Jackson, Mich., was selected as the next convention city.

Resolutions were adopted as follows: Thanks and appreciation to the national officers, Retiring President Cady, Mr. Garfield, all the Michigan officers and others who co-operated in making the convention a success and the Michigan organization so prosperous during the past year; petitioning producers not to give first run houses in Detroit longer than thirty days' protection; and a resolution requesting Michigan newspapers not to run any salacious advertising of motion pictures.

Censorship Condemned

Three hundred Michigan exhibitors and their guests sat down to the banquet Tuesday night over which J. R. Denniston, of Monroe, presided as toastmaster.

President Cady introduced the toastmaster, and the latter's remarks about each speaker were witty and brought storms of applause from the banqueters.

The keynote was struck by Lieutenant-Governor Thomas R. Reed, of Lansing, who declared that the public should be the only censors of the screen. Amid great applause Mr. Reed said: We do not need legalized censorship. Already better pictures are being made and if Hays can't get good

Banquet of the Motion Picture Theatre Owners of Michigan and Invited Guests, Held at the Durant Hotel, Flint, Tuesday Evening October 10. The Banquet Was One of the Outstanding Features of the Third Annual Convention of the Michigan M. P. T. O., the Biggest and Most Successful Meeting Ever Held by Exhibitors of that State

ones produced, nobody can. I know Mr. Hays and I have every confidence in his ability and integrity."

When the Lieutenant-Governor had concluded his stirring speech, the Toastmaster took occasion to declare that the M. P. T. O. of Michigan would co-operate with Mr. Hays. "We promise you," he said, turning to Mr. Reed, "that only the best pictures will be shown in this State."

Judge Alfred J. Murphy, of Detroit, counsel of the Michigan exhibitors, stressed the importance of the theatre in the industry. "The motion picture is a new force and it has become a tremendous power for good," he declared. "The exhibitor is the man who can win the good-will of the public because he is in the best position to interpret the public mind. The exhibitor is a vital part of this industry and he should be consulted by the producers in order that pictures may be made which will suit the public."

Mr. O'Toole said the theatre owner was the dominant factor in the community. "He should use the screen for the betterment of civic conditions. The motion picture screen constitutes the screen press of the country. Use it for good purposes."

O'Toole commended the intelligence of women voters and declared them a mighty force for good. "They will help purify politics," he said.

Mr. Woodhull, of New Jersey, was introduced next. After paying a glowing tribute to Cohen, he congratulated Michigan on its hundred per cent organization.

The toastmaster then introduced Courtland Smith, secretary of the Motion Picture Producers and Distributors of America, who came to Flint to deliver a message from Mr. Hays.

Mr. Smith declared that the public was the greatest integral unit with which the industry had to reckon. "Without the confidence of the public there can be no success or prosperity," he declared.

Turning to a discussion of the industry itself Mr. Smith emphasized the point that Mr. Hays realized there must be no dissension within the industry, and hoped the time would come when every exhibitor would be a member of some exhibitor organization, because without organization the whole industry is handicapped in its contact with the public. He was given an enthusiastic reception by those present.

The next speaker was President Cohen, who expressed his thanks and appreciation to H. M. Richey, general manager of the Michigan organization; Judge Murphy; Lieutenant-Governor Reed and the whole Michigan exhibitor body. He paid high tribute to the work of A. J. Moeller, general manager of the M. P. T. O. A., who went to that post from the general managership of the Michigan M. P. T. O.

Cohen declared he agreed with Courtland Smith's declaration that the great work to be done was to secure the co-operation of the public. He promised full co-operation with Hays in every good cause undertaken by the latter.

Mr. Steffes, of Minnesota and Mr. Smith, of Ohio, spoke briefly, commending the efficiency of the Michigan organization. The banquet closed with sure-fire local hints directed by Mr. McLaren, who voiced the opinion of all present when he commended the officers and local committee on the excellent convention arrangements.

"Slumps Over," Declares Jimmy Grainger

"The slump in moving pictures is over." This is the definite conviction voiced by James R. Grainger, of Goldwyn, on his return from a seven weeks' tour of the country.

Mr. Grainger visited every key city in the United States, talked with hundreds of exhibitors, came in touch with leading business men in all sections of the country and is back in New York fired with enthusiasm over the prospects for the new season.

His optimism is based on facts. He found—

First—A quickening of activity in almost every line of business.
Second—The settling of strikes.
Third—The assurance of western and southern bankers that more money is being placed in circulation every week.
Fourth—An increase in freight transportation to such a degree that railroads are being taxed beyond their capacity.
Fifth—A confidence on the part of exhibitors that did not exist a year ago.
Sixth—The emphatic success of the first of the big pictures released this year.

"Every exhibitor I met was on his toes and looking for smashing big productions," said Mr. Grainger. "The talk about lying low and waiting for times to improve has passed. It is agreed that now is the time to go out and get business. The public has money to spend and it will go to picture theatres if we give the right sort of entertainment."

Eastman With Hays vs. Censorship

M. P. P. D. A. Head Makes Visit to Rochester as Guest of Film Manufacturer—Praises Latter's Philanthropy and Discusses Steady Progress of the Industry

WILL H. HAYS swept into Rochester, N. Y., last Thursday, October 5th, with his first assistant, Courtland Smith, to study film at the source of supply. They left, just before midnight, after a day of strenuous sight-seeing and campaigning with Rochester and a large part of western New York converted to their view that the entire theory of political censorship of motion pictures is a fallacy.

The visitors were joined in their work by their host, George Eastman, and the message was driven home that in so far as usefulness is concerned motion pictures are in their infancy and are destined to prove one of the greatest forces for good known to the world today. In fact, Mr. Hays, in an interview given wide circulation, declares that the humble "movie" is likely to prove the factor that will bring universal peace.

The visit of Messrs. Hays and Smith grew out of the fact that exigencies in their office prevented them from accepting Mr. Eastman's invitation to the opening last month of the magnificent Eastman Theatre, which he presented to the University of Rochester.

On their arrival from New York at 8 A. M., Mr. Hays and Mr. Smith were met by a local committee and escorted to the Eastman residence, where they were met by George Eastman. Following breakfast in the conservatory, advantage was taken of the day to enjoy a visit in the gardens, where an army of camera men representing the various news reels swooped down upon the party. A visit to Kodak Park followed and there Mr. Hays followed cotton from the bale through its various processes until it finally emerged as film and bars of silver in their transition to the business factor of negatives.

Mr. Hays met representatives of the press at Kodak Park and addressed them as follows:

"Mr. George Eastman is a very important factor in motion picture industry. I have known him a long time and I am very glad to be his guest today because I am studying motion pictures. He is not only interested commercially, but in a larger, broader sense precisely as we are.

"There are three great groups with definite rights in the employment and enjoyment of this great new instrument, of the motion picture. First, there are those who have to do with the creation and distribution of pictures. Then there are those who exhibit the pictures, but with far greater rights than either group I have mentioned is the public whose servant the industry is.

"The motion picture I have come to visualize as a great three-fold instrument for good. In the first place it entertains and its importance in this direction is of imperative value.

"In the second place, the motion picture is an educational instrument which wields a precious as well as a potent power. Arrangements are definitely in hand for the production of films on a large scale for class room work which will be sound from a pedigogical, a scientific and a psychological standpoint. The quickest way to reach the brain is through the eye.

"Third, definite steps are in progress to make certain the full use of the motion picture as the most potent instrument for international amity in the world today. Arrangements are being perfected that will render certain the facts that every picture that goes abroad shall correctly portray America, American life, ideals, aspirations and opportunities. This will be the instrument for 'selling' America to the world—the instrument through which will be brought about a more thorough understanding of our country throughout the entire world. The same sort of care will be exercised in attempting to portray correctly foreign people who appear in pictures shown here.

Will H. Hays and George Eastman, photographed at the Eastman Home in Rochester

"Political censorship is an incident. The American people are against political censorship fundamentally—against censorship of press, pulpit and of pictures because it is un-American. And just as certain it is that the American people are against wrong doing, and any demand that there may have been for censorship will pass as and when the elimination of the reason for that censorship is accomplished.

"That the men of the industry sense the responsibility that rests upon them and are attempting to perform their duty in the premises is proven by the fact that the better pictures are here. The film productions made through the summer and fall and which are now making their way to the screen are concrete evidence of definite progress in the right direction."

George Eastman, with whom silence is proverbial, broke this custom by giving an interview supporting Mr. Hays' position on censorship in which he said:

"The censorship of motion pictures demanded in some directions is all wrong. If the product emanating from the producing studios needs reformation that reformation should be accomplished at the source, not by subsequent mutilation of the film nor by damming the flow of the industry."

After studying the manufacture of film in all its details the party proceeded to the Eastman Theatre, which was inspected from pit to dome and the presentation of "Sonny" witnessed. At its conclusion Mr Hays declared:

"This whole development is magnificent, and its possibilities of usefulness immeasurable. I am deeply impressed.

"The masses are in the movies, remember that; Mr. Eastman will take the best music to the masses where they are. It is an idea of tremendous value, Mr. Eastman's entire development is a most distinct contribution to better things.

"I say it with a calm consideration that the city and the country are under a real obligation to Mr. Eastman."

Trifling Women

Rex Ingram Production for Metro Release. Written a nd Directed by Mr. Ingram. Prominent in the Cast are Ramon Novarro, Barbara Le Marr, Lewis S. Stone and E dward Connelly. Photographed by John F. Seitz.

Zukor and Lasky Denounce Rumors

Unqualified Denial that Latter Will Leave Famous Players Issued—Reports Which Also Brought in DeMille's Name Declared to Have Been Inspired

UNQUALIFIED denial of published reports that Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, was about to sever his connections with that company was made on October 10, both by Mr. Lasky and Adolph Zukor, president of the company.

Informed in Hollywood that *Variety* had printed the report, Mr. Lasky sent the following telegram of denial to the editor of that publication and also to the New York *World*, which reprinted the story:

"I have just been advised that you have printed a story to effect that I contemplate leaving Famous Players-Lasky Corporation. As this story is absolutely untrue and without foundation I will appreciate it if you will correct your statement by printing my absolute denial. I have no thought of leaving Famous Players-Lasky Corporation and my relations with its chief executive and president, Mr. Zukor, are most cordial as they have always been in the past."

In making public his and Mr. Lasky's denial, Mr. Zukor was vigorous in his denunciation of the rumors and the newspapers which would print them without verification.

"I have no doubt that this story was inspired by men in this industry who wish to thwart the progress which Famous Players-Lasky Corporation has been making," he said. "If this be the case then the newspapers which printed this baseless rumor should, in justice to themselves, divulge the names of the persons who made them their dupes by supplying them false information.

"In support of my original belief that the rumor was inspired I wish to cite a telegram which I received today from Cecil B. DeMille:

"'Received wire yesterday from New York producing firm saying they had definite information I was leaving Famous Players, and last night representative of another big firm called on me making same statement positively, both firms of course laying proposition before me. What is it all about? Kind regards.'

Zukor's Wire to DeMille

"To this telegram I replied as follows:

"'Answering your wire: my personal opinion is that these malicious rumors are being circulated by other producing companies who lament having been left in the shade through the policy which we adopted last winter which has enabled us to produce and now deliver product of a higher standard and in a quantity which no other producing company has equaled. They are also jealous of our policy of having every contract carry a play date. This has put us so much ahead of other companies and we have established such tremendous confidence and good will among exhibitors that in an endeavor to shake that confidence and break down the advantage we have deservedly achieved they are using every conceivable means, however sinister, such as the ridiculous story *Variety* printed last week and the rumor to which you refer. I personally and my associates here are all with you one hundred per cent. and have not the slightest doubt in the world that your feeling toward the company is the same. Will you let me know the names of the people who sent you wires and approached you as I think that will enable us to get to the bottom of the affair. Kindest regards.'

"I think the telegrams I have cited speak for themselves. In making them public I merely want to nail these lies before they wriggle away from me, and I know that I am supported by every right-thinking person in the film industry. These rumors have done us no harm, and cannot do us harm, but they are evidence that there are still left in the picture business a few men who will stop at nothing to win their ends. But the day has gone by in this industry when such tactics can be condoned and I hope to drag these people into the light where everybody can see them for what they are."

To Send Motion Pictures By Radio?

C. Francis Jenkins Tells M. P. Engineers It Will Be Commercial Success In 2 Years

THE sending and receiving of motion pictures by radio will be a commercial success within two years, Dr. C. Francis Jenkins told seventy-five members of the Society of Motion Picture Engineers in convention in Rochester, New York, October 12. By the method outlined by Jenkins the only equipment will be a receiving set and a special projection machine.

Anyone in any home, by making a contract with the producing company, can tune in at 360 meters, exactly as is now done to receive concerts, and receive motion pictures through the air, Jenkins declared. The screen is a small white lead square, 8 feet by 8 feet, so made that the pictures can be projected on it in a room not to exceed 30 feet in length.

The pictures are sent through a duplitized film which records on an all steel record. A demonstration of radio pictures was promised within a few weeks.

Delegates were present from sixteen states and five foreign countries and the convntion was pronounced the most successful ever held by the engineers. Radio motion pictures was the sensation of the week, but many other new developments in technical work were brought out.

The following officers were elected for the coming year: L. C. Porter, Harrison, N. J., was re-elected president; Dr. Herman Kellner, of Bausch & Lomb, was named vice-president; P. M. Abbott, of New York, was elected treasurer and W. B. Cook, secretary. Dr. C. E. Kenneth Mees and W. V. D. Kelly were added to the board of governors.

Among those present at Convention of Society of Motion Picture Engineers:
Left to right, first row: William V. D. Kelly, president Prizma Color Pictures Corp., N. Y.; Dr. C. E. Kenneth Mees, director Eastman Kodak Research Laboratory; Dr. Herman Kellner, optical scientist, Bausch and Lomb company; Dr. Henry Phillips Gage, Corning, N. Y., photographic glass expert; H. M. R. Glover, secretary Grundlach Manhattan Optical company; Carl Anderson, Motion Pictures for Educational Purposes, Long Island.
Second row: John T. Capstaff, Eastman Kodak Research Laboratory; W. B. Wescott, Technicolor company, Boston, Mass.; J. T. Beechlyn, General Electric company technical expert, Lynn, Mass.; Dr. W. E. Story, Clark University, Worcester, Mass., scientist; and Dr. A. B. Hitchens, Fellow, Royal Photographic Society of Great Britain.

Clarence

A William deMille production with Wallace Reid, Agnes Ayres and May McAvoy. From the play by Booth Tarkington. Screen version by Clara Beranger. A Paramount Picture.

A Branch Manager on Merchandising

Film Peddling Has Had Its Days, Says Moran, About Whom Exhibitors Write Poetry

When an exhibitor writes poetry about a branch manager it's time to examine into the facts—not with an idea of calling in the sanity board—but to learn why a theatre man can get all het up over the man who sells him film.

Perhaps the day is passing when an exhibitor can speak and think only in unprintable terms of the man who gets him to sign the dotted line. Bert Moran, branch manager for Pathe in Pittsburgh, believes in straight film merchandising, the basis of which he declares is good will between exhibitor and salesman.

Moran started as an exhibitor in Vermont in 1910. That may explain his standing with the men he sells to. He has seen selling service in nearly every zone in the country. He joined the Pathe organization in 1918 and before taking charge of the Pittsburg branch served in the same capacity at Albany. Louis Buettner, the upper New York state exhibitor and author of the poem, dealt with him in Albany.

It was upon the suggestion of exhibitors who had done business with Moran that we were inspired to talk to him about his policies. His views speak for themselves.

"THEY tell us," Moran explained to the writer, "that no industry can succeed to greatness unless it has inspiration and attention is always directed to other industries with leaders like Andrew Carnegie, Charles M. Schwab and others of note, all men who rose from obscure places to head great industries. We have the leaders in our own industry but do we take time to study them and gain the inspiration their work offers?

"We can point to any number of inspirational examples, Paul Brunet, Adolph Zukor, Marcus Loew and many others. We don't need to look to the steel, cotton or automobile industries. We need only to look around at home to find them.

"It requires inspiration to succeed in any undertaking. For my part I am inspired with the feeling that this industry is getting onto a solid merchandising basis. We are no longer peddling film. We are merchandising it and foremost among the essentials for good merchandising is an understanding that we must recognize the right of an exhibitor to make a profit on the goods we sell him.

"Such an understanding will only result in success when the film distributing organizations gain the good will of the buyers by honest dealing and service. We first put our house in order, and I refer to the branch manager now, then we get a working organization together, 100% loyal and honest dealing and service becomes the watchword from branch manager down to film inspector. Then we are ready to go. So much for the seller of the film. Now to the buyer.

"The great difficulty among the showmen, as I see it is the attitude they assume of standing between the public and pictures. Many exhibitors buy what *they think* the public wants. When they do this they assume the position of a censor and we are all a unit in believing,—even the exhibitor says so,—that the public is the best censor of pictures. This is not merchandising the picture to the public. It is inconsistent. In the first place an exhibitor is not selling pictures to the public. He is selling entertainment, a full bill of entertainment. He should display a variety of wares like the successful shop keeper displays a variety of articles in his shop window. He doesn't pit his judgment against that of the buyer. He offers a variety and the public judges as to whether it will buy this or that. That is merchandising to the public.

"The relation between salesman and exhibitor is strained in most cases by the want of courtesy on the theatre man's part. He sometimes won't even talk to the salesman, or he may believe that all salesmen are out to do him and in that frame of mind the exhibitor when film prices are quoted to him does not know whether the prices are made with serious intent.

"Discourtesy to a salesman often closes the exhibitor to a lot of good ideas helpful in his business of putting over a picture. The salesman is the direct contact with the buyer. He is an idea bureau. He knows all the exhibitors. He hears how pictures were put over. He can be a big help if the exhibitor will let him.

"I know salesmen and exhibitors who swap ideas on theatre policy and actually welcome a salesman into their office. But when exhibitors believe that a salesman is out to sell his product only and walk away after the contract is signed, they won't listen to ideas and they are the losers.

"There are exhibitors who buy pictures for $10 and hang out a three sheet to get the business believing that the crowd will fall over itself to get in. They go along like that indefinitely and when a salesman comes along with a $100 picture and they buy it they make a $10 effort to exploit it, hanging out the three sheet again and waiting for business to break down the doors. And when the doors are not broken down they blame the salesman for asking a big price. The fault in that case is with the exhibitor.

"In merchandising shoes, hats or ice cream when you've got something big, something special, even at a higher price, you tell the world about it and you sell the goods. But when you've got a stock of shop worn shoes or hats you don't stick them in the window. You keep them inside on the bargain counters. The same applies to pictures."

It is worthy of note that Moran started his business career as a window dresser and that his early experience taught him the first lessons in merchandising.

In the next article Moran gives his famous talk on "The Peptimist," an idea and an inspiration that made easier the tough days of the past dull summer season when the industry was on edge.

Bert Moran, the Branch Manager About Whom Exhibitor Wrote a "Pome"

"Exhibitors are liable to do anything, runs an old wheeze. Louis Buettner, the Cohoes, N. Y. exhibitor, did something out of the ordinary when he penned a toast to Bert Moran. You might expect—well—a line of free and fiery verse when an exhibitor deals with a branch manager, but here's Buettner's tribute to the man who sold him film at Albany, N. Y.:

To Bert:

Someone like you who's the same Day and Morrow,
Firm as a rock and square as a die,
Someone who's steadfast in joy or in sorrow
Someone who's dearer each day that goes by.
Fortune is fickle and hope is deceiving,
Comradeship ends and life changes all through,
There's only one thread that runs all through the wearing,
Fair to me, Square to me—Someone like you.
And now lets all drink a toast to a pal.
Here's to a pal with a heart full of love.
Who will stand by and fight, when the rest give you a shove.

Plan to Bond Loans to Producers and Distributors

REALIZING the great importance to the picture industry of a plan by which bank credit commensurate with the standing and growth of the industry can be made available, the National Agency Company, Inc., of New York, in conjunction with the National Surety Company, have worked out a method by which loans to producers or distributors can be bonded. By this method any reasonable requirements for bank credit can be obtained. This announcement was made October 11 by the National Surety Company.

The statement continues:

"Under this plan contracts with Exhibitors, Distributors or State Right Buyers, after investigation and approval by representatives of the Surety Company, will be accepted as collateral under the bond, by the Surety Company. In this way moderate premium rates are possible, and any distributor or producer whose standing and reputation should naturally entitle him to credit will be able to secure loans at the legal rate of interest, from the banks.

"Loans to either producer or distributor will be bonded only when approved contracts with exhibitors or state right buyers have been signed in snfficient amount to justify the desired loan.

"Naturally the extension of this new plan will depend largely on the co-operation of those whom it is designed to serve. Growth will necessarily be gradual, but now for the first time in the history of the industry, the way is open to large and small alike, to build up substantial credit on the basis of integrity and sound business principles.

"This plan of credit based on surety bonds was worked out after thorough investigation of the conditions by William Churchill, Treasurer of the National Agency Company, Inc., which represents the National Surety Company in this special field. George M. Demarest who has had twenty years experience in general bonding and insurance business, is President of the National Agency Company, Inc."

Crandall Plan Wins Support

Big Gathering of Civic Workers at Reception in Honor of Mrs. Woodallen Chapman

The civic interest aroused by the newly established Public Service and Educational Department of the Crandall Theatres, in Washington, D. C., was demonstrated by the distinguished gathering that responded to the invitation of Mrs. Harriet Hawley Locher, director of the new public relations department, to attend a reception and tea in honor of Mrs. Woodallen Chapman, chairman of the Motion Picture Division of the General Federation of Women's Clubs and a member of the Will H. Hays committee of twenty, in her studio in the Metropolitan Theatre building on Oct. 3rd.

Every important woman's movement in the National Capitol was represented either by its president or by some other executive officer high in authority and all pledged themselves and their respective organizations to wholehearted co-operation with Harry M. Crandall and his staff in their effort to make the Crandall Theatres not merely places of amusement but community centres of genuine value.

In the enthusiastic response of the Capitol's distinguished civic workers to the first social afternoon held under the auspices of the Crandall Public Service and Educational Department, Mrs. Locher perceives the genesis of a movement that will in time become nation wide instead of merely local to the District of Columbia.

After a social hour, the company of about 200 was ushered into the private projection room of Crandall's Metropolitan Theatre, specially seated and banked with palms and flowering plants for the occasion, and shown the most recent developments in the art of natural color photography.

Talks were given by Mrs. Chapman, Mrs. Locher, Mrs. John W. Frizzell, president of the District of Columbia Federated Women's Clubs, Mr. Crandall and Nelson B. Bell, director of Crandall publicity. Mrs. Chapman outlined the scope of the Hays plan for development of the artistic, ethical and educational aspects of the motion picture industry throughout the nation; Mrs. Frizzell pledged the support of the organization of which she is president and Mr. Crandall, Mrs. Locher and Mr. Bell dwelt upon various phases of the new work their organization has undertaken. Joseph P. Morgan, general manager of the Crandall Enterprises, also participated in the discussion.

Notable among those present on October 3rd, were the following:

Mrs. Harriet Hawley Locher, Mrs. Woodallen Chapman, Chairman of the Division of Motion Pictures for the General Federation of Women's Clubs, Mrs. Louis M. Geldert, National President League of American Pen Women, and Mrs. John W. Frizzell, President District of Columbia Federated Women's Clubs.

Miss M. Lillian Williamson, Chairman Motion Pictures for Anthony League, Miss Eliza Pope Van Dyne, National Executive Secretary, L. A. P. W., Miss Helen M. Stout, Director D. C. Children of the American Revolution, and Miss Elizabeth Fisher, Director of Municipal Playgrounds.

Mrs. Victoria W. Stevenson, Chairman of Motion Pictures for the D. C. S. W. C. and Miss Florence L. Chambers, of the Municipal Playgrounds.

Stage Is All Set For Convention of Missouri M.P.T.O.

A departure from the monotonous formality of the majority of speakers' programs at conventions is the goal of the M. P. T. O. of Missouri at the semi-annual convention at Excelsior Springs, Mo., October 18, 19 and 20 at the Elms Hotel. Plans which have been arranged differ vastly from previous conventions.

Exhibitors in past conventions have listened for hours to speakers who failed to "hit the nail on the head" as far as their own personal case was concerned, only a select few being benefited by hours of patient listening in open sessions. This year it will be different, according to Lawrence E. Goldman, counsel and secretary of the Missouri organization. With each invitation to the convention that is being sent exhibitors is a card, intended especially for the small town theatre owner, requesting data upon any subject that the exhibitor in question might desire to speak on at the open sessions of the convention. The talks will be limited, to be sure, but it is planned to have a number of exhibitors, small town showmen, lay their problems bare before the convention and methods for aiding them worked out.

This will be only one of the many new features which will be introduced at the Missouri meeting. Twenty-two entries to the golf tournament, which will hold the "spot" on the third day, have been received by Mr. Goldman, while a baseball game between the exhibitors and the exchangemen is also scheduled.

Then, there is the serious side of the convention, and a serious one it is. From authentic source the information has reached the M.P.T.O.M. headquarters that blue law agitators are planning the introduction of a Sunday closing law at the next state legislature. Such a measure would be disastrous to theatre owners of St. Louis, Kansas City and other large cities of the state. A barrier against such action must be taken. The church faction of Missouri has made no alliance with the radical element as yet. Therefore, in order that a more definite understanding between theatre and church may be affected, a large number of Missouri ministers have been invited to attend the convention. The much discussed question of exhibiting pictures in churches will be threshed out and the elimination of many evils, through a more perfect understanding and co-operation, is anticipated by the exhibitors.

The Missouri Joint Board of Arbitration, recently organized in Kansas City, will be on "display." A session, open to all, will be held.

Off Beaten Paths

By HOWARD McLELLAN

CUT Throat Competition. That's the big town, first run problem.

The type of picture, getting the people to come, price, and all other troubles, are small compared to the problem of competition. If the industry had never grown out of the store theatre age competition among theatres would never have been brought about.

It came only because men were striving to establish something bigger and better. Its development is as natural as the growth of timber. Some trees grow larger than others and fight among themselves for supremacy. The little ones go along half hidden in the shadows of the larger ones but they live and serve a purpose.

The same is true of the large theatre.

The more theatres there are fighting for the big pictures and for patronage, the bigger the pictures will be and the more people there will be interested in seeing motion pictures.

So like the problem of price, competition is a normal growth.

Cut throat competition is the storm that precedes the calm. It ends not usually with bankruptcy but with a clearer understanding among the fighting competitors that cutting throats is a dangerous game and with the ultimate discovery that while they have been cutting throats among themselves someone else has been growing fat over their misfortunes.

THE exhibitor who engages in a cut throat war blames the film salesman for bringing it about. The film salesman blames the exhibitor.

And there it is, uncertainty about who started the fight and uncertainty as to where it will end. That's unbusinesslike.

"If Ham Jones hadn't got me to sign up for that series of pictures," says an exhibitor, "this cut throat war wouldn't have started. He took my contract, went across the street to my competitor and got a better price for the same product. Then he waited a while and saw Bill Havens who has a lease on the local legitimate theatre. He promoted him into putting pictures in that house and told him how he'd clean up with the pictures we wanted to buy so badly. So Bill Havens opened up his house with the pictures that had been sold to me and the others. Bill didn't last long but I could have made money on the pictures. As a result nobody made any money. It's the fault of the salesman, Ham Jones."

Ham Jones says: "If these theatremen had respected one another I wouldn't have gotten past the first theatreman who signed up with me. They started the endless chain themselves. Bill Havens might have known that I would sell to the highest bidder .I'm out to get all I can out of the picture. That's what I'm paid for. . If the second man I'd called on hadn't offered me a better price than the first man I wouldn't have gotten so far. It's the fault of the theatre man. He's always willing to double cross his competitor."

There is much of that competition going on right now but it is bringing into existence one good result. Progressive film salesmen with a desire to sell their product and sell it right are weeding out from their midst the type of salesmen who promotes cut throat competition.

They can do it too. We ran across a Film Salesman's association in Pittsburgh, Pa. which had among its chief objects "ridding the territory of the salesmen who after getting a contract from one exhibitor goes to his competitor and offers him the pictures called for in that contract."

In the parlance of one of the officials of the Pittsburgh Association the condemned practice is not sharp but just "plain double crossing."

THE clearest view of the dangers of a cut throat war were best explained by a salesman.

"The exhibitor who starts a game like that will cut himself with the same knife he uses on the others. Here's an example. A certain popular salesman sold a picture to three different theatres in the same town, for three different prices, each price being higher. The exhibitor who made the last and highest price got the picture—at least he thought he did. He relied upon the salesman who had double crossed the two previous bidders. He made a mistake in relying upon a man who would do that kind of dealing.

"The day before the picture was to open the man who thought he had it found it had been sold to the theatre which had made the first offer, and sold to the latter at a higher price than the third man had agreed to pay and sold, mind you, by the same salesman.

"That is but one example of a stunt which used to be very frequently pulled. The practice not only demoralized the theatre owners but the uncertainty of play dates caused no end of trouble for the exchanges."

THE unlimited possibilities for trouble are not usually seen by the man who enters on a cut throat war.

First the competition is not confined to buying pictures; it spreads to more costly orchestras and music; one man invests thousands in billboard advertising and the man who fights him has to follow suit. Thousands of extra dollars are thrown into newspaper advertising because the man to start the war tried to buy up all the best newspaper space. They go all through this period and then decide to build new theatres and the race that follows is a joy only to the cement and steel man, the architect and the myriad of contractors whose purses are filled.

It becomes a source of great sorrow to the men making the fight. They start out usually thinking they are Napoleons and the public will follow them wherever they go. But when they get started in the race they never turn round to see whether the public is following and when the two, three or four mammoth houses are built with plenty of seats for a "vast public" supposed to be following the public has fled to some wise little chap's theatre where something good may be had for the right price without a lot of the smoke and stench of battle.

That at least is the way it ends when the cut throaters don't get together.

There's no use worrying. Most of them do get together. Those who do not get out.

SO when you're worried sick about where this cut throat competition is going to lead don't imagine everything's going to the dogs and that "this picture business is rotten and everybody in it crooked."

Till We Meet Again

A William Christy Cabanne production with Mae Marsh. Presented by Dependable Pictures Corporation for distribution through Associated Exhibitors, Inc.

The News of the Week

"Grandma's Boy" Continues March Across the Country

"Grandma's Boy," the Harold Lloyd Associated Exhibitors super-attraction, produced by Hal Roach, which has smashed records in a large number of cities and towns, continues its march across the country, with the rush for bookings increasing constantly, according to information given out at Associated's offices in New York.

Oklahoma City is the latest to report the passage of previous high water marks in attendance figures. This telegram to Associated's officials from Samuel Henle, the company's sales representative at that branch, tells of the record-smashing there:

"'Grandma's Boy,' with Harold Lloyd, opened this city today (October 2nd), playing to 3465 paid admissions, with seating capacity of 984. Largest crowd of the year 1922. Crowds in continuous uproar, and over 200 turned away. Unanimous opinion of the public is that 'Grandma's Boy' is not only Lloyd's greatest but the most pleasing and entertaining production of this kind ever made."

Last week was the second of the run of "Grandma's Boy" in each of six cities, while the picture was in the first of its showing in fifty-seven different theatres, scattered about the United States.

Tearle to Play Opposite Negri in "Bella Donna"

"I try very hard to find here in America one very great lover—for the screen only, you understand."

Thus spake Pola Negri when she had become acclimated to these United States. And just two weeks were required for the Polish emotional actress, assisted by the folks at Paramount, to find her heavy lover—for the screen only, you understand.

Conway Tearle will have the leading male role in "Bella Donna," according to an announcement made by Robert H. Kane, production manager for Famous Players-Lasky. Jesse L. Lasky wired from Hollywood requesting Mr. Tearle to start next week for California, where George Fitzmaurice is to produce the picture from the desert play by Robert Hichens.

Miss Negri, as befits an international vampire, will have two other men at her feet in "Bella Donna," Claude King being cast for the role of her physician-friend and Conrad Nagel for the part of her husband who loses out to the dashing lover played by Mr. Tearle.

Hatkin Back from Europe

Philip Hatkin, cameraman, has just returned from England after an absence of over two years. He went over with Harley Knoles to photograph "Carnival" and has remained in England and Germany since that time working for Alliance and other companies. Mr. Hatkin said that although the equipment abroad was equal to ours, they still had much to learn from us in lighting and composition.

Americans Still Ahead, Says Laemmle

If Europeans Ever Catch Up With Us We Will Have To Go Abroad to Make Pictures, but We Are Moving, Too

Carl Laemmle will remain in the East but two weeks following his return September 30 from a European trip which lasted 105 days. The president of Universal will leave New York for his company's West Coast studios Oct. 14, to be gone a month.

When seen at his offices on Tuesday Mr. Laemmle, who is looking in the pink of condition, declared there was but one untoward incident in his entire tour. That was the storm encountered by the "Aquitania" on the way home, a blow which by the skipper of the big boat is described as about the worst in his experience.

Mr. Laemmle visited seven countries while away—England, France, Czecho-Slovakia, Austria, a little of Germany, Switzerland and Italy. Much of the distance was covered by automobile. In his party were his son and daughter, Julius and Rosabelle; his secretary, and Mrs. Maurice Fleckles, a relative. A brother was his guest for a month in Italy and Switzerland.

"Did I look into film conditions while away?" said Mr. Laemmle, in response to a question. "Yes, naturally, a little. At the time I was in Vienna Universal pictures were showing in forty-six theatres. It is my impression we are stronger there than is any other company of any country.

"We are still far ahead of the foreigners in picturemaking. While in Germany and Austria it may be possible to make pictures at one-tenth or one-twentieth the cost entailed here at the same time the American foreign business is better than ever.

"If ever the time comes that the Europeans succeeded in making pictures along American lines, pictures that please the American public, we will have to go over there. And make no mistake, this is no joke. For at the present time they are trying mighty hard over there to catch up with us, because this market is worth more to them than that of all the rest of the world put together. If they succeed we will be obliged to move to Europe to compete with them. And that is just as true as I am sitting in this chair.

"We want all the good pictures we can get, I don't care where in the world they are made. The more good ones we have here the better I shall like it, and the more stable the business will become. So far as I am concerned the bars are down, and the other fellow may come right in.

"The Germans are the most active in picturemaking outside of ourselves and can undersell us, but in spite of that fact our business is better than ever. It shows that the public is discriminating, and will pay for what it wants. But we are not sitting still. The Americans are moving just as fast as they are on the other side. We are stopping at nothing to establish ourselves and to maintain our progress.

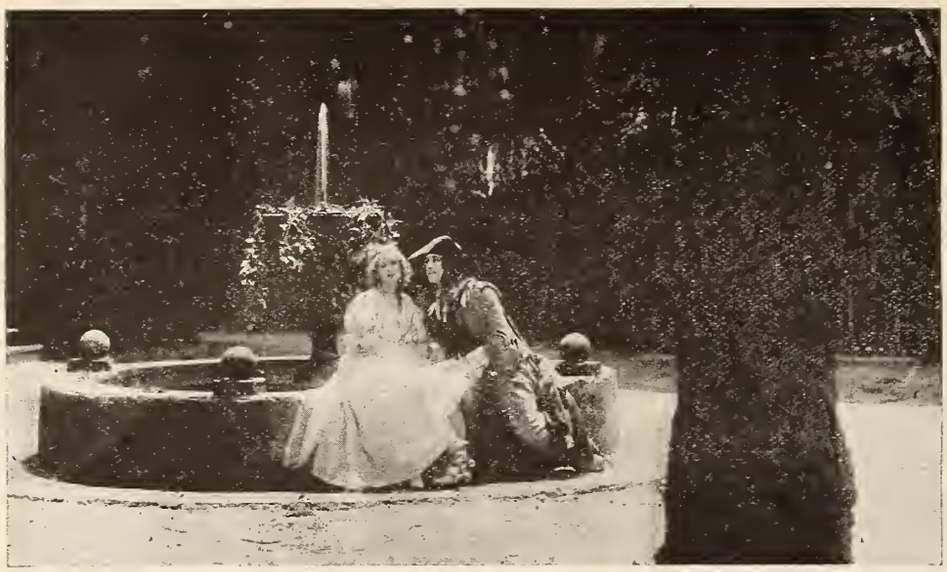
"Americans are paying more for everything—for stories, for direction and for acting—and photography is getting better all the time. No, sir, we are stopping at nothing to attain results."

Asked as to how Universal product is represented abroad, Mr. Laemmle said there are exchanges situated in England, France, Germany, Czecho-Slovakia, Holland, the Balkan States, Scandinavia, Austria and Hungary. Offices are now being opened in Spain and Italy.

"Our business is about 20 per cent better than it was a year ago," said Mr. Laemmle in response to a question. "Not alone that, but it is the biggest in the history of Universal. While the company has been making Jewels for perhaps five years nevertheless we have been paying increasing attention during the last year to specials. I ascribe our excellent position to the fact that we have had so many successful larger subjects.

"The Universal organization, as individuals and as a unit, never was so enthusiastic as it is today. And for the first time our exchange managers have no excuses to offer. That tells the whole story."

A shot from the forest fire scene in Louis B. Mayer's "Hearts Aflame," a Reginald Barker production



Scene from "Cyrano di Begerac," a Unione Cinematografica Italiana production to be released this year.

Eight Gene Stratton Porter Films

James Leo Meehan Chosen By Novelist To Picturize Her Stories

James Leo Meehan, a comparative newcomer in the motion picture field who brings to his work a fresh viewpoint and some ideas which are totally "different," has been chosen by Gene Stratton Porter, the novelist, to direct a series of eight productions of her most popular stories. Production work on the first of these, "Michael O'Halloran" has just begun at the Thomas H. Ince Studios.

For once an author will not have to wail —"but that isn't a bit like my story"— when a film adaptation of a popular novel is flashed on the screen, for Mrs. Porter chose her director after a year's study of him and of his work had convinced her that she had found an associate in thorough accord both with her ideals of workmanship and her ideas of the proper methods of adopting fiction to the screen.

For more than a year the novelist and the director studied each other until Mrs. Porter was convinced that she had found the right man who could be entrusted faithfully to portray on the screen the beloved characters of her stories which have more than ten million readers in the English language alone. Mr. Meehan accompanied Mrs. Porter on many field expeditions into the mountains of California, learning from her something of the wide nature lore, which is a popular feature of every one of her tales. He spent much time discussing with her the way she writes her books, her ideals as a novelist and her theories about motion pictures, until he had arrived at a thorough knowledge of her production ideals.

Gene Stratton Porter

Mrs. Porter personally is supervising the filming of her stories, her daughter, Jeanette Helen Porter, being associated with Mr. Meehan as assistant director, with Tennant Wright as Production Manager.

New Griffith Picture to Open in New York, Oct. 23

Announcement is made that the new D. W. Griffith photoplay, "One Exciting Night," will be given its New York opening at the Apollo theatre, the evening of October 23d, thus introducing Mr. Griffith's fifth annual season on Broadway.

"One Exciting Night" has been arranged for a full theatrical performance, running about two and one-half hours. The story of this new Griffith picture is rather an abrupt departure from the themes generally accepted for large productions, there being no costumes nor spectacular scenes nor big crowds. The major part of the story observes the Greek unities of dramatic structure, the action all taking place in one night and one locality, with a steady progress toward the climax.

Charles Ray Begins Work on "Courtship of Miles Standish"

Research work and costume designing have begun for Charles Ray's most ambitious production, "The Courtship of Miles Standish" which will follow "The Girl I Loved," a film version of James Whitcomb Riley's poem, and which will be his third production for United Artists.

Pyramid Acquires Sheldon's "Tatiana" For The Screen

Pyramid Pictures, Inc. announces the acquisition of the screen rights to H. S. Sheldon's "Tatiana," a story of Russia during the 1917 upheaval, which will be directed by Ray C. Smallwood. Mr. Sheldon is the playwright who wrote "The Havoc," Henry Miller's stage success, and other plays. As in the case of Eugene Walter's new play, "The Toy Girl," which Pyramid picturized and will release under the title "What Fools Men Are," prior to the stage presentation, it is believed that Mr. Sheldon plans a stage production of "Tatiana," although no announcement has been made regarding a dramatization.

Pyramid also announces the change of title of "Flapper Love" to "What Fools Men Are," under which name it will be distributed by American Releasing Corporation. This Eugene Walter play, which will come to the stage late this year, was first called "The Toy Girl," and afterward tentatively titled "Flapper Love." Pyramid executives had planned the release during the season of a special' "What Fools Men Are," but upon reconsideration it was learned that this title more nearly fitted the flapper picture, with the result that a switch of titles was decided on. Faire Binney, Lucy Fox, Florence Billings, Joseph Striker, Huntley Gordon and J. Barney Sherry as well as Harry Clay Blaney, who will produce the stage version, are members of the cast of "What Fools Men Are."

New Exchange Building Nears Completion in Denver

Construction of an exclusive film exchange building at Denver is nearing completion at the five-lot corner bounded by the intersection of Broadway, Twenty-first and Stout Streets. The building will be 125 feet long and 115 feet wide and two stories high. The total investment in the building and ground is $125,000, according to E. S. Goldstof and Charles Ginsberg, owners of the property

The structure is of brick and terra cotta, with cement and tile floors and interior marble facing. It was designed by E. H. Moorman, local architect. It will be occupied by the offices of the Associated First National, Universal, Robertson-Cole, F. B. O., Metro, the Denver Theatre Supply company, Select and several other exchanges.

Bert Ennis Engaged for Special Campaign

Through a special arrangement entered into between Louis Weiss and Herbert Lubin, Bert Ennis has been loaned to Associated Pictures Corporation for the purpose of handling a special exploitation campaign in the interests of "Quincy Adams Sawyer," the first of a series of S-L special productions being made by Herbert Lubin and Arthur H. Sawyer for Metro. This work will be in addition to Ennis' duties as director of publicity for Weiss Brothers' Artclass Pictures Corporation.

Morris Kohn's "Till We Meet" Released by A. E.

"Till We Meet Again," the Dependable Pictures offering, will be released by Associated Exhibitors, October 15th.

Announcement that the Dependable organization, of which Morris Kohn is president, had placed this six-reel feature with Associated, headed by Arthur S. Kane, aroused favorable comment, partly because it brought into association again two former presidents of Realart, each of whom occupies a high place in the industry. Interest was heightened by the fact that the picture is a William Christy Cabanne production, directed by him from the script of Edmund Goulding and that the cast is virtually all-star, with Mae Marsh featured. Others in the cast are J. Barney Sherry, Walter Miller and Norman Kerry.

" 'Bond Boy' Barthelmess' Best," Says National Board

"The best of the Barthelmess pictures so far," reads a special report by the National Board of Review of Motion Pictures on Richard Barthelmess in "The Bond Boy," a First National Attraction. Continuing, the report says:

"Similar in character to "Tol'able David," but with a story that involves more dramatic elements. Excellent characterizations by Barthelmess and Mary Alden, and the director has genuine cinematographic skill."

The report lists the Entertainment Value of "The Bond Boy" as "Very Good," the artistic value as "Strong," the acting as "Excellent;" photography "Excellent;" technical handling "Excellent" and moral effect as "Good."

"To Have and To Hold" Praised by Art Expert

Dwight Franklin, sculptor and noted authority on the costumes and manners of historic periods, has given high praise to the Paramount production of "To Have and To Hold." with Betty Compson and Bert Lytell. According to Mr. Franklin, the production has absolute historic accuracy, even down to the smallest details.

"I have never seen a costume picture more true to the period it represents," said Mr. Franklin. "The costumes are particularly good, and especially the women's costumes, which is the point at which most pictures of the kind fall down."

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Skouras Bros. And F. P.-L. in Deal

Will Have Equal Interest in Missouri and Grand Central Theatres, St. Louis

Negotiations have been practically completed with Skouras Bros., of St. Louis, Mo., whereby the Missouri Theatre and the Grand Central Theatre in that city will become permanent homes for the Paramount Pictures.

To this end a new company will be formed, to be known as the Missouri-Grand Central Corporation, the stock of which will be equally divided between Skouras Bros. and the Famous Players-Lasky Corporation. The house management of the two theatres will be exclusively in the hands of Skouras Bros. In the general management of the combined properties, Herschel Stuart will be the representative of Famous Players-Lasky.

While it is the purpose of the Famous Players-Lasky Corporation to play their extended run pictures at the Grand Central Theatre, the best productions of other producers will be shown at both houses, it is announced.

The new company will have six directors, three representing Skouras Bros. and three representing the Famous Players-Lasky Corporation. Those who will serve for the first year as S. R. Kent, Spyres Skouras, Charles Skouras, Harold B. Franklin, Arthur Stickney and Ralph C. LiBeau.

Arrangements have also been made for the showing of Paramount Pictures in other of the Skouras theates. In the operation of these theatres, however, the Famous Players-Lasky Corporation will not be interested.

The Missouri Theatre is one of the finest picture houses in the country and seats 4,100 people. The Grand Central seats 1,800. Both are splendidly located along the principal thoroughfare of St. Louis.

"Knighthood" in Other Cities

Marion Davies Film for Chicago, Los Angeles and Boston—Continues Run in London

"When Knighthood Was in Flower," Cosmopolitan's production of Charles Major's famous historical romance, now drawing record audiences to the Criterion Theatre, New York, will shortly have its initial presentation in other large cities throughout the country.

Arrangements have already been completed for the showing of the picture in Chicago, Los Angeles and Boston.

In Chicago, "When Knighthood Was in Flower" opened at the Roosevelt Theatre on October 11; Grauman's Rialto in Los Angeles housed the production starting on October 11, while in Boston the first presentation will be made at the Park on October 25. Preparations for the showing of the film in other cities are well under way.

Cosmopolitan Productions will give "When Knighthood Was in Flower" the same elaborate presentation in other cities as it has given the picture in New York.

Under the supervision of Joseph Urban, who designed the productions settings, the theatre interiors will be redecorated to harmonize with the Tudor atmosphere of the film, while ushers and attendants will be garbed in costumes of the period. The special orchestra score arranged by William Frederick Peters for the picture will also be utilized.

London Enthuses Over Knighthood

The picture continues to break the attendance records at the Scala Theatre, which has been the Mecca of London theatregoers since the night the picture was first presented, with the Prince of Wales attending. This sumptuous picture of the time of Henry VIII, is being especially warmly received by audiences of distinction because of the seal of approval placed upon the production by the heir to the throne.

Nightly the street in front of the theatre is an interesting scene, with its long line of patrons, a large number of whom are regularly turned away because of the record audiences the production is attracting.

The fact that in making an appearance at the initial presentation of the picture, the Prince of Wales did so in an official capacity for the first time at any film production—especially as he had previously viewed it at a private showing—is taken as an unusual expression of his approval of this American made picture.

In commenting on this the London Times, in its review of the picture, said:

"'Knighthood' received signal honors, for the Prince has already seen a private exhibition at York House."

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Left to right: Raymond Hatton, Noah Beery and George Fawcett, three character actors who appear in "Ebb Tide," a George Melford production for Paramount.

Metro Reports Heavy Bookings

" 'Special Productions Only' Showing Results Which We Anticipated," Says E. M. Saunders, General Sales Manager

An indication of the response which has already greeted the first group of the season's releases of Metro may be had from the long list of bookings already recorded for these photoplays. The company declared this week that exhibitors from every part of the country have expressed their confidence in Metro and in its releases not only by booking the early pictures, but by concluding arrangements to show all of the Metro output for the season 1922-23.

"I look upon these wholesale bookings of Metro Films as a complete vindication of the Metro policy announced several months ago," said E. M. Saunders, General Sales Manager, recently. "At that time we announced our intention—and we have adhered to it closely—to release only Special Productions. Persons who paid to witness a motion picture entertainment wanted more than an ordinary story, told with little originality and produced with no-more-than-necessary imagination.

"Metro sensed this specialization on the part of motion picture patrons. It was not only the conviction of the officials in the home offices in New York, but it was shared by the five district managers—S. A. Shirley, Chicago; C. E. Kessnich, Atlanta; W. C. Bachmeyer, Cincinnati; E. A. Golden, Boston, and H. Lustig, Los Angeles. Each of these Metro representatives made a personal study of the needs of the exhibitor in his particular territory, and it was the opinion of all that special productions alone would find widespread favor."

T. J. Connors, Assistant Sales Manager, furnished a sample list of bookings, the territory being New England and typical in its yield of business to all other sections of the country. It was a long list and thoroughly representative.

Airplane Fleet for "Q. A. Sawyer"

Herbert Lubin Announces Novel Exploitation Stunt in First Runs

Co-incident with the announcement of the formation of Associated Pictures Corporation, producing a series of super productions under the brand name of S-L Pictures, Herbert Lubin, of Sawyer and Lubin, organizers of the new company, has divulged some interesting plans concerning a campaign to be accorded the first production, "Quincy Adams Sawyer."

This picture, which will be released by Metro as one of the most important of their special offerings in the near future, will be introduced to first-run theatres throughout the country in a novel manner. In conjunction with the publicity department of Metro, arrangements are under way whereby a fleet of airplanes, driven by notable airmen in each instance, will carry to fifty first-run theatres on their opening day a print of "Quincy Adams Sawyer." En-route, the airmen will distribute literature concerning "Quincy Adams Sawyer," dropping pamphlets and a novelty now in preparation over the various principal towns covered by each plane. Following the arrival of the plane at each theatre, the management will make a brief introductory speech, pointing out the importance of the picture.

The airplanes will cover points as far West of New York City as Denver, it is stated, and among the cities which will receive the benefit of this unique stunt, in connection with the first-run showings of "Quincy Adams Sawyer," are Pittsburgh, Philadelphia, Baltimore, Cleveland, Detroit, Indianapolis, Minneapolis, Boston, Kansas City, Omaha, Portland, Seattle and several other cities. It is stated that this is but one of the several ideas which will be executed in behalf of the S-L special, a print of which is now en route from the Metro Studios in California to the offices of Associated in New York.

Tully to Begin "Trilby" in Paris For First National

Richard Walton Tully, whose productions are released through First National, sailed for France on the Steamship Amerika, Oct. 7th, with his wife and daughter. Mr. Tully will be in Paris for several weeks and will make preliminary shots for his forthcoming production of "Trilby" in which Guy Bates Post will play the part of Svengali. Mr. Tully also intends staging "The Bird of Paradise" in Paris.

From Paris he will go to London and arrange for the premier in that country of Guy Bates Post in "The Masquerader."

Two days before sailing Mr. Tully addressed the Associated Motion Picture Advertisers at their weekly luncheon and made some timely suggestions for combatting the tendency on the part of certain newspapers to hold motion pictures up to ridicule or contempt.

Associated Exhibitors Adds Three to Sales Staff

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the addition of three new men to the organization's staff of sales representatives.

Charles A. Kuehle join the Cincinnati forces and will cover several Ohio counties, with Columbus as his central point.

W. W. Rowland, who was Metro's Cincinnati branch manager several years and lately has been with Universal, also has been named to Associated's Cincinnati office.

C. H. Stewart has been added to Associated's sales staff in St. Louis.

"Queen of Moulin Rouge" Booked for Week at Montreal Strand

For the first time in two years the Strand, Montreal, has booked an attraction for a full week's run. The picture which has broken this precedent is Pyramid's "Queen of The Moulin Rouge," distributed by American Releasing Corporation.

Directed by Ray C. Smallwood, the cast includes Martha Mansfield, Joseph Striker and Henry Harmon, with art direction by Ben Carre.

Nolan Serving on First National Rotating Committee

Harry T. Nolan, President of Associated First National Pictures, Inc., of Colorado, reached New York Monday and began serving as a member of the First National Rotating Committee. Mr. Nolan is a successful Denver Exhibitor.

"The Fall Outlook for motion pictures is good in our section," he said. "This is because the general feeling in business circles is much better, and confidence is returning with renewed strength. There is a good crop outlook out our way. People are working. You will find only a few croakers nowadays and even they are gradually disappearing from the business map of the United States.

"To my mind the forth coming season will be one of selling the picture to the public by the releasing company as well as the exhibitor."

Niblo Ready to Film "Famous Mrs. Fair" For Metro

Fred Niblo has commenced preliminary work upon James Forbes' stage success, "The Famous Mrs. Fair," which will be his first production, presented by Louis B. Mayer, for Metro. The director of "The Three Musketeers," "Blood and Sand" and "The Mark of Zorro" expects that the material in this play which starred Henry Miller and Blanche Bates for two years will make fine photoplay entertainment.

Frances Marion is working in co-operation with the director on the adaptations necessary for the proper translation of the stage success to the screen. While following the development of the scenario in Miss Marion's hands, Mr. Niblo is at work selecting the cast and determining the most suitable locations. He plans to start shooting on the exterior scenes as soon as the scenario is completed.

Slight Inroads Made by Foreign Films in S. America

E. E. Shauer announces that John L. Day, South American representative of the foreign department of the Famous Players-Lasky Corporation, returned Monday, October 2nd, on the Pan American from a three months visit to Rio de Janeiro, where he made arrangements for increased Paramount distribution during the coming year. The Paramount offices in Rio de Janeiro and Soa Paulo were found to be in flourishing condition, the business of the last year having shown an important increase over the preceding year.

Prospects for the new year are unusually bright, according to Mr. Day, as the demand for high grade productions is constantly increasing. Foreign competition, principally German, has made no serious inroads upon the market for the best American productions, in his opinion, and will not do so in the future, unless the high standard set by leading American producers is allowed to lapse.

DeMille Picks Cast For His Newest Production

A page from screendom's Who's Who—that's the way the recently announced cast of Cecil B. DeMille's current Paramount production reads.

Here is the quintet of principals whose selection for the chief roles has just been made public by Mr. DeMille: Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. The supporting cast will include Clarence Geldart, Lucien Littlefield, Robert Brower and Kalla Pasha.

Jeanie Macpherson is both author and scenarist of this successor to "Manslaughter," which Miss Macpherson also adapted to the screen. No title has been selected to date but this detail will be settled before the halfway mark in production work has been reached.

The quintet of principals includes three faces new to Cecil B. DeMille casts but well and favorably known to theatre-goers: Milton Sills, Anna Q. Nilsson and Pauline Garon.

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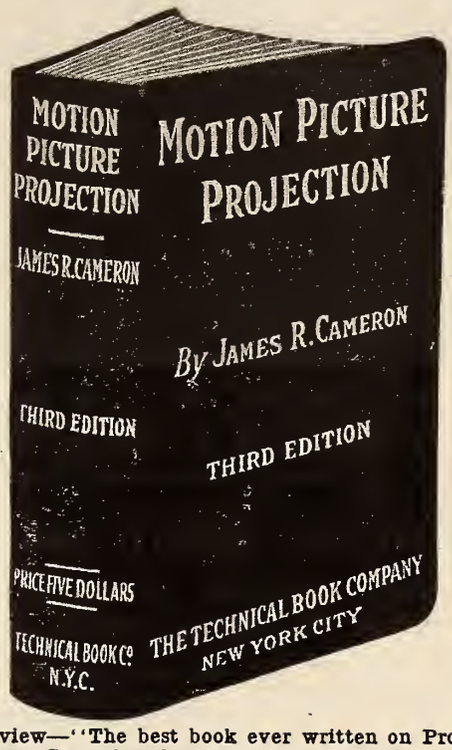

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Ince Productions Sold for East European Market

The fact that the East European market for pictures is opening up despite the unfavorable rate of exchange, was revealed by the announcement from the Thomas H. Ince Studios of the sale to the Chicago Film Company of a series of Thomas H. Ince special productions including "Hail the Woman," "Lying Lips," "Mother O' Mine," and "The Cup of Life."

At the same time the two Hobart Bosworth productions Inc. starring Hobart Bosworth, "Blind Hearts" and "The Sea Lion," as well as King W. Vidor Production, "Love Never Dies." The territory included in the deal was Austria, Hungary, Czecho-Slovakia, Yougoslavakia, Poland, Greece, Turkey, Roumania and Bulgaria and was consummated with Rud. Vacek, the American representative of the Chicago Film Company.

Howe and Conlon Announce New Affiliation

Harold C. Howe and B. M. Conlon, who conduct an advertising and publicity bureau at 1608 Times Building, N. Y., announce that Rufus W. Gaynor, a well known newspaper and magazine man, will be affiliated with their offices commencing next week.

Mr. Howe was for sometime editor of *The Housewife* and later an associate editor of *Pictorial Review*. Mr. Conlon, following newspaper work, was publicity director for two well known film companies extending through a period of about six years. Mr. Gaynor was for several years on the staff of the New York *Evening Sun* and later was on the editorial staff of the MacFadden publications. For two years he was confidential secretary to his father, the late Mayor Gaynor of New York.

The graveyard in Sleepy Hollow, New York, where the Headless Horseman was buried. Scene taken from "The Headless Horseman" or "The Legend of Sleepy Hollow" with Will Rogers which will be released by W. W. Hodkinson Corporation November 5.

Selznick Forces Busy on Specials

Increased Activities Reported In Connection With Sixteen Productions

Everywhere are signs of a new and greater prosperity for the motion picture industry. In point are the increased activities around the offices of the Selznick company where there is much hub-bub in the matter of getting out the sixteen special productions which Selznick Pictures Corporation will contribute during the season **1922-23.**

David O. Selznick, Vice President of the company, has much to do in closing up the final details which have to do with the production of the big Theda Bara special which will be begun in the East within the next week or ten days. In this connection it is announced that Miss Blythe Sherwood, well known to the trade because of previous connections with producing and distributing companies has been engaged by Mr. Selznick to devote her time exclusively to the publicity interests of Miss Bara in so far as they pertain to the Selznick company.

Another newcomer to the Selznick ranks is L. F. Guimond, best known to the trade because of his recent connection with Realart; in the earlier days Mr. Guimond was with Triangle and Paramount. Like Miss Sherwood, Mr. Guimond's work for the Selznick company will have to do with the advertising and publicizing of the company's product. His name now appears at the mast head of the Selznick house organ called "The Brain Exchange" and he will also have personal supervision over a number of special advertising campaigns now being planned by the Selznick company, working with Watt L. Parker, director of advertising.

Episcopalians Endorse Sacred Films

General Convention at Portland Passes Resolution—Bishop Sumner Adds Praise

The General Convention of the Protestant Episcopal Church, held recently in Portland, Oregon, passed a resolution endorsing the pictures produced by Sacred Films, Inc., of Burbank, Calif.

The resolution which was communicated to Sacred Films, by the Rev. E. S. Lane in a telegram from Portland, read as follows:

"Commending the efforts of the producers of Sacred Films for teaching the Bible and looking towards the encouragement of their use in public picture houses as well as for parish services;

"Resolved, the House of Bishops concurring, that the Department of religious Education and Social Service be requested to appoint a joint committee to investigate the whole question of moving pictures in relation to education and social service and report to the next General Convention."

Bishop Walter T. Sumner, of the Diocese of Oregon, has sent a letter to Sacred Films, Inc., endorsing the motion pictures produced by the latter. It follows:

"May I compliment you on the motion pictures, 'The Life of Abraham,' which were shown at the recent General Convention? Churches and Sunday Schools will undoubtedly find these pictures a most excellent method of imparting religious instruction.

"In addition, I believe that they are eminently suitable for showing in the theatres. Their great dramatic value combined with their note of entertainment in the highest and best sense of the word, ought to attract public response in the theatrical field.

"As a matter of fact, it is probable that more use by the theatres of pictures of this nature would do much to ward off censorship."

Authentic Historical Locations Found in "Headless Horseman"

By adhering to the exact historical locations as presented by Washington Irving in his classic "The Legend of Sleepy Hollow," which will be released November 5 by the W. W. Hodkinson Corporation under the title of "The Headless Horseman," Carl Stearns Clancy, producer of the picture, has given to the screen a vista of picturesque settings, it is stated, wherein every point of interest that found its way into the minds and hearts of the millions of those who read the book, has been faithfully duplicated.

Views of the old Dutch church, both interior and exterior in which Ichabod Crane sang; a replica of the school house in which Ichabod taught, the old dwellings used in Irving's day, and the graveyard where "The Headless Horseman" was buried—all are shown in the film.

"Manslaughter" Equals Rivoli-Rialto Record

"Manslaughter," Cecil B. DeMille's Paramount production featuring Thomas Meighan, Leatrice Joy and Lois Wilson, after three weeks of capacity business at the New York Rivoli, moved down to the Rialto Sunday for a fourth week on Broadway. Early indications were that the week's business would equal if not exceed that of any one of the three previous.

This equals the Rivoli-Rialto record of continuous showing previously held jointly by "The Miracle Man," "Deception" and "Blood and Sand."

Mabel and Hugo Ballin to Start "Vanity Fair"

Mabel and Hugo Ballin have gone to Los Angeles where Mr. Ballin will start casting for his new special production "Vanity Fair," in which Mrs. Ballin will be seen as "Becky Sharp." This picture will be a Goldwyn release.

"Vanity Fair" will be considerable of a screen spectacle, it is announced. Most of the scenes are laid in London in the very early part of the Nineteenth Century. The military ballroom scenes, the scenes of the Battle of Waterloo and the various bazaar and mob scenes lend a spectacle value. The cast will be one of the largest ever assembled for a motion picture, it is stated.

Vignola Takes Unusual Night Scenes for "Adam and Eva"

Some remarkable night photography is promised in Robert G. Vignola's next Cosmopolitan production, "Adam and Eva," starring Marion Davies, which will be completed shortly.

Mr. Vignola and his company have just returned to the studio from a location trip to Connecticut where they took night scenes for his forthcoming production. These scenes were taken under great difficulties and special lighting apparatus was brought on from New York and used.

Feinman Joins Warner Exchange

A. L. Feinman, motion picture publicist, has joined the Warner Brothers' Exploitation department, where he has been assigned to the direction of publicity, advertising and exploitation of the W. B. Exchange, which controls the rights to the Warner Brothers' product for physical distribution in the Greater New York territory.

Director Discusses "Oliver Twist"

Frank Lloyd Speaks to Exhibitors About New Coogan Production

Jackie Coogan and Frank Lloyd

It may be in questionable taste for the director of a photodrama to attempt to blazon its merits—especially to Exhibitors who come to their own conclusions in questions of this sort.

But I shall risk the rebuke, and place myself on record as saying, that Jackie Coogan in Charles Dickens' "Oliver Twist" is a great production. It could not help but be. Everything conspired to make it so—the star, unapproached in genius; the cast, selected with care such as is seldom or never given to such a task; the lavish expenditure of money in providing sets, in doing research work, in assembling crowds to participate, in costumery and sensational effects, and in lighting the picture even through the mists of London fogs—nothing has been left undone by the producers.

"Oliver Twist" is not an experiment though it blazes a new trail in the cinema art. **Its success is absolutely underwritten in the love of the whole world for Charles Dickens and—Jackie Coogan!**

I am in a position to state with some degree of significance, considering the length of my services in the profession of motion picture directing, that I have never worked on a production in which every member of the executive and administrative organization from Sol Lesser and Jack Coogan to the humblest employe, was more alert to help, more eager to serve or more interested in the tremendous tasks assigned us as a working body.

It is not needful for me to discuss the company. The roster speaks for itself and from the little star, Jackie, to the last man in the crowd of supernumeraries, we had nothing but cheerful, hearty, whole-souled co-operation.

I tell you these things because you know they have a bearing on the result. And the result, in this case, you will find is an ensemble that comes as near perfection as it is possible for so complex a thing as a motion picture to be.

Every last man of us was inspired—not awed—by the thought that to us had been, somehow, entrusted the duty of putting the characters of Dickens' immortal masterpiece on the imperishable celluloid, to register, for all time, our conception of these creatures of the imagination of the great Charles Dickens.

Your patrons will commend you for revealing the picture, it will be the source of fruitful discussion and it will be the inspiration of many memories—these will all rebound to the credit of the theatre that made such pleasures possible. I mean that the advantage to you will not cease after the picture has gone on its way, but will continue through the years in which all that see "Oliver Twist" will carry from the theatre material out of which memories are made.

The picture has punch. I vouch for that. It has poetry because that is fixed in the story. It has—little Jackie Coogan, who brings reality to the most adorable and genuine boy that ever was born of the humanity and poesy of Charles Dickens' fertile imagination.

Jackie Coogan doesn't play Oliver Twist. He IS Oliver Twist. Directors are prone to see faults. That's their business. Exhibitors are prone to see faults. That's their protection.

"Oliver Twist" is not a faultless picture—the faultless picture will never be made; but if you are waiting for a better picture, I'm afraid your theatre will harbor spiders and bats and owls before one comes along. I'm not speaking of the direction of the picture. I'm talking, as man to man, of the story's intrinsic and gripping appeal—of its authentic pathos, its deathless humor and its smashing climax.

Meteoric Career of Young Star Told in Detail

Few exhibitors who have been playing Jackie Coogan's pictures for the past few years know the little star personally. His only introduction has been via his offerings on the silver sheet.

Jackie would like to make a trip and personally shake hands with all his exhibitor friends but his film activities in Los Angeles keep him there—at least for the time being and were Jackie to skip away from his studio, Mr. Exhibitor would have no new Coogan productions to offer his patrons.

Young Mr. Coogan is a native of California, born in Los Angeles eight years ago this month. His parents, Mr. and Mrs. Jack Coogan, were headline artists in vaudeville for many years and when little Jackie reached the age of "toddling" he made his first stage appearance.

The boy's precocity and ability were manifested before he was four years old and then he was given his first real "part." He entered the act of his parents at the finish and did a David Warfield impersonation.

It was while playing in Los Angeles that Charlie Chaplin saw Jackie in this role and immediately that great comedian resolved to obtain the child for the now famous "The Kid."

Later Sol Lesser, watching the progress of Jackie with the Chaplin company, arranged with Mr. Coogan for his services at the completion of "The Kid." Under Lesser, Jackie made "Peck's Bad Boy" which is still making records for exhibitors throughout the land.

After the "Peck's Bad Boy" film, Lesser entered into a contract with Mr. Coogan for a series of feature productions and the first of this series was "My Boy." After the "My Boy" film Jackie gave the world "Trouble" and now he has completed the massive production of Charles Dickens' "Oliver Twist."

While preparations are full under way for the release of this super feature by First National, little Jackie is in Hollywood working on still another production.

First National Reports Bookings On "Oliver Twist" Pouring In.

That "Oliver Twist" will have early release bookings and that all possible speed will be exercised in the endeavor to prepare accessories for the Jackie Coogan feature, is made known by Associated First National Pictures, Inc., who have charge of world distribution for the new Coogan product.

Ever since the announcement, that First National would handle the Dickens film, was made, telegrams, letters, and telephone calls have been pouring in on that organization, it is said, from exhibitors throughout the country asking for release dates and early bookings.

The general release date for "Oliver Twist" will be in the middle of November with some of the large cities playing it prior to that time. The Strand theatre, New York, has booked the feature for October 29th and an extensive campaign is being mapped out for the initial presentation.

According to Sol Lesser of the West Coast Theatres, Inc., who is presenting little Jackie in his film offerings, that theatre chain will book and play "Oliver Twist" as soon as possible.

Oliver Twist

Scenes from the Jackie Coogan picturization of the Dickens masterpiece presented by Sol Lesser. Directed by Frank Lloyd. Released by Associated First National.

Lesser Urges Big Exploitation

Declares Best Sort of Presentation Should Be Given "Oliver Twist"

"The exhibitor's life is not a merry one," says Lesser. "But now and then comes into his hands a film masterpiece that makes up for all the weary days and weeks spent in putting over the picture. Such is the case with Jackie Coogan's super-production "Oliver Twist" which is now completed and which will shortly be released by Associated First National Pictures, Incorporated.

"In this Dickens classic, every exhibitor big and small will have a gem for box office records, exploitation and for satisfying his patrons. The names of Charles Dickens and Jackie Coogan and 'Oliver Twist' form a trio that is indeed invincible. This trio will bring to your theatre box offices new faces, eager faces, who will quickly purchase tickets and anxiously wait in line for admittance.

"I predict that 'Oliver Twist' will go down in film history as one of the greatest masterpieces the screen has ever received. I predict that exhibitors will look back at the time when they played Jackie Coogan in this classic and ask, as does Jackie in the role of young Oliver, for more—more picture-plays like 'Oliver Twist'—more beautiful productions such as is this new Coogan presentation.

"It is not an easy task to produce a picture like Dickens' 'Oliver Twist.' The Jackie Coogan Productions spent many weeks in this endeavor. Time was not heeded nor was money. The main thought from the property boy to the director himself was that the picture was the thing and that that picture had to be right before permitted to be released.

"In presenting Jackie Coogan to the world and particularly insofar as 'Oliver Twist' was concerned, I had high ideas. I wanted to give the world 'Oliver Twist' on a silver platter as it were. I wanted to road-show the big attraction in the biggest manner ever attempted and I went east with this thought paramount in my mind. As I arrived in New York with road-show plans definitely set, I encountered exhibitors of big theatres who wanted the picture and who outlined their manner of presenting it. I realized that these men had booked Jackie's former productions and I realized how successfully they had been presented. Therefore I conceded to abandon the road-show idea and present it as a super-special via Associated First National Pictures releasing channels.

"I am thoroughly convinced that each and every exhibitor that books 'Oliver Twist' will present it to his public in the manner I think fitting for a screen classic of this sort. No expense should be spared in properly giving 'Oliver Twist' to the patrons for here is a production that will get the money over and over again.

"The exploitation angles for this production are limitless. High and dignified advertising will reach countless people who hardly if ever enter picture theatres. The exhibitor will make countless new friends in showing this Coogan attraction and he will not only profit with added patronage but he will tack up for himself and for the house which he conducts, a new record via his box office—a record that should stand the gamut of picture-plays for a long, long time to come. Mr. Exhibitor, it is up to you to establish this record. It can be done and it can be done easily. Let us get together and not only create individual records but a universal record that will be a credit to the names of Jackie Coogan, Charles Dickens, and the silent drama."

Sol Lesser

Jackie Coogan in Three Scenes from "Oliver Twist"

Silent Partners Helped in Filming of "Oliver Twist"

How about the silent partners of the silent drama? The motion picture industry, like any other, has it's silent associates. Let us take a peep at "Oliver Twist."

What about those who were on the side lines during the production? Little is said about these movie partners. Take, for example, Stephen Goosson, the art director. Mr. Goosson made the settings for "Oliver Twist." He served in a like capacity with Mary Pickford and Douglas Fairbanks and he has designed some of the finest homes in the world.

Then there is Walter Israel who had charge of the costuming of "Oliver Twist." Israel had twenty women working day in and day out on the garments worn by the artists appearing in the Dickens masterpiece.

Shirley Vance Martin made a name for himself with the still photography in "Kismet." He was the still photographer in the production of the Dickens story as well.

Irene Morra is the film cutter of the Jackie Coogan organization. Miss Morra worked with D. W. Griffith in a like capacity for many years. She has assembled the film for all of Jackie's productions.

There are others—many more. Glen McWilliams and Robert Martin the men who photographed "Oliver Twist" for instance. Then there's Johnnie Podmore who is more than a property man. He is Jackie's "official" guard as well. The electricians, carpenters, and many other workmen all help to make big productions like "Oliver Twist" and little if anything is ever said about their good work.

"Fagin" Is Declared Lon Chaney's Greatest Role

"Lon Chaney is not the only one that believes his portrayal of 'Fagin' in Jackie Coogan's 'Oliver Twist' is his greatest achievement. It was because the producers of Jackie Coogan's offerings knew it would be that Mr. Chaney was offered this strong role in the Dickens' classic," says a statement from the Lesser offices.

"In the role of 'Fagin,' Chaney sought to make good on his greatest opportunity—and he did. The make-up of Chaney as the conscienceless 'merry old gentleman' whose business it was to ruin the souls of youth and commit them to a life of crime, is matchless in its perfection.

"Its fidelity to the descriptions of Charles Dickens of 'Fagin,' is perfect. But not only in its physical resemblance to the villain is Chaney's perfected art apparent."

Irving Lesser Heads Coogan Distributing Office

The Jackie Coogan eastern offices have now been named the distributing offices of Jackie Coogan Productions. The seat of activity is in New York City and is in charge of Irving M. Lesser, brother of Sol Lesser.

The productions of Jackie Coogan are made in Los Angeles with big space leased at United Studios, Hollywood. All business pertaining to the distribution and sanctioning of Jackie Coogan film contracts is handled in the New York offices under Irving Lesser's guidance.

With the closing of a world releasing contract for "Oliver Twist" with Associated First National Pictures, Inc., the eastern offices will be enlarged and added attaches immediately placed at work. The "Oliver Twist" contract represents a gigantic undertaking insofar as distribution is concerned and it will be some time ere Irving Lesser will be able to return to the West Coast.

It is the intention of Lesser to establish a definite system of personal contact between salesman and exchange manager and exhibitor. In addition to the forces of First National, the Coogan organization will have its own men in the field as well and Harry Rathner, widely known in film sales circles, leaves in the near future for a tour of the exchanges that will shortly handle the Jackie Coogan "Oliver Twist" production.

Jackie has made four features—all having had distributing via First National. Among these are "Peck's Bad Boy," "My Boy," "Trouble," and his newly made "Oliver Twist" production.

To Introduce Talking Pictures

The radiophone has been the means of bringing the "speakies" in mesh with the movies. Jackie Coogan is going to make a demonstration of this art this week when he will speak the titles of "Oliver Twist" via the radio as the film itself is being projected in a Los Angeles theatre.

If this attempt proves a success, it will mark the first time it has been accomplished in the history of the silent drama.

Exploitation Aids for "Twist"

Many Stunts and Tie-ups Suggested for Picturization of Dickens' Story

In the history of film-making it will be hard to think back to a picture possessing more exploitation assets than "Oliver Twist" which stars Jackie Coogan and which will soon be released.

Everybody thinking of "Oliver Twist" naturally thinks of the episode of the story in which young Oliver asks for more. Tie-ups galore may be obtained with this slogan. Every store irrespective of what line of goods it carries can be handled with this universally known line—"I want some more."

In addition to the above, the M. Witmark & Sons Music Publishing house are placing on the market an "Oliver Twist" song that is bound to receive approval wherever played and wherever heard. Song shops will be too glad to co-operate in every manner.

The Jackie Coogan clothes is another tie-up. Stores in all cities sell this line of clothing and the clothing merchants are only too willing to assist in every manner with the exhibitor. The same thing holds good in the case of the Jackie Coogan caps which are also sold in stores in all cities and towns.

There's the Jackie Coogan doll and statuette which are handled in all toy departments of big and little stores throughout the land.

The exhibitor wanting to exploit "Oliver Twist" should have no trouble at all. Street exploitation is tremendous in its possibilities. A coach with Dickens characters parading down the main streets will be bound to attract great attention. People dressed in the Dickens costumes walking on the street, standing in the lobby passing out circulars and heralds calling attention to the coming of "Oliver Twist" will create wide comment.

Newspapers should open wide their pages when "Oliver Twist" comes to the theatres for it will be remembered that in addition to being a classic, Charles Dickens, the author, was a newspaper man of great popularity.

Novel effects for the lobby can easily be created and there is a world of presentations suitable and attractive for the stage during the engagement. The Public Library should be another means of creating wide-spread interest in "Oliver Twist."

The wise showman will plan a special morning matinee for the teachers and literary minds of his city. There are Charles Dickens clubs and societies in practically every city and town in the United States. The members of these organizations will be only too anxious to assist in putting over this Dickens masterpiece at your theatre.

"Oliver Twist" to Have Movie Edition

Arrangements have been consummated by the Jackie Coogan Productions Company in Hollywood and the Times Mirror Press whereby a special attractive edition of Charles Dickens' "Oliver Twist" will be published and placed on the market at the time Jackie Coogan's screen version of the masterpiece is released.

A large assortment of still photographs from the film play will be inserted in the volume and a beautifully designed "jacket" or cover will be placed about each volume. The books will be circulated throughout the United States and Canada at once with leading book merchants.

The "Oliver Twist" movie edition volume will sell at a popular price and there will also be placed on the market a deluxe edition with leather binding which will be valuable as holiday gifts.

Hollywood Changed to London for Production of Coogan Film

People who have visited England and who are well versed with the settings of London would be right at home had they visited Hollywood and the United Studios a few weeks ago when Jackie Coogan was completing his final scenes for Charles Dickens' "Oliver Twist."

Practically the entire studio space of many acres was converted into settings typical of old England and London. Four giant stages were utilized for the interior "shooting" and even then the Coogan company had to make frequent trips to other parts of cinema-land for "shots."

No production ever made in the United Studios took up more space than did "Oliver Twist," it is said. Frank Lloyd spent weeks on the various stages directing the many episodes.

Two new poses of Jackie and a glimpse of the Jackie Coogan family: Jack Coogan, Sr., Mrs. Coogan and the young star

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Principal Pictures Plan Expansion

Mike Rosenberg Says Company Will Institute Campaigns for More Pictures and Closer Contact With Exhibitors

At the offices of Principal Pictures Corporation in the Loew Building this week Mike Rosenberg, secretary and treasurer of the company, announced the decision of that concern to enter the independent market in a larger way. The company has been operating quietly and successfully for two years as the Western Pictures Exploitation Company, but it has been determined that with the inauguration of Principal Pictures a bid would be made for the larger patronage of exhibitors.

Principal Pictures intends to make about eight productions the first year. Its initial subject was "Flesh and Blood," featuring Lon Chaney. While all but two territories have been disposed of on this really worthwhile subject it is the intention of the producers to institute an advertising campaign in order the better to acquaint exhibitors with its merits.

Carrying out this policy, Messrs. Sol and Irving Lesser, respectively president and vice president of Principal Pictures, and Mr. Rosenberg will continue with each picture the same campaign that will be opened on "Flesh and Blood." It is the intention to follow with "The World's a Stage," the Elinor Glyn subject, and "Chicago Sal," as the third production is at present titled.

In the Glyn story, which is a tale of Hollywood as the famous writer sees it, Dorothy Phillips and Bruce McRae are among the featured players. In the cast of "Chicago Sal" are Milton Sills, Gertrude Claire, Ralph Lewis, Alice Lake and Richard Headrick.

"After carefully considering present conditions of the industry from every angle we have decided to stick to the independent branch," said Mr. Rosenberg. "We believe we can read with considerable clearness the handwriting on the wall, and we are going to develop and build up our own organization. We intend to develop and maintain a campaign that will keep before the theatre owners the merits of Principal Pictures productions, keep them before them with such degree of insistence as the circumstances may seem to justify. You may tell your exhibitor subscribers for us that we are going to make every effort to supply them with regular pictures, the kind that not only will please their patrons, but put picturegoers in a receptive mood for the others of the same brand to follow."

Mr. Rosenberg said that Sol Lesser and himself would confine their major activities to production in Los Angeles, while Irving Lesser in New York supervised sales and distribution. He added that while he had been in New York for three weeks attending to the final preparation of "The World's a Stage" that subject rapidly was nearing completion, and he expected shortly to return to the coast.

Schulberg Picks Strong Cast

The cast for "Are You a Failure?" has been rounded out by B. P. Schulberg, who is making it for release through the Al Lichtman Corporation. Madge Bellamy, Lloyd Hughes, Tom Santschi and Hal Cooley will appear in the production, which is an original story by Larry Evans. Tom Forman is making it as his second Tom Forman special production. Hughes has just finished work as leading man for Mary Pickford in "Tess."

Unique Exploitation Is Slated for "In the Night"

"In the Night," the mystery photodrama which Producers Security has announced as now ready for independent distributors, has a unique exploitation campaign.

In the publicity the question "Should the word 'obey' be eliminated from marriage ceremonies?" is sent broadcast, and the great interest it has created is notable. The rights of husband and wife are being discussed in the press, and as the picture thoroughly covers the subject it apparently is slated for a large success.

"I Am the Law" Is Changed to Conform to Court's Decision

Affiliated Distributors, Inc., through its president, C. C. Burr, announces this week to the trade and exchangemen who have bought "I am the Law" for release in their respective territories that in conformity with the decision of Judge Knox of the Federal Court he had made all necessary changes on all prints of "I am the Law." As soon as these prints were received the name of James Oliver Curwood was stricken from the main title, and all other bases of court action between Affiliated Distributors and International were straightened out.

It is also reported by Affiliated that all paper on "I Am the Law" bearing the name of James Oliver Curwood has been discarded and replaced in accordance with the decision of Judge Knox.

Registered letters and telegrams have been sent to each exchange by Affiliated calling their attention to these facts, and it is expected that exchangemen and exhibitors immediately will continue their play dates on "I am the Law."

It is reported on good authority that Director Carewe has sustained the smashing scenes without any impairment of the picture value of this feature and that the continuity has likewise been changed somewhat to make "I am the Law," in the opinion of those who have seen this change, an even greater feature than it has been.

"Curse of Drink" Is Reported Strong in Bay State District

Sam Grand of the Federated Feature Films of New England, state rights buyer of "The Curse of Drink" melodrama, reported to the distributors of the Blaney stage-play, L. Lawrence Weber & Bobby North, that the feature was a strong favorite in his territory. In its third week of release "The Curse of Drink" collected a total of 130 bookings, most of them in the Massachusetts district. The bookings on the four adjoining states of the territory always come later than the Bay State.

The cast, including Harry Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista, is the main target of attraction among his exhibitors, while the title, with its popular appeal and old-time flavor, also comes in for its share of attention. The thrill at the finish, when a neck and neck runaway train pursuit occurs, is classed as one of the most exciting.

The exploitation facilities on "The Curse of Drink" are the subject of favorable attention. The comedy treatment to which the title lends itself and which has been fully capitalized in the press material is keenly appreciated as a box-office help.

Harry Warner Goes to Coast Studio

Producer Will Hold Conferences with the Three Other Warner Brothers Regarding Firm's Activities for 1923

Harry M. Warner, of Warner Brothers, left last Tuesday for the west coast studios to formulate plans for the production of eighteen pictures for next season, it is announced.

The seven productions to be released this season by the Warner organization are said to have been sold solid throughout the country to prominent exchangemen and theatre owners, and one of the purposes of Mr. Warner's trip to the coast is to sign up a large number of screen players, directors and scenario writers.

The titles of the eighteen pictures have not been revealed, but according to Mr. Warner only the best known novels and stage plays will be produced. This plan is in accordance with the present array of the seven Warner releases made from popular books and stage plays.

It is intimated that several large deals, the nature of which were not divulged, will be consummated by Mr. Warner during his indefinite stay at the coast studios. A conference relative to the 1923 schedule will be held by the four Warner Brothers; namely, Harry, Sam, Jack and Abe, and Harry Rapf.

Rapf recently completed the second Wesley Barry picture, "Little Heroes of the Street," and is about to begin active production of the Charles G. Norris novel, "Brass," which will be directed by Sidney Franklin. Sam and Jack Warner have completed "The Beautiful and Damned," the F. Scott Fitzgerald novel adapted by Olga Printzlau and directed by William A. Seiter. They will immediately begin production of "Little Church Around the Corner," the Marion Russell stage play also adapted for the screen by Miss Olga Printzlau.

Plan Artistic Paper for "Notoriety"

Will Match in General Conception and Design the Attractively Colored Titles of Will Nigh Subject

The elaborate standard set in making "Notoriety," Will Nigh's first production for L. Lawrence Weber & Bobby North, and in titling it with a special color and tint process will be maintained in the outdoor advertising campaign.

The posters will be unusually colored, with an eye to artistic value as well as of advertising. Albert Vargas, a leading motion-picture artist, was engaged to concentrate for two weeks on "Notoriety" alone, and the expert staff of the Otis Lithographing Company paid special attention to developing the punch in every piece of paper.

The keynote of the posters is class. The advertising staff has succeeded in being artistic without being "high-brow," attracting the average movie fan as well as the critical picture patron. The title itself besides the scenes of the picture has been fully exploited.

The large collection of stills on the production helped the producers in picking a variety of scenes for advertising purposes and lobby display. In its present length of 7400 feet, "Notoriety" contains practically every type of setting and action. Scenes of society, of poverty, and of the thrill of physical combat are all represented in the paper. More than three hundred scene stills were available for choice.

Fast progress is being made on the heralds, press book and accessories accompanying "Notoriety," and it is expected they will strike the patron forcibly with their daring treatment.

Foreign Rights on "Flesh and Blood" Are Entirely Sold

Foreign rights to the Lon Chaney success "Flesh and Blood," the Principal Picture Company special, which is now being shown throughout the country, were sold this week by Irving Lesser, the eastern manager. The deal involved the first foreign transaction closed by the new company.

The sales follow: David P. Howells for continental Europe distribution; Wardour Films, Ltd., of London for Great Britain; Associated First National Exhibitors, Ltd., for Australasian countries, and John Kunzler of Societa Cinematografico for South American countries.

Sam E. Morris Joins Warner Brothers in Executive Capacity

Sam E. Morris has been engaged by the Warner Brothers, according to an announcement by Harry M. Warner. Mr. Morris will occupy an executive position with the organization.

Mr. Warner declared that the selection of Mr. Morris was made after a thorough canvass of the entire industry had been made to find a suitable person to occupy a responsible position in the fast growing Warner Brothers concern.

"We have selected Mr. Morris for two reasons," said Mr. Warner. "The first is that his reputation for honesty and square dealing is known throughout the country, and secondly we believe that he will render an invaluable service to the exhibitors booking our productions. Our organization is growing to such proportions that it was imperative for us to secure a man of Mr. Morris' calibre."

Mr. Morris has a large acquaintance among exhibitors, and in commenting upon his affiliation said: "I am more than happy to be connected with the Warner Brothers' organization. They are a live and aggressive concern, and present indications, as evidenced by their wonderful array of productions for this season, point to the most successful year in the history of the Warner Brothers."

Henderson Quick to Seize Advantage of Forest Fire Setting

According to the Portland "Press Herald" in its issue of Thursday, October 5, the forest fires which are burning in the Maine timberlands are more severe than have before been known.

The Arrow Film Corporation is in receipt of a telegram from Dell Henderson, who is at the present time in Maine engaged in the production of "Jacqueline" for the Pine Tree Pictures, Inc., to the effect that he has engaged the services of four additional cameramen for the obtaining of such scenes as under different conditions would be absolutely impossible to get.

Mr. Henderson's wire also goes on to state that the lives of four members of the cast were jeopardized by the conflagration.

Also contained in the wire is the information that the picture is progressing splendidly.

Harry Rapf Reports Norris Novel "Brass" in Course of Making

'Brass," the Charles G. Norris novel of marriage and divorce, is in the course of production at the Warner Brothers' west coast studios, according to reports received at the Warner offices from Harry Rapf.

This is the third production being made by Rapf for the Warner organization, the first two being "Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry.

Sidney Franklin, who directed Norma Talmadge's most recent releases, is directing the Rapf production. Marie Prevost, the featured player, heads a cast of prominent screen favorites, the names of which have not as yet been announced.

Julien Josephson, who is picturizing the Sinclair Lewis novel, "Main Street," for the Warners, recently completed the adaptation of "Brass" for the screen.

Ray Johnston Goes Up State

W. Ray Johnston, vice president of Arrow Film Corporation, left Friday for Buffalo, where he has some important business to conduct in the interests of Arrow. He will spend several days in Buffalo and one or two days in Syracuse, visiting exchanges that distribute Arrow product.

"Secrets of Paris" Is in Final Shape

Spectacular Burr-Whitman Production Has Been Reduced from Ten Reels to Six and Prints Go Forward This Week

After two weeks of patient endeavor in the cutting and continuity of "Secrets of Paris," in which this feature, based upon Eugene Sue's celebrated novel, "The Mysteries of Paris," was finally whipped into shape to the entire satisfaction of C. C. Burr and Whitman Bennett, under whose supervision it was produced at the latter's Yonkers Studio, comes the report that prints will be shipped to all exchanges this week. A special trade showing for review is now being arranged for the various trade papers this week, and it is expected that because of its strong cast and virile story "Secrets of Paris" will be acclaimed as one of the big bets of the independent market. This feature was originally made in ten reels, and by a careful process of selection Mr. Bennett was able to preserve its story in the final cutting to six reels.

Sam E. Morris, who has joined Warner Brothers in an executive capacity

With approximately 80 per cent. of all territories sold on the "Secrets of Paris" both Mr. Bennett and Mr. Burr expressed themselves as of the opinion that with the close of impending contracts this production stands fair to make a new record in rapidity of turnover for a state rights picture. It is expected the next fortnight will witness the closing of all unsold territories inasmuch as Lester Scott, Jr., sales manager of Mastodon Films, will leave for a tour of exchanges at that time with a print of "Secrets of Paris."

As a further aid to exhibitors and exchangemen the Weshner-Davidson Agency has compiled a complete exploitation campaign on "Secrets of Paris" which is said to possess a host of original and unique ideas that should go a long way to put that production over in a big way.

A complete exploitation sheet for exhibitors also has been prepared by Weshner and Davidson, the practicability of which has been lauded by exhibitors who have seen the sheet in the making.

Release on the "Secrets of Paris" will probably begin no later than October 25.

Preferred Trying Out Co-operation

B. P. Schulberg Describes Method in Operation in His Studio Wherein Principals Have Interest in Production

Motion picture production on a soundly organized business basis has been developed by B. P. Schulberg in Los Angeles, where he is making a series of pictures known as Preferred Pictures for release through the Al Lichtman Corporation.

The basic idea is one of co-operation in which all those who are instrumental in the production of each picture share ultimately in the financial success of each production. The scheme has been tried before in motion pictures, but just what measure of success it has attained is problematical. Schulberg believes in his own particular case that the plan has worked out successfully. His extensive experience in all phases of the business has brought home to him the important fact that considerable amounts of money are wasted at the studio because directors and others concerned in the production of pictures have not the interest of the producing company at heart.

"To accomplish anything properly there must be real co-operation," said Mr. Schulberg, "and with this thought in mind, I worked out a plan for making my productions whereby not only the cost is minimized but every one joins in with such a spirit that he gives us his very best efforts. Each person associated with the production is given a financial share in it. In this way his interest does not cease when he receives his last pay check, but continues all during the picture's nation-wide run.

"I should like to point out one particular instance of how the plan is working out. During the filming of 'Shadows,' we struck very bad weather while taking our exterior scenes. We were way behind on our schedule and it was essential to speed things up. With many players I would not take a chance on making them hurry, but when I told Director Tom Forman and his company that we would have to work overtime they agreed without a murmur and I knew that not a single scene would be slighted.

"From Thursday morning to Monday night we worked constantly, giving the players only the briefest respites in which to rest. The electricians didn't get any rest at all. Saturday morning when Forman asked them how they felt they replied to a man 'tired,' but added that they would work until they dropped.

"That's the sort of spirit that money can not buy, and one that we hope will actuate all of our production heads in future work."

"Beware of The Law" Is Bootlegger Story of Canadian Border

Jawitz Pictures Corporation announces that it will contribute to the Fall releases on the independent market a five-part drama of the north woods, entitled, "Beware of the Law." The picture, from a magazine story, was directed by W. A. S. Douglas and features Marjorie Payne.

Majorie Payne is seen as Rose LeBarbe, a girl grocer in a Canadian border village, who innocently becomes a factor in the schemes of whisky smugglers while at the same time falling in love with a revenue officer. High-lights include an automobile wreck, the execution of a betrayed revenue officer, and a man-to-man fist fight at the end. The New York State Motion Picture Commission approved it without an elimination or a change.

Mr. Jawitz claims that the press-book issued in connection with "Beware of the Law" is unusually practical, containing a dozen cheap exploitation stunts, well within the means of the average house. Lithographs and exploitation material of sales appeal will accompany the feature.

This is the first picture offered to the independent market by the Jawitz corporation during the current season, but will be followed by others now in process of production. Charles Streimer, formerly manager of the local Arrow exchange, has associated himself with Charles Jawitz's expanded activities, and A. J. Newman is helping push the distribution of "Beware of the Law."

"Darling of Rich" Is Nearing Finish at Bennett Studio

The complete cast of "The Darling of the Rich," the second Betty Blythe starring vehicle, now nearing completion in the Whitman Bennett Studios in Yonkers, is worthy of special mention. In addition to Miss Blythe herself, the cast includes the following well-known players: Montague Love, Charles Gerard, Gladys Leslie, Jane Jennings, Albert Hackett, Julia Swayne Gordon and Walter Walker.

The picture is complete except the roof-garden "auction-block" scene. This is so important and so elaborate that all next week is to be devoted to it alone. In addition to the principals there will be over 200 subordinate artists in this one scene, which Miss Dorothy Farnum, the author of the story, considered as the essential sequence of the entire production, and which is to be presented more lavishly than anything yet undertaken in the Yonkers studio.

John Adolfi, who is directing the production, has been given carte blanche, in order that he may obtain the most unusual effects.

"Just a Song at Twilight" Set for Independent Market

Announcement is made that Producers Security Corporation will place the Richard Barthelmess feature "Just a Song at Twilight" on the independent market.

Barthelmess is one of the big drawing cards in films, and "Just a Song at Twilight" is said to be a vehicle that is well suited to his talents.

In addition to Barthelmess the production boasts of two other well known players—Evelyn Greeley, star of a hundred features, is ideally cast opposite him, and Pedro de Cordoba has an important role.

Producers Security Corporation is speedily preparing releasing arrangements for "Just a Song at Twilight."

Warners Hook Up Last Link

The last link in tieing up the entire country for the distribution of the forthcoming series of the Warner Brothers seven productions was completed last week by Harry M. Warner.

The deal was consummated with the Southern States Film Company, Atlanta, for the Southern territory, which includes Georgia, Alabama, North and South Carolina and Florida.

Mattison to Make His Own

For the purpose of forming his own producing company, Frank S. Mattison announces his resignation from the Sanford Productions of Hollywood, with which he has been associated in the producing of the Tweedy comedy series and the Pete Morrison semi-western features.

Johnnie Hines Is Off Again on Third

A Tale by Gregory Jackson Is the Subject, and Comedian Will Be Supported by Breese, Sherry, Murray and King

C. C. Burr and Johnny Hines are off again on another extensive production campaign, this time with Johnny Hines featured again in a six reel comedy-drama whose story, it is reported, will be even bigger and faster than either of the two preceding Hines' successes, "Burn 'Em Up Barnes" and "Sure-Fire Flint."

B. P. Shulberg, president of Preferred Pictures

Production on the third feature, temporarily titled "Luck," from the story of the same name by Jackson Gregory, begins this week at Burr's Glendale studio in earnest with a production force that is reputed to be the best that Producer Burr has yet assembled.

Included in the cast up to the present writing are Edmund Breese and J. Barney Sherry, both of whom appeared to excellent advantage with Hines in "Burn 'Em Up Barnes" and "Sure-Fire Flint"; Charlie Murray, veteran Mack Sennett star now associated with Mr. Burr in the production of the "All-Star Comedies," and Joe King, who has appeared in many productions made in the East in the past two years. Just who the female lead will be is as yet undetermined, since Burr is now conducting negotiations with three nationally known stars to appear opposite Hines.

On an equal plane with the cast and story is the engagement of Charles Osborne Seessel as art director for the new Hines feature. Mr. Seessel designed all the sets for "Sure-Fire Flint," besides creating the Dick Barthelmess and May Murray production sets also. It is expected that this latest Hines feature will be ready for release December 1.

Arrow Employs Song in Exploitation

Thinks So Well of It Company Breaks Precedent and Will Issue It Simultaneously With "The Streets of New York"

Arrow's big special production. "The Streets of New York," has inspired a song which is to be published by the Cameo Music Publishing Company, Inc., and released simultaneously with this production.

This song, "Dear Old New York," was written by Larry Urbach and Victor Nurnberg, and is said to possess an extremely tuneful melody and especially clever words. Arrangements have already been made by Mr. Mintz of the Cameo Company to have this song reproduced on phonograph records and piano rolls and at the time of the opening of the picture the song is to be broadcasted by radio.

The music publishers have arranged with Arrow to work in close co-operation with the handling of the picture and with the theatres showing it.

Arrow officials pointed out that this was the first time they had consented to tie up one of their productions with a song, although there had been many previous opportunities, the reason being they had never been able to find a song which so thoroughly suited the production and which showed such indications of being a popular melody.

This song tie-up was pointed out by Arrow as being only one of the many advertising and exploitation propositions which would be furnished on the picture, which, it is declared, possesses unusual advertising and exploitation possibilities.

WHAT IS THIS IDEA MISS IZEN WORKED OUT THAT PAID SO WELL FOR NEW ENGLAND EXHIBITORS?

COMMUNITY THEATRE
MERIDEN, CONN.

Dear Miss Izen:
I used Cinderella and the Magic Slipper, Little Red Riding Hood and Twinkle, Twinkle Little Star as an extra added attraction at my Saturday matinces and they proved to be the best box office magnets of the season.
We secured the cooperation of the school board and the local clubs and we cleaned up.
R. W. THAYER, Mgr.

The same pictures plus the big idea that Miss Izen put over is now open to theatre owners of New York State.

Schools Are Open Now! Write Now for Details.

WHOLESOME FILMS CO. OF N. Y. AND NEW ENGLAND

71 West 23rd St., New York City
42 Melrose St., Boston, Mass.

"Wildness of Youth" Goes To Newark Strand for Week

"Wildness of Youth," one of the finest productions ever put out by the Graphic Film Corporation, will have its first run at the Strand Theatre, Newark, beginning the week of October 14 and will run the entire week, finishing up on the 20th. An exceptionally large advertising campaign has been inaugurated starting Monday in all the Newark papers and the neighboring sections, including Elizabeth, Montclair, Harrison and the Oranges.

Several thousand one and twenty-four sheets will be posted in and about Newark, special slides will be exhibited and thousands of advance programs will be sent out. All the Newark newspapers will carry big display ads and a street ballyhoo has been arranged, showing several men dressed as derelicts with a sign bearing the following inscription: "Wildness of Youth Made Me What I Am Today." This campaign is in charge of the Weshner & Davidson Agency. As a special novelty thousands of imitation cigarettes, with whistles in, will be given out. On each cigarette will read the slogan: "Should Women Smoke?—See Wildness of Youth."

Evelyn Greely Will Be Married Oct. 25 to Steel Engineer

Evelyn Greeley has played many star roles in pictures, but now comes the announcement she is to be starred for life under the biggest contract a girl can make.

Miss Greeley is going to be married, and soon, too, for October 25 is the date set. John Smiley, the lucky man, states he will not object to her completing her starring career. Mr. Smiley is a prominent steel man and is affiliated with several large engineering concerns. The couple will start an around the world tour on October 28 and will probably be away several months. Upon their return Miss Greeley will star in a picture.

The player returned from Europe a week ago, having been engaged to star in "Bull Dog Drummond," which Producers Security Corporation just placed with W. W. Hodkinson for national release.

Miss Greeley's career on the screen is remarkable in its variety of starring roles. Her ability asserted itself when she was a mere child and she soon came to the attention of picture producers.

Edward Earle, who will be seen in "The Streets of New York," Burton King special to be released by Arrow

Southern Lichtman Exchanges Are Now Open in Three Cities

The Al Lichtman service has been launched in the South, where three exchanges are now functioning. These are situated in Atlanta, New Orleans and Dallas, and are now operating in pursuance of the agreement recently entered upon by E. V. Richards, Jr., and Al Lichtman.

Henry Ginsberg, sales manager of the Lichtman Corporation, returned to New York this week after spending two weeks in the Southern territory getting the organization under way. He spent most of his time in Atlanta where he opened the Al Lichtman Exchange of Atlanta, with headquarters at 106 Walton Street, and appointed R. A. Davis local manager.

Davis has been in the South for a long time, his most recent affiliation having been with the Film Booking Offices. Before that he was associated with the companies which later developed into the F. B. O. Ginsberg also arranged for the introduction of "Rich Men's Wives," the first Lichtman release from Preferred Pictures, B. P. Schulberg's producing unit, at the Metropolitan Theatre, where it plays the week of October 30.

From Atlanta Ginsberg went to New Orleans, where he conferred with Richards, who together with Lichtman jointly owns the Southern exchanges. C. J. Briant will handle the Lichtman business out of New Orleans. The initial important booking in New Orleans will be at the Strand, and following that engagement the entire Saenger circuit will play the picture.

Notes from Seattle Territory

J. A. Gage, who has been making records to break them for Educational, from the Seattle exchange, has been on the warpath in the interests of Seattle's Community Chest Fund, the annual subscription drive which is distributed for charitable organizations. Gage "took the boys' measure" all the way down the line, and the way they came through shows that film men can't be all bad, after all.

Reliance Distributing Corporation will hereafter distribute Interstate Film Exchange, Inc., product through its Seattle office; while Interstate will handle the Reliance subjects through exchanges in Spokane and Portland. L. A. Todd is manager for Interstate and Theo Johnson for Reliance.

"Rich Men's Wives" and "Flesh and Blood," featuring Lon Chaney, are having phenomenal success wherever shown in the Northwest Pacific states. Bookings are coming in strong and territorial representatives report heavy business. De Luxe feature Film Company handles distribution in this territory.

Many Inquiries for "Rags to Riches"

Warner Brothers Report Active Demand for Wesley Barry Story from All Over Following Presentation at Capitol

Following the announcement of the release of "Rags to Riches," featuring Wesley Barry, Warner Brothers are said to be in receipt of hundreds of inquiries and contracts from first run theatres throughout the country. The success of the Barry picture at the Capitol Theatre, New York, is declared to be in some measure responsible for the increased interest by exhibitors seeking the production.

The twenty-one exchanges that have contracted for the entire series of the Warner Brothers seven pictures report an unusual number of bookings in their respective territories. Among these exchanges there are included some of the most representative theatre men in the industry.

Finkelstein & Rubin in Minneapolis, Balaban & Katz in Chicago, A. H. Blank Enterprises in Des Moines, the H. Lieber Company, Indianapolis, Skouras Enterprises in St. Louis, A. H. Fabian in New York, Regal Films, Ltd. in Canada, and the many others handling the Warner product are said to be unanimous in the belief that "Rags to Riches" will eclipse the box-office records already created by "School Days." These beliefs are based on the number of contracts already made.

Some of the theatres that already have contracted for the picture are the Empire Theatre, Syracuse; America, Troy; Rivoli, Clinto, Ind.; Loew's Warfield, San Francisco; Loew's State, Los Angeles; a large number of theatres throughout the Greater New York territory, and many other first run houses.

"Rags to Riches" tells the story of young Marmaduke Clark (Wesley Barry) who, in his eager desire to be a regular boy encounters a series of thrilling adventures, interspersed with romance, pathos and laughter. In the supporting cast are Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker and Eulalie Jensen. The picture was directed by Walace Worsley, and the story written by Will Nigh and Walter DeLeon.

"Wasted Lives," the Initial Mission Film, is Now Completed

The Mission Film Corporation of Hollywood announces the completion of its first feature production of a series of pictures to be made of stories of national interest in conjunction with exploitation possibilities. The first effort is "Wasted Lives," a story of one of our great national questions, taking in the various walks of life.

The cast includes Catherine Murphy, Richard Wayne, Lillian Leighton, Winter Hall, Phillippe De Lacy, Clarence Geldert, Dorothy Martin, Arthur Osborn, Margaret Loomis, Walt Whitman and Boots Fabing. The production was directed by Clarence Geldert. The editing and titling are by Lucien Hubbard, Viola Lawrence and Wallace Clifton.

The distribution arrangements of "Wasted Lives" will be announced at a later date.

"A Woman's Story" Set for Release About December 1

Unity Pictures, Inc., the offices of which are at 723 Seventh avenue, is preparing to market the special productions "A Woman's Story," which it is announced is now nearly ready. The cutting, titling and editing, however, will hold up the picture for nearly another month. It will be ready for release not later than December 1.

This is the second of Unity productions which are being sold through the independent market. The first was "Why Do Men Marry?" in which Edy Darclea is featured.

The Unity organization, controlled by the U. C. I., has about forty productions on the way. Some of these are spectacles. All of these, it is said, will be ready for the market during the coming year.

Amalgamated Begins Work on First Issue "Madonna in Chains"

Work on "The Madonna in Chains," the first of a series of twelve photoplays to be released by the Amalgamated Exchanges of America during the course of the coming year, was started this week at the company's studio at New Rochelle.

The picture will be released to independent franchise holders. The production will carry a list of four feature names in the cast starting with E. K. Lincoln, Martha Mansfield, Mrs. Rodolph Valentino (Jean Acker) and W. H. Tooker.

The story is an adaption from the book by Edward Owings Towne which is to be released for publication with the release of the photoplay. Mr. Towne is the author of "Easy Money" and "Too Rich to Marry." This is believed to be the first instance in which a photoplay has been from a story prior to its publication in book form.

The company's franchise holders held a meeting Oct. 8, attended by distributors from all over the country. Twenty-two franchises were issued.

Australia and New Zealand territory was closed by the signing of a contract with E. R. Chambers of the Select-Super Films, Ltd., of Sydney, Australia. Mr. Chambers has contracted for the entire output of the company for Australasia.

"The Madonna in Chains," will be released in December. William P. Burt is the director.

Weber and North Plan Large Expenditure on General Exploitation

Contracts involving a large appropriation for outdoor billboard advertising and fan magazine announcements on the release of "Notoriety," Will Nigh's first independent production for L. Lawrence Weber & Bobby North, have been signed.

In addition to the direct appeal to picture patrons by means of billboard and magazine advertising Weber & North already have begun a regional trade-paper campaign for the benefit of state rights buyers of "Notoriety." Exhibitors will be approached on their "home grounds" with inserts and double-page spreads on the Will Nigh feature.

The decision to launch this extensive "direct to consumer" campaign is an indication of the whole-hearted co-operation extended to exhibitors and local distributors by Weber & North. In addition to advertising "Notoriety" and Will Nigh's series of coming productions from its own headquarters they are extending every possible aid in putting these releases over for the exchangeman in his home territory.

Premiere of "Shadows" to be held at Biltmore

Announcement is made by the Al Lichtman Corporation that the first showing anywhere of "Shadows," the second production of Preferred Pictures and featuring Lon Chaney, will take place in the grand ballroom of the Hotel Biltmore on the evening of Friday, Oct. 20.

Garsson Completing Plans for Remaining Nick Carters

Production plans for the remaining eight of the series of twelve Nick Carter detective stories being produced by Murray W. Garsson are rapidly being completed, according to an announcement by Mr. Garsson this week.

The first four already are available for screening for state rights buyers, it is announced. They are "The Spirit of Evil," "Unseen Foes," "A Game of Craft," and "The Last Call." They were produced under the supervision of John J. Glavey.

Plan Tie-Ups With Department Stores on C. B. C. Feature

With production on "Only a Shopgirl" not yet completed, word comes from the C. B. C. Films Sales Corporation offices of exploitation ideas already lined up that will include among other things the tieing up with a large department store or novelty shop in every large city in the United States on a co-operative campaign.

Because of the content and title of "Only a Shopgirl," which is the second of the C. B. C. Box Office Winners series, there is opportunity for many novelty tie-ups of this kind, and suggestions and preliminary letters already sent out show that the fullest co-operation can be counted on.

Things at the C. B. C. offices are moving with such speed that Joe Brandt, president of the organization, who returned only late last week from a trip throughout the country has left again on another trip that will probably keep him away from New York about six weeks.

The purpose of this trip is to get first-hand and definite details on the possibilities of the tie-up plan and many others.

Short Subjects and Serials

Remarkable Film Is "Man vs. Beast"

Vivid Screen Portrayal of the More Exciting Moments Experienced by Louis Shuman in His African Expedition

There are a number of thrills, born of grim reality, bare of any fiction, in "Man vs. Beast," which Educational is releasing in two reels. Staged these scenes are, but they are staged by men who take their lives in their hands—by Louis Shuman, who at close range with only his rifle between himself and death shoots down one rhinoceros and then another, and by the unnamed cameraman who also at close range shares to the full in the perils encountered by Shuman and who also depends on the expert marksmanship of his companion. The dangers, too, are shared in a measure by the faithful hunting dogs accompanying the Shuman expedition into Africa. One of the animals gets too near an angry rhino, and by the ugly horn of the beast is tossed twenty-five feet into the air as if he were a kitten.

The film as shown is the cream of a half dozen thousand feet taken by the late Mr. Shuman—he died on the return from the heart of Africa—on an expedition in which he was attended by 150 gun bearers, tent boys and porters. The organization is pictured on its start, from which a jump is made to the plains.

The first shot noted is at a big bull gnu, picked out of a pack at a distance of 500 yards. So clear is the photography the animal is seen to drop. Young gnu are lassoed for a zoo.

Following the killing and stripping of a zebra a byena is shown—and it really is a rare shot—making away with the zebra skin. The hyena, however, is followed to his hole and captured alive. Shuman has not much difficulty in killing one of three hippos, a three-ton monster.

The ending of the picture contains the big scenes—the bagging of two fine specimens of rhinoceros. Shortly before the pair are discovered a young one is captured. The "little fellow" is friendly. The expedition is nearing its end when the two rhinos are sighted, the discovery being followed by the flight of the porters. Shuman at a distance of ten feet stops one. A fifty-pound dog gets too near the big horn of the wounded animal and is lifted into the air. Not until Shuman has killed the second rhino will the natives leave the trees.

The subject of "Man vs. Beast" is one of the rarest that has been brought out of Africa. It will justify elaborate exploitation.

G. B.

David Kirkland and Clyde Bruckman Are Now on Montana Staff

Acquisition of Clyde Bruckman and David Kirkland as members of his scenario staff has been announced by Hunt Stromberg, producer of Bull Montana comedies for Metro.

Mr. Bruckman, magazine writer and formerly sporting editor of the Los Angeles Examiner, has written comedies and subtitles for Al St. John, Monte Banks, Eddie Lyons, Lee Moran and Buster Keaton.

Mr. Kirkland, whose advent into motion pictures was by way of writing and directing "Broncho Billy" Anderson pictures ten years ago, was co-author and director of "Reported Missing," which starred Owen Moore. He directed Constance Talmadge in "A Virtuous Vamp," as well as "A Temperamental Wife," "In Search of a Sinner," "The Love Expert" and "The Perfect Woman."

Bull Montana is preparing to start work on the third of his series of two-reel fun makers, "Glad Rags," an adaptation of a magazine story by Rene Rivierre.

"Ben" Alexander Is Added to Roster of Johnny Jones Films

The J. K. McDonald Productions, Inc., announces the engagement of "Little Ben" Alexander for the company supporting the youthful star of the Johnny Jones Comedies distributed by Pathe. This rounds out a "short" half dozen of talented youngsters engaged in making comedies designed to uphold the reputation of "Supply and Demand" and "Makin' Movies," already released, and "For Rent: Haunted" and "Broadcasting," which are heralded by highly successful West Coast previews—Johnny Jones, Gertrude Messinger, Kenneth Green, Ben Alexander, Turner Savage.

"Little Ben" was born in Goldfield, Nev., about nine years ago. Between the ages of two and four he had developed such an insatiable appetite for "fairy stories" that his mother decided to take him to Hollywood and see if somebody wouldn't let him act them in the movies. Fanny Ward was agreeable, and "Little Ben" made his first hit as Cupid in "Each Pearl a Tear." His first big role was with Mary Pickford in "The Little American." He cried his way into further fame as "the little brother" in D. W. Griffith's "Hearts of the World," and was featured with Helen Jerome Eddy in "The Turn of the Road." He has also made his mark on the stage in the Oliver Morosco productions, "Seven Miles to Arden," and "The Little Teacher." He begins his Johnny Jones Comedies work in "Broadcasting."

Bessie Love, supporting Little Arthur Trimble in two-reel specials

Urban Concentrates Plant in Irvington, with New York Office

Charles Urban is again back at his desk at Urban Institute, Irvington-on-Hudson, after a six weeks trip to Europe—and his eightieth journey across the Atlantic.

All of the Urban projects are now gathered at Irvington. The offices and laboratory on the nineteenth floor in the Masonic Building at Sixth Avenue and Twenty-third Street have been removed to the plant at Irvington.

City offices will be maintained in the Borden Building, in the Grand Central district, but the major part of the big Urban organization will be housed henceforth at Irvington.

The plant includes a film laboratory of the most modern industrial pattern, besides all the other departments that go to make up Urban Institute.

The Official Urban Movie Chats, which are produced in conjunction with the Motion Picture Theatre Owners of America and released through the W. W. Hodkinson Corporation, and the Urban Popular Classics, which are released through Vitagraph, are being edited at Urban Institute, as are all the other pictures which bear the Urban imprint.

Mr. Urban brought home with him a large amount of film from Europe which will make valuable material for his educational releases.

Blanche Payson Is Again Working With Lee Moran

Blanche Payson, the famous woman cop of the San Francisco exposition, is again working with Lee Moran after having been used mainly in support of Baby Peggy in her fairy tale pictures.

Miss Payson, who is six feet four, makes an admirable cruel stepmother or nagging mother-in-law. She is a character woman of rare humor and originality. As an unfeeling boarding house keeper in Lee Moran's "The Boarder" she gives him every opportunity to show up the humorous, if dark and seamy, side of those who pay by the week.

"Electric House" Keaton's Next

Buster Keaton in "The Electric House" is the First National Big Time Comedy scheduled for release Oct. 16.

This is described as one of the best of the many Keaton comedies produced by Joseph M. Schenck and directed by Eddie Cline. The story is by Buster Keaton and Eddie Cline.

Baby Peggy a Shakespearean

In a performance given for the Actor's Fund in Los Angeles with an all star cast—the play being Shakespeare's "Midsummer Night's Dream"—Baby Peggy, the four-year-old Century Comedy star, was cast for the part of Mustard Seed. Baby Peggy and Jackie Coogan were the only children featured in the show.

Tentative Releasing Arrangements Made for Trimble Specials

Detailed information regarding distribution of the series of twelve two-reel special productions starring little Arthur Trimble will be forthcoming within two weeks, according to Frederick G. Becker, producing director of this series, who is now conducting final negotiations with one of the largest film distributing agencies for the world's rights to this series.

Due to the many inquiries received at the Hollywood Studios, Inc., where this series is in production, relative to the sale of the product, Mr. Becker announces a tentative agreement between himself and an eastern firm is now in force.

Added impetus was given to this end after Arthur Trimble's great showing in Rupert Hughes' Goldwyn production of "Remembrance." Immediately after the Eastern showing many wires were received from exchanges, theatre-owners and patrons regarding the boy star's newest pictures.

Abe Stern Making College Story with Many Pretty Girls

In answer to the demand that he make more pictures containing Century Beauties Abe Stern is having a picture of college life made which contains plenty of pretty girls. In fact, hearing that a certain sorority was holding its annual conclave in Los Angeles he persuaded some of the girls to be photographed to add to the realism of the scenes.

Joe Bonner will be the featured comedian of this picture the title of which is "The Freshman."

Zack Williams, who is known as the champion lion tamer of the world, and who made his reputation at the time when roaring lions and frightened colored boys were the vogue in pictures, is also in the cast of the comedy, which is directed by Alf Goulding.

"Punctured Prince" Makes a Preview Hit With Manager Howe

"Give us more comedies like this," wired William A. Howe, manager of the Glendale Theatre, Los Angeles, after presenting to his patrons a preview of Bull Montana in "A Punctured Prince," a Hunt Stromberg production released by Metro Pictures Corporation.

The telegram, received by William E. Atkinson, general manager of Metro, read as follows:

"Hunt Stromberg favored us last night by previewing the Bull Montana comedy 'A Punctured Prince' at my Glendale Theatre. House was in an uproar from time the picture started until the end. Give us more comedies like this."

"A Punctured Prince" was directed by Hughie Fay. It was photographed by J. R. Lockwood.

Lucille Ricksen Signed by Universal for Serial Work

Lucille Ricksen, talented sixteen-year-old screen beauty, has been signed by Universal for an indefinite period.

Her first featured effort at Universal City probably will be "Wolves of Society," a serial of social adventure which Robert Hill will direct. The role will be a second lead in support of the star, who has not yet been definitely chosen.

The work of Miss Ricksen reached its highest point recently in two roles which she portrayed for Universal with Marie Prevost in "The Married Flapper," a story by Bernard Hyman which Stuart Paton directed, and with Gladys Walton in "The Girl Who Ran Wild," Rupert Julian's adaptation of Bret Harte's "M'liss."

New "Leading Lady" to Be Engaged for Frankie Lee

Negotiations will be completed by the end of this week to secure a prominent child actress to be the "leading lady" for Frankie Lee in his series of two-reel comedies. The part of Blanche in his first comedy vehicle, "Last Night When You Kissed Blanche Thompson," calls for specific requirements in appearance as well as subtle acting ability,

Frankie and the child actress will have the central parts in the first comedy, but the supporting cast is composed chiefly of well-known adult players. Clarence Bricker is directing the series. Franklyn E. Backer will distribute the series.

REVIEWS OF CURRENT SHORT SUBJECTS

TIMBER TALES—Number 1, "Giants of the Open," released by Universal.—Two Reels, featuring Roy Stewart in a thrilling melodrama with settings of unusual beauty and interest. The story has to do with a man who comes to a lumber camp and falls in love with the foreman's daughter. He succeeds in tracing the shortage of lumber to one of the workmen who has other men in league with him and takes charge of the next raft to go down the river. After a brisk fight with the thieves the stranger informs them he is an agent for the United States Forestry Service. The photography is rather poor at times, but the majority of shots are of great beauty.

THE FINAL RECKONING—Chapter 15, "Perils of the Yukon," Universal Serial.—With this episode the story is brought to a close with excitement running high and thrills galore. The long suspense that has been sustained throughout the showing of the previous chapters is brought to a happy ending after the numerous villains have been dealt with. With the claim safely in Jack's hands and indications of a bright future, Jack and Olga decide to file the claim under the name of Mr. and Mrs. Jack Standing.

TONY SARG'S ALMANAC—Distributed by Educational.—"The First Flivver," under the guidance of Herbert M. Dawley, shows a seagoing vehicle of the vintage of 1732. It is a purely imaginative creation, designed to show how Bolivar Bonehead won the undying regard of Felicia Flint. Bolivar experiences all the difficulties that have been encountered by thousands of his descendants and successors in building and operating the strange rolling stock.

THE TIMBER QUEEN—Pathe serial.—"The Conflict" is the final episode of the fifteen chapters making up the story in which Ruth Roland was starred. There is a spectacular airplane chase and a rescue of Ruth in midair. Prior to this there are several hand-to-hand fights between Ruth and her lover on one side and the conspirators on the other. The ending shows the triumph of the two over their enemies and the restoration to the heroine of her father.

THE MIRROR—Novelty Feature Reel, Produced by International News Reel Corporation, released through Universal.—This is the second release of this subject and should prove to be popular. The object is to take subjects and happenings of ten or thirty years ago and show them in addition to the present day surroundings of such. In this reel the San Francisco fire and earthquake is shown and also pictures of the city today.

THE CAVY AND THE RAT—Urban Popular Classic.—One reel showing the various species of the cavy, commonly known as the guinea pig, so largely used in laboratory and experimental work because of the close resemblance of its blood to that of a human. On the same reel is "The Romance of a Rat." Several interesting shots of these little animals picture the manner in which they care for themselves and young.

BROADCASTING — McDonald Comedy, released by Pathe.—Johnny Jones and Gertrude Messinger are featured in two reels of juvenile comedy with a distinct touch of drama—one of the best of the series. The radio is much in evidence, a bicycle equipped with a strange device being one of the factors in the action. There is a bank robbery and an attempted murder—and a capture of the criminal.

PATHE REVIEW NO. 178—There are picturesque shots in slow motion of a dancer by the bank of a wooded stream, well named "The Poetry of Motion." In a series of diagram-pictures we have the scientist's conception of a volcano. The Pathe color section contains beautifully photographed views of Avignon, France, the ancient city of the Popes, with its centuries old buildings.

SHIVER AND SHAKE—Hal Roach one-reel comedy released by Pathe.—Paul Parrott and Jobyna Ralston are shown as newlyweds hunting a home. The couple come in contact with what for a time seems to have a not remote resemblance to spooks—but they find the house in spite of the strenuous "getting settled" process.

THE ROMANTIC MOUSE—Aesop's Film Fables, released by Pathe.—Thomas Cat qualifies as a roller skating expert—in fact, showing a bunch of new tricks in that department of sport. Milton Mouse has many of the usual lover's troubles when he courts Mary Mouse, but he wins her in spite of Tom's interference. Novel and entertaining.

ONCE TO EVERY BOY—Released by Universal.—One reel, featuring Lewis Sargent in a bit of good comedy. Jimmy, the messenger boy, while on an errand to a wealthy woman's house, spies a burglar and follows him, finally holding him up with a broom and winning the reward which enables him to purchase a Ford.

SCREEN SNAPSHOTS NO. 11—Released by Pathe.—More than a score and a half screen players are shown in this number, many of them "shot" as they enter a theatre to attend the premiere presentation of "The Prisoner of Zenda" in New York. An entertaining number.

BOBBIE'S ARK—Urban Popular Classic.—Single reel, wherein Bobbie falls asleep beside his ark and dreams the animals come to life. There are fifty views of animals of various description. Of interest to grown ups and children alike.

THE FRESH KID—Century Comedy, released by Universal.—Two-reel comedy along quite usual lines, but sufficiently good to get the laughs of an uncritical audience.

Live News of the West Coast

By RENEE BEEMAN

WITHIN the last few weeks, business on the West Coast has certainly taken on new life and many well-known faces are again appearing that have been absent for some time from the different studios.

Over on the Warner Bros. lot, Louise Fazenda was discovered hard at work, doing a comedy heavy in "The Beautiful and Dammed," Louise being the damned, while Marie Prevost was successfully putting over "The Beautiful."

Miss Fazenda had it all over Billy J. Bryan, when it came to a "Home-Again-Reception," everybody on the lot knew she had returned, and not only at Warner's but mostly everybody in the industry. One thing I noticed, you never see a blaa look in anyone's eye when they mention Louise, they are all for her, and her name in this melodramatic cast will prove a good drawing-card. Then, too, she has recently finished four months on the Keith vaudeville circuit, where she made a whale of a hit and this personal appearance tour has materially enlarged her circle of friends.

Warner Bros. have picked a cast that has great box office importance along with the title, this picture should do big business this season.

Among the prominent names on the title sheet are Louise Fazenda; Marie Prevost; Kenneth Harlan, the big town guy; Harry Myers, author and club man; Walter Long, a bartender; Tully Marshall, crosspatch; Katherine Key, the quiet lamb; also, Jimmy Morrison; Eileen Percy and Clarence Burton. The picture is directed by William Seiter and the story adapted to the screen by Olga Printzlau.

Pola Negri has arrived in Hollywood! After much seeking on the part of her suite-in-train, she has discovered an extensive bungalow in the Hollywood hills, has unearthed a foreign cook, has found that Hollywood knows she is here, in spite of the hundreds of celebrities that preceded her and she is now ready to show what can be done under American direction.

Miss Negri was ushered into the West Coast "atmosphere" with more pomp than has been shown anyone in the industry since or before Will Hays. An elaborate luncheon was tendered in her honor by Jesse L. Lasky to the city and national press body—and all eagerly attended.

Sid Grauman, manager of the Grauman, Rialto and Hollywood theatres, has signed for the new fall series of Christie Comedies. This announcement was made following the signing of contracts between Grauman's theatres and Educational Film Exchanges, after screening the first two of the new pictures of Christie's series.

The first release will be "That Son of a Sheik" with Neal Burns, with Viora Daniel, and following that will be "Pardon My Glove" featuring Bobby Vernon.

Mr. Grauman believes that the product this year will far surpass, not only in funny situations, but also, in class of production. Such comedies as "Cold Feet," "A Hickory Hick," and "Bucking Broadway" are some of the Christie releases for the fall programs.

Mal St. Clair has started production at the Robertson-Cole Studios on the first of a series of six "Fighting Blood" stories by H. C. Witwer. The stories are now running in Collier's Weekly.

George O'Hara is to appear in the title role of Gale Galen, with Clara Horton playing the leading feminine role of Judy. The supporting cast includes Arthur Rankin, M. C. Ryan, Kit Guard, William Courtright, Albert Cooke and Mable Van Buren. The stories will be in two reels length.

The author will co-operate in the making of the series. Beatrice Van, who has recently adapted stories to the screen for Charlie and Doris May, is writing the continuity.

George O'Hara has just finished with Shirley Mason in "Shirley of the Circus." He began his career at the Sennett studio.

"Passions of the Sea," filmed chiefly in Tahiti, with Raoul Walsh directing for Goldwyn, has been completed. The scenes from Tahiti are said to be especially good atmosphere. In the cast are House Peters, Pauline Starke, Antonio Moreno, Rosemary Theby, Mary Jane Irving, William V. Mong and others.

Mae Murray was given a rousing welcome back to Los Angeles at a dinner at Brandstatter's Marcel Cafe, the other night, at which members of the press and prominent Southern California and Arizona exhibitors were present.

Fred Niblo acted as toastmaster and Miss Murray made a brief but stimulating talk. Miss Murray has returned to Los Angeles after an absence of four years to film "Coronation," a spectacle, which needed more space than any New York studio could afford.

The dinner was arranged by Benjamin F. Rosenberg, of Metro, through which Miss Murray's picture will be released.

Max Linder started something in the line of burlesque. Now G. M. Anderson has taken-off "Blood and Sand" in "Mud and Sand." Gil Pratt directed and Stan Laurel will be seen in the starry role.

Among the independents at the Fine Arts studio is Charles R. Seeling, who has completed "The Purple Dawn," which is the first of a series of super-features with all star casts. The story was written and directed by Seeling; it is said to be one of the most appealing stories ever turned out by this producer.

Jess Jobbins has resigned to the Fine Arts Studio from New York and will start on a new dramatic story this week. Eddie Horton, who was starred by Jobbins in "The Ladder Jinx" will play the stellar role in this new production.

Finis Fox has completed negotiations for the marketing of "The Bishop of the Ozarks" and plans to commence work on a new story in a few days. The release will be through the F. B. O. booking offices, it is stated.

After a long absence from active production, John Jasper will go to New York within the next ten days to make arrangements for the filming of five special productions.

Mr. Jasper has devoted his time for the last two years, solely to operating his gigantic rental plant, with its four complete units.

On his trip East, he will take with him sales prints of "Over Here" and "The Challenge," two five-reel specials, which were recently completed under his direct supervision.

"Over Here" has an all-star cast headed by Estelle Taylor, Tully Marshall, Wilfred Luca, Ben Deeley, Jean Perry, Snitz Edwards and Kate Price. Bert Bracken directed and this, his latest effort, is described as the crowning achievement of his long career as a motion picture director. Ross Fisher photographed.

"The Challenge" is from the pen of Warner Van Valkenburg and was directed by Jack O'Brien, another veteran director and photographed by Dal Clawson. The picture has a high moral tone and will lend itself admirably to exploitation, states Mr. Jasper.

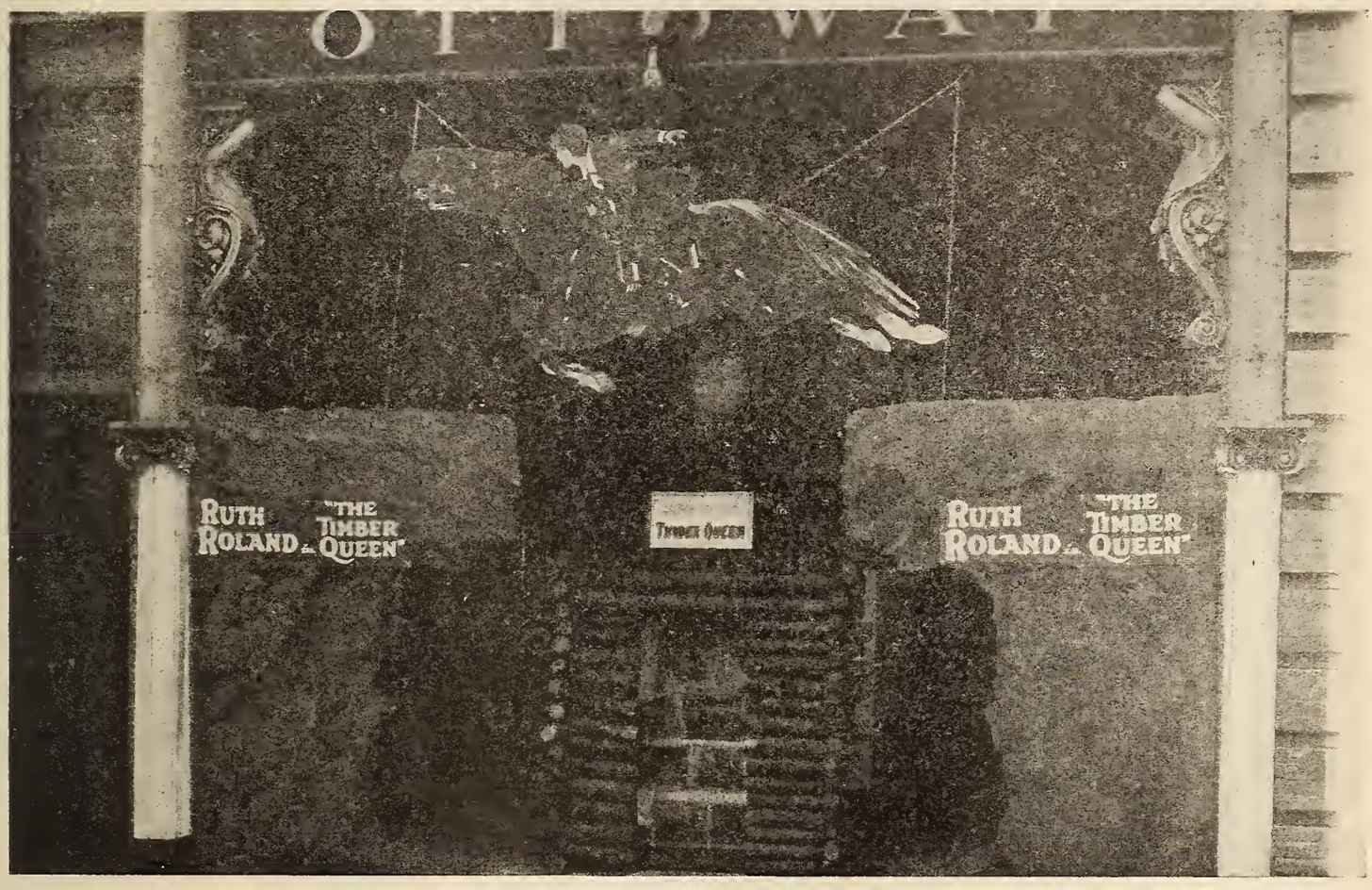
Mr. Jasper was general manager for Charlie Chaplin back in the Mutual organization.

Pretty soft for Wm. Desmond and Laura La Plante. They passed the summer in the California mountains filming "Perils of the Yukon," a Universal chapter-picture. The last chapter has just been completed under the direction of J. P. McGowan, on the left.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre



The photo above illustrates a rather simple means of representing in a lobby display one of the big thrills of the Pathe serial "The Timber Queen." The cutout is from a twenty-four sheet and the "yawning abyss" was contrived by putting up some compo-board, jagged of outline and painted to simulate rock. The cutout of horse and rider were in motion whenever the ropes from which it was suspended were agitated by the lady in the box-office or the man at the door. The display was used at the Ottaway Theatre, Charlotte, N. C.

Exploitorials

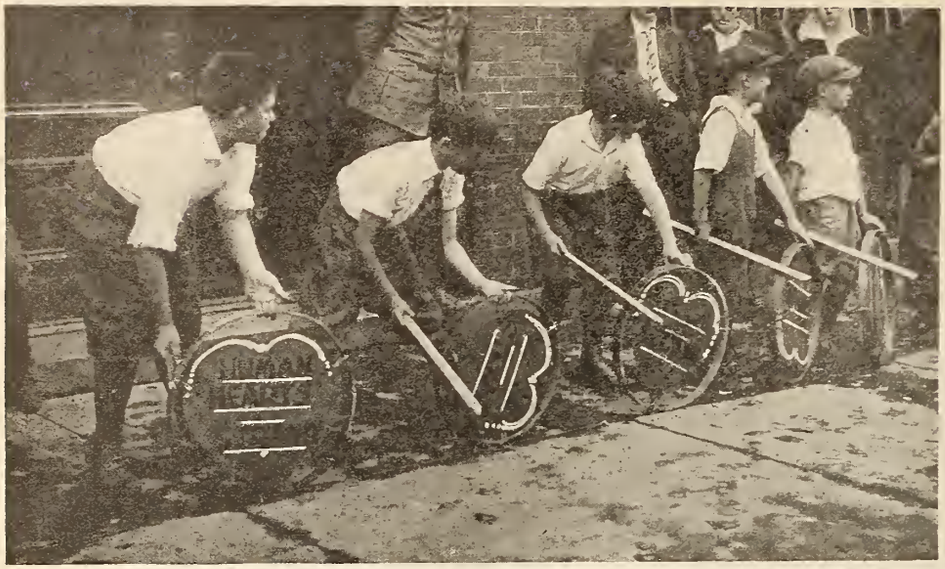
DESPITE a lot of evidence to the contrary the average mortal likes to "look up." Stunts performed in mid-air always gain in interest and can hold the attention regardless of the eye and neck strain imposed upon the spectator. To the last man, woman and child, a Times Square crowd looked up when a dummy, given a singularly life-like appearance, dangled about on a rope stretched across the Broadway canyon to support a banner announcing Sir Harry Lauder's appearance at a New York theatre. The dummy was attached to a rope which had one end fastened to the banner support and the other manipulated by a man on the roof of a tall building. The rope was taken up and released so that the dummy appeared to be making a daring slide from the roof to the banner and back again.

AS a means of exploiting your orchestra or organ there seems nothing more generally satisfactory than the "song writing contest used by the Metropolitan Theatre, Atlanta. A special overture showing the similarity between classic compositions and popular songs makes an interesting musical number and the offer of a prize for the best song written on the theme of some classical composition should excite a lot of talk and good theatre publicity.

TWO weeks of constant newspaper publicity is worth while for any theatre, but it's not often a stunt will land that much. Therefore a place among the unusual in exploitation must be accorded the Branford Theatre, Newark, N. J., for the girls' athletic contest which enabled the theatre to tie up with the "Newark Star-Eagle" for a campaign on "The Eternal Flame." "Norma Pearls" were the prizes offered and a smile from Dame Fortune herself came when Camelia Sabie, holder of two world's records, broke her own best mark in one of the events.

THE bull fight angle of "Blood and Sand" seems to have a sensational appeal to exhibitors and public alike. The announcement of exhibitions of the sport of Spain created no end of talk when recently issued by Ike Swenson of the Angelus Theatre, Spanish Fork, Utah. And yet a dweller in the East experiences no shock when he reads announcements of a bull fight to be staged in Spanish Fork—to him that sounds a lot like the bull fight was staying at home.

TOM KENNEDY.



Harry Thomas, manager of the Strand Theatre, Far Rockaway, L. I., engaged five youngsters to have a good time rolling hoops about the town in this stunt for Universal's "Human Hearts." The hearts with the advertising line for the theatre were of heavy cardboard and were fastened to the hoops with strings. The Strand also used a lobby display for this engagement, the central effect of which was a large cutout heart-shaped. This was mounted with several stills from the picture and displayed in the entrance.

Metropolitan Exploits Its Music

Song Writing Contest with Prize for Best "Original" Piece Based on Classic—Overture Shows How It's Done

The Metropolitan Theatre, Atlanta, has initiated a song writing contest which seems worthy of consideration by exhibitors who are seeking novel entertainments and schemes which build up interest in the theatre itself.

The orchestra of the Metropolitan featured an "Original (?) Melodies" Overture arranged by Buel B. Risinger, director of presentation, in which the themes of classic compositions were introduced and then followed by renditions of popular songs employing the same themes.

A prize of $100 in Gold is offered for the best song, submitted before October 30th, based on the theme of Goldmark's opera "Sakuntala." The overture in which the classics and the imitative popular songs are rendered serves as an illustration of how it is done by our most successful little song writers, and the theme from "Sakuntala" is played to acquaint patrons with the subject around which they are invited to write an "original song."

As a further aid to those who desire to compete for the prize, the overture from "Sakuntala" is reproduced in the theatre program. Those submitting songs retain all rights thereto, the $100 being offered simply as a prize and in no sense a purchase of those rights. The offerings submitted are to be played from time to time by the Metropolitan orchestra.

The judges of the contest are Mrs. William Lawson Peel, Dudley Glass, Mr. Bidwell, and Mr. Risinger.

Mr. Risinger, who offers his novel overture with an acknowledgment to Theadore Haan and Harry Wilsey of the Capitol Theatre, Cincinnati, states in the program the conditions of the contest and describes the overture as follows:

"Have you ever realized just how many of the popular songs of the day have been taken from the works of the World's greatest Masters?

"The orchestra will play 'E Lucevan le stella' (The Stars Were Shining), from Puccini's grand opera, 'La Tosca,' and then immediately offer Al Jolson's popular hit, 'Avalon.' The melodies are identical. Now compare Chopin's beautiful 'Minute Waltz' and 'Castle of Dreams' from 'Irene,' 'One Fine Day' from Puccini's undisputed masterpiece, 'Madam Butterful,' we find translated to 'The Vamp,' and Chopin's entrancing theme from 'Fantasie Impromptu' lifted bodily into the tremendous success, 'I'm Always Chasing Rainbows.'

Housewives' Matinee a Big Hit in Paducah, Ky.

A housewives' matinee was the banner exploitation stunt during the run of First National's "The Song of Life" at the Arcade Theatre, Paducah, Ky. Valuable household articles were given away by three department stores that figured in the advertising on the picture.

Experts from these stores gave brief talks on housework and housekeeping science at the matinee and the performance scored one of the biggest hits of the year. The husbands weren't present but they showed their appreciation in other ways. Housekeeping in Paducah took a rise after the matinee, it was reported.

Exploiting "Iron Trail"

When the management of the New Savoy Theatre, Minneapolis, Minn., booked Rex Beach's "The Iron Trail" during the Northwest territory "Go To Movie Week," special exploitation was put on with the result that this United Artists release played to capacity business during the run.

Supplementing the usual newspaper advertising and billing an automobile truck bearing a big banner "Rex Beach's 'The Iron Trail,'" was sent through the theatre territory, and special attention was paid to lobby and theatre exploitation. The ticket booth in the lobby centre was boxed in with compo board, on the front of which was an outline of a locomotive and tender, also a campaign book suggestion. Right in front of this locomotive cutout stood a railway crossing signal post. The whole made a most striking showing and drew the crowd.

Pretty Girl Has Her Legs Painted

The value of living models in a window display was demonstrated for the Paramount-Empress Salt Lake City Theatre in a window tieup for "Her Gilded Cage," in which a pretty young girl bared her legs and had them painted by a Japanese artist in full view of a gaping throng.

Performances began at ten o'clock in the morning and continued all day at fifteen minute intervals with an hour recess for lunch. The Japanese artist was a girl made-up so there was no suggestiveness in the display. The window decorations were borrowed from the Zion Mercantile Institution, a branch of the Mormon Church.

In addition to demonstrating the new fad, the artist sketched Gloria Swanson in various poses and laid them in a conspicuous place in the window.

DON'T Miss the Sensational

SPANISH

BULL FIGHTS

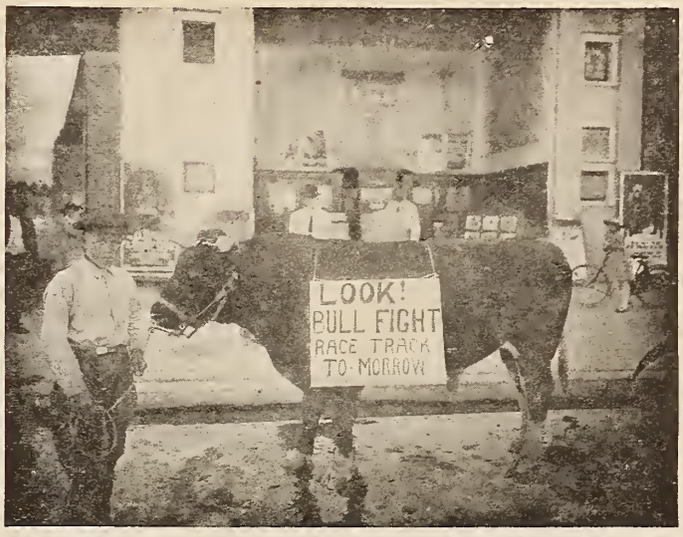
SPANISH FORK

Race Track

Thurs., Fri. and Sat.

SEPT. 21st, 22nd and 23rd

NOTE: Every possible provision has been made for the protection of the public. The ferocious bulls will be housed in a specially constructed bull pen



Here's a stunt that stirred up things and sold all Spanish Fork, Utah, on Paramount's "Blood and Sand." Manager Ike Swenson of the Angelus Theatre scattered some five hundred of the handbills shown at the left and then to lend color and conviction had the bull shown above parade about the streets. When interest ran high and with it a storm of comment he sent out bills like that shown at the right. Swenson and exploiteer Kenneth O. Renaud, worked the stunt for all it was worth and that proved to be a whole lot.

AIN'T IT THE BUNK?

The Marshal won't give us a License, so there won't be

No Bull Fights!

AT THE RACE TRACK

BUT! You'll See Bull Fights Galore when---

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO

IN

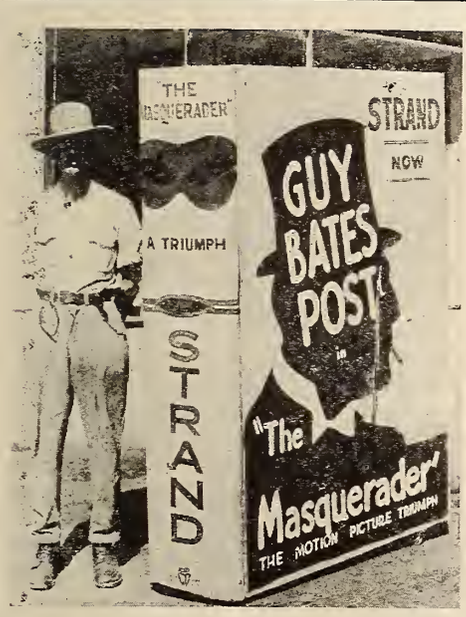
Angelus Theatre

THREE BIG DAYS

Thursday, Friday, Saturday

Sept. 21, 22 and 23

Matinees 10c--20c Evenings, 20c--35c



This book, constructed of compo-board, was large enough to conceal the man standing next it and was propelled about the town as ballyhoo for First National's "The Masquerader" at the Strand, Pasadena, Calif. It was on casters and was rolled along without difficulty.

Philadelphia Fed On Free Chocolate

Philadelphia was the scene of a veritable flood of chocolate candy and the box-office of the Aldine Theatre the scene of a veritable flood of admissions during the entire six days of the run of "Rich Men's Wives" in the Quaker City. The Jupiter Pluvius instigating both showers was Ben Amsterdam, Lichtman Franchise holder in the Philadelphia territory.

Amsterdam spread the news of the showing at the Aldine with nothing less toothsome than the confections of the H. O. Wilbur Sons Company, which concern tied up with Amsterdam in a publicity stunt that for all concerned proved one of the most profitable on record.

Fifty thousand pieces of chocolate—regulation size—were turned over to Mr. Amsterdam by the Wilbur Company. Cards the size of the chocolate bars were printed with the line: "For the Utmost in Entertainment see 'Rich Men's Wives' the picture beautiful at the Aldine Theatre, week of September 25th." These were inserted in the regular wrapper. Then Amsterdam had a gold colored extra wrapper put over each bar of chocolate. The outside wrapper bore the slogan "Food for Thought for 'Rich Men's Wives.'"

The method of distribution, however, was perhaps the real punch of Amsterdam's exploitation. Six girls, who had youth and good looks, were costumed in gold colored satin from the top of their heads to their knees—from there down to the ground there was black silk.

The girls, clad in their colorful suits—they were knickerbocker affairs with capes and caps—went about Philadelphia carrying baskets of the chocolate "Food for Thought" and distributing the confection with notable generosity.

The five blond "ballyhooettes" engaged by Ben Amsterdam, Lichtman franchise holder in Eastern Pennsylvania and Southern New Jersey, to build up business for the showing of "Rich Men's Wives," at the Aldine, Philadelphia.

Hyman's Musical Novelty Scores Big Hit At Strand

Edward L. Hyman introduced a novelty at the Brooklyn Mark Strand that brought rounds of applause when he offered as a special attraction the Original Piano Trio, which had scored a big hit in the George White's Scandals of 1922. The pianos were equipped with mirrors set above the keyboard and illuminated in such a way that when the lights in the auditorium were lowered the hands of the pianists were the only things visible to the audience.

Thus the visual appeal was given the act and it recorded a big hit at all performances. The Original Piano Trio was engaged for the Strand for four weeks and opened the engagement the week of October 1. The program was headed by Schubert's "March Militaire" and included a miscellany of popular songs.

Merrick's Campaign for "Th e Storm"

Arrangement of the Lobby for the presentation of Universal's "The Storm" at the Merrick Theatre, L. I.

A thorough exploitation campaign was recorded by J. C. Fink, manager of the Merrick Theatre, L. I., for "The Storm."

A newspaper merchant contest tieup, an attractive lobby, striking pavement stunts and the use of liberal poster space were among the outstanding features of the campaign.

The contest tie-up was with the *Long Island Daily Press*. It consisted of a popularity coupon run in the paper each day during the two weeks preceding the showing. The coupon was for voting for the most popular school boy or girl.

The most popular boy and girl each received a complete STORM outfit, a rubber raincoat and a storm hat, a pair of rubber boots and an umbrella. The next most popular pair each received a coat and hat, a pair of rubbers and an umbrella. The storm outfits were donated by a local store, and were displayed in the theatre lobby during the contest.

For street display, Fink made two novelty cutouts. One was a huge telephone upon which was lettered the caption: "Call off all dates. THE STORM is coming." The other was a Weather Indicator, made like a huge thermometer, with various weather conditions painted up the scale and with THE STORM at the high point of the scale. The "mercury" was painted on with chalk each day so it would reach the top on the day of the showing. This indicator, which was used both inside and outside the theatre, attracted a lot of attention.

In addition to the usual lobby cards and frames, Fink made an attractive three sheet transparency from one of the forest fire posters supplied with "The Storm." The lights in this transparency box were connected with a flasher circuit breaker.

Other exploitation stunts included the painting of the picture name in huge letters on the side-walk in front of the theatre, and the utilization of the side-wall as the location for a smashing 24-sheet.

Contest With Heralds

In advertising "While Satan Sleeps" and Paramount Week, Manager Alex P. Roberts, of the Strand Theatre, Salisbury, N. C., employed the circular Paramount star heralds in a novel way.

These heralds carry the pictures of seventeen Paramount stars and Cecil B. DeMille, the director general, and ask the question, "Do you know who these are?"

Mr. Roberts had the blank back cover imprinted, offering free admission to persons who correctly listed the photos and turned in the heralds to the box office by a given time.

The masquerader Ballyhoo of the Liberty, Pittsburgh, for the engagement of First National's "The Masquerader."

Carroll Does Capacity on Style Show Advertising

In connection with "Her Gilded Cage," Manager J. B. Carroll of the Imperial, Asheville, N. C., secured the semi-annual style show of M. V. Moore & Co., Asheville's leading department store. The firm took ads in both papers Sunday and Tuesday before opening, and again on Thursday—opening day.

Three days before opening the store put in a very attractive window display, featuring the gowns displayed at the style show. Mr. Carroll had cards and photographs from the picture in this window. In the entrance to the store Mr. Carroll placed a gilded cage draped with velvet.

For the engagement two similar cages stood in the lobby of the theatre, one on each side. In the centre of the lobby stood a six-sheet cutout of Swanson. The box office was also draped with velvet.

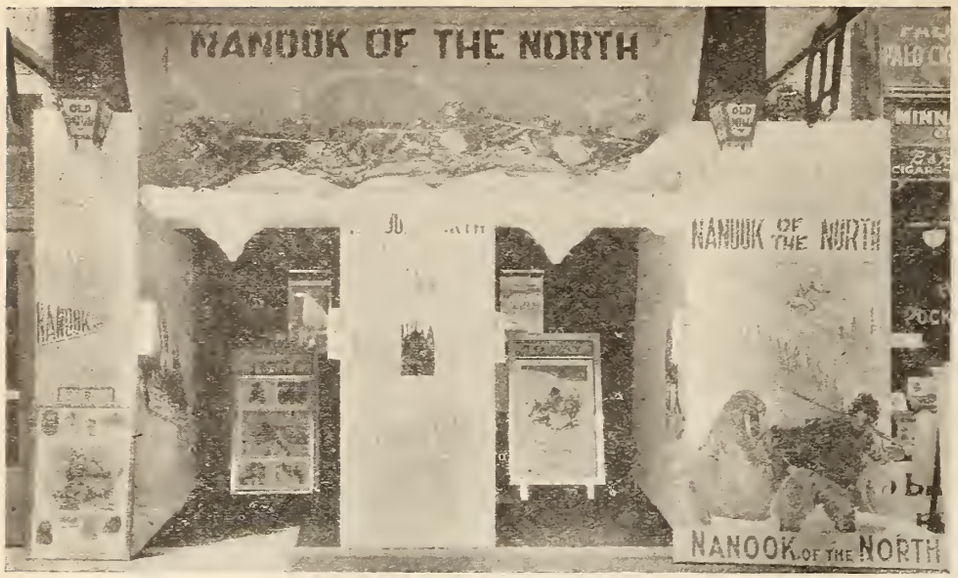
On opening day all one day records for the house were broken and Mr. Carroll estimates that at least 400 people were turned away. He had to put on an extra style show beginning at 11:00 P. M. for those who came in after 9:00 P. M.

Paramount's "The Loves of Pharoah" displayed by the Loew's Palace, Memphis, Tenn. The title was displayed in a cutout from a 24-sheet above the marquee. It had a red background with white letters. Pennants of purple, red and yellow were suspended under the marquee. The vivid colorings gave the display a striking appearance and was far more conspicuous than the photograph indicates. The materials used for the pennants was cotton felt, the letters being pasted on with tailors' mending tissue. The display was arranged by Manager A. B. Morrison.

Summer or Winter

Either Is Vividly Suggested By The Art Of Lobby Decoration

The contrast of effects illustrated on this page show the amount of color and force that may be produced by ingenious lobby decoration. The physical make up of both houses is much the same it will be noted. Above is the woodland effect arranged for the showing of First National's "The Silent Call" at the Lyric, Jackson, Tenn. Pine boughs and cutouts and a caged dog resembling Strongheart are the properties used by Manager A. R. Lynch for this display. The frozen North is attractively suggested in the elaborate decorations used by J. M. Edgar Hart for Paramount's "Over The Border." Both are fine samples of lobbies with attraction and entertainment values.



Arctic atmosphere as it was expressed with the frontal display arranged for the Old Mill, Minneapolis, by Manager Anton Jannsen, for the presentation of Pathe's "Nanook of the North."

Phillips' Teaser Ads.

For First National's "The Lotus Eater," Howard Phillips, manager of the Sigma Theatre, Lima, Ohio, pulled a teaser campaign in odd form which he reports brought excellent results. For four days announcing the feature Phillips inserted in the newspapers daily a list of numbers, placed, each day in different formation. The numbers read "1-3-5-7-9." The first ad contained the numbers and the words "Watch" and "Wait." The second ad in which the numbers were differently arranged said "The same numbers—what does it mean?"

The third ad repeated the numbers and said "Here they are again." "See tomorrow's papers." And the fourth ad said "The mystery will be solved in tomorrow's issue." The numbers, it was explained finally, were the hours at which the feature picture would begin to be shown at the theatre.

Baltimore Sees "Zenda"

Basing his exploitation on suggestions offered in the Metro press book, Leon Victor, manager of the New Theatre, Baltimore, registered a highly successful run of "The Prisoner of Zenda."

In a letter to the Metro home offices Victor says:

"I have the honor to report to you that never in the history of Baltimore has a picture been exploited like 'The Prisoner of Zenda.'

"We have had the town well covered with stands, six-sheets, three-sheets, one-sheets, special painted signs, the theatre decorated outside, using your idea at the box-office for the castle as per cut in your book, also the castle on the automobile truck traveling around with the cut of the King and Queen, which caused a great deal of comment; we have daily parades with twelve men dressed up as Zenda soldiers, in costume which you used in New York. We are doing the business of the town in a theatre that has been neglected. It only goes to prove what exploitation counts."

Stage Coach Thrills Brooklyn

Weingarten's Parthenon Theatre gave Williamsburg, Brooklyn, an old time thrill with its exploitation for "In the Days of Buffalo Bill," Universal's historical chapter-play.

After a long search, Herbert Weingarten, the theatre owner and manager, aided by the local Universal exploiteer, found an old stage coach, such as were used fifty years ago. This was dressed up, a colorfully costumed cow-boy put on the box, an Indian in full regalia was mounted on the back of the coach, and the equipage driven through Williamsburg during the several days preceding the showing of the first chapter of the picture.

In addition to the street ballyhoo, the Parthenon Theatre obtained a stuffed horse and set it up in the lobby, caparisoned in true western accoutrements and bearing streamers calling attention to the various high-lights of the Buffalo Bill picture.

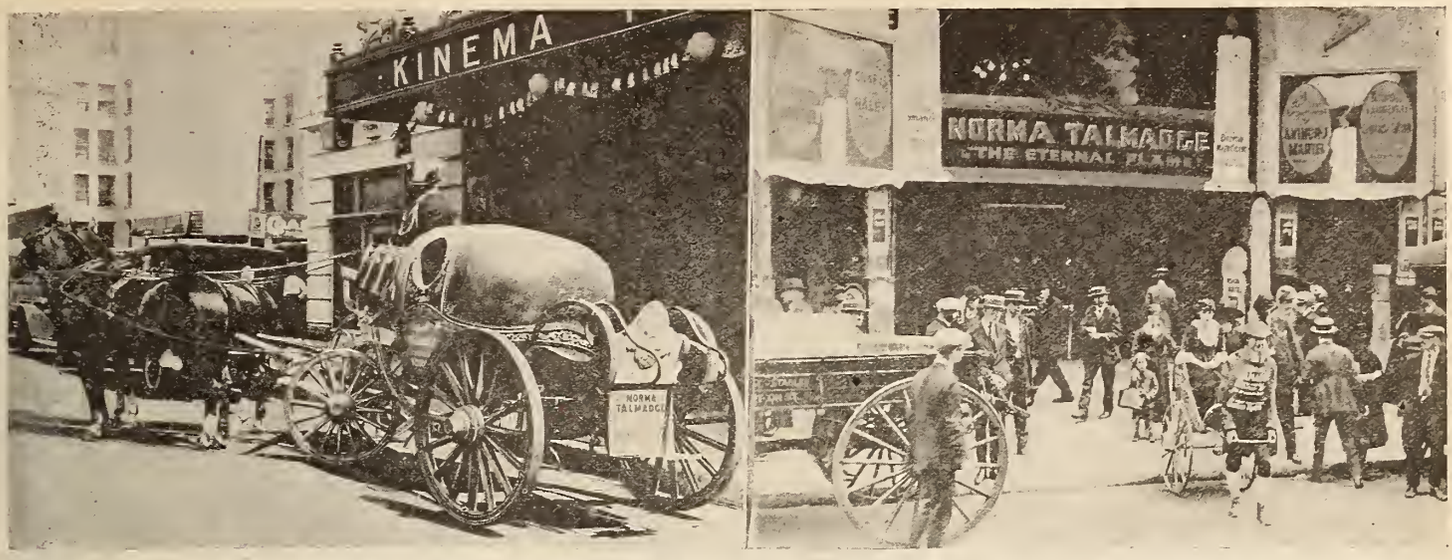
Each balloon contained a pass to the Strand and the fact was well advertised by having the auto drive about the streets several days before the contest that enabled boys to win these passes. The contest was concluded with the ceremony of stringing up the balloons in a vacant lot and letting the kids throw stones at them. A hit meant a pass to see First National's "Trouble" at the Strand, Syracuse, N. Y.

Device Heralds "Storm"

A good exploitation idea introduced by T. C. Leonard, Universal exploitation man and Herman Lorence, manager, at the Bellevue Theatre, Niagara Falls, N. Y., in connection with the showing of "The Storm." was an amusing weather barometer photographed on a scenic background showing the Falls and the print reproduced in post card size. The reading on the barometer was as follows:

When string is still, fair; When string is wet, rain; When String Sways, windy; When string shivers, cold; When string shimmies, look out for "The Storm," Bellevue, Sunday to Wednesday.

The barometer consisted of nothing more than a piece of string attached to the above reading matter. These post cards were mailed to thousands of residents in the Cataract City.



Ballyhoos for First National's "The Eternal Flame." At the left the Eight enth Century Stage Coach used by the Kinema Theatre, Los Angeles. This is the coach used in the production and was loaned by Mr. Anger of the Schenck productions to the Kinema management. At the right the display of resourcefulness on the part of Manager Hookilio, Olympia, Boston, in getting up something despite handicaps. Unable to obtain a carriage in any way resembling that used in "The Eternal Flame," Hookilio went the other extreme and had a rickshaw. The "coolie" wore a sign on his chest reading "Norma Talmadge never rode in a Richshaw but she is wonderful in 'The Eternal Flame' now playing at Gordon's Olympia Theatre."

"Curse of Drink" Gets Fine Campaign in Paterson

The Weber & North state-right offering "The Curse of Drink" had its first exploitation tryout in Paterson, N. J., when the U. S. Theatre there played up the picture with a street ballyhoo, tie-ups with milk companies and newspaper contests.

A highly successful campaign was built around the humorous angle of the title "The Curse of Drink" developed in the teaser one and twenty-four sheets issued by the distributing concern.

These posters, which show a baby in deep slumber with an empty milk bottle in its lap, afforded an opportunity for a tie-up with a milk company which the U. S. management used to advantage. The milk concern carried the one-sheet posters on delivery wagons throughout the week of the picture's run at the U. S.

A newspaper aided things a lot with a contest in which readers were invited to write the captions for a series of four cartoons. The cartoons showed a man at a drinking fountain with the spurting water hitting him squarely in the eye; a mother forcing castor oil down the throat of a protesting youngster; and a man in a one-arm lunch room drinking soup to the tune of a gurgling melody. The reader sending in correct captions for all cartoons, which in each case was "The Curse of Drink," received a pass to the show.

Chariot Still Good

The old, but extremely effective chariot stunt was a feature of the exploitation campaign for "Nero," the Fox special, during its recent run at the Bellevue Theatre, Niagara Falls, N. Y.

For an entire week prior to the opening of the four-day engagement of the historic spectacle, a two-horse chariot was driven about the streets of the city by a man attired in the togs and garments of an ancient Roman. The affair was constructed at little cost, the front wheels and tongue of a wagon and a simple box of painted tin being all that was used.

On the horses were placed large canvas signs identifying the theatre and the production.

Paramount's "The Valley of Silent Men" ballyhoo for the Spencer Square Theatre, Rock Island, Ill. The silent man made enough noise with the sandwich sign. The sign in the rear read "I am from 'The Valley of Silent Men.'"

Boosts Bank Accounts

Through an arrangement with the Union Safe Deposit Box Bank of Pottsville, Pa. "The Storm" was boosted into a big drawing card, at the Hippodrome, at Pottsville. Manager Charles Haussman was enabled to hand out checks for $10,000.

Each of the ten thousand checks was good for $1 if deposited at the bank, together with $9 more, which total sum of $10 must remain on interest for six months.

This was a thrift plan of the bank and Haussman managed to couple up the idea with the Hippodrome as the distributing agency. It came as a good suggestion to the bank, whose officials did not know how best to get into touch with the public and the combined advertising of the theatre and the financial institution together with the handing out of $10,000 caused a big run on the theatre. The theatre played to capacity for its entire booking. The bank made it plain that the only place the checks could come from was the Haussman house.

A highly effective lobby was obtained by Messrs. Soberman and Rowe, managers of the Blue Mouse Theatre, Minneapolis, for their showing of Metro's "The Prisoner of Zenda." The front of the theatre resembled an old baronial castle. Across the top of the marquise in front of the theatre was a scenic castle, made of beaverboard and decorated with the Zenda coat-of-arms, shields and groups of flags. The box-office was enclosed in beaverboard, painted to suggest a castle. Silver, gold, blue and orange combined in a highly colorful decorative scheme.

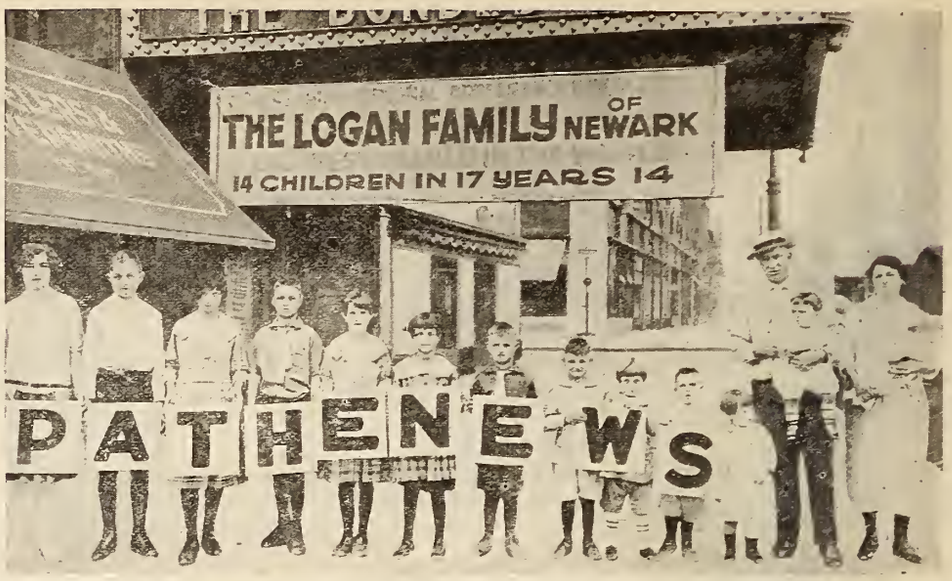
Falkinburg's Ad Excites Local Pride in Serial

Manager R. E. Falkinburg of the Majestic, Lexington, Neb., appealed to the local pride of his townspeople in a page advertisement on the "Buffalo Bill" serial.

The ad was written in the form of a letter and occupied two columns down through the center of the page under a strip head that ran across the entire page. It was printed in the local newspaper, the *Dawson County Pioneer.*

In his letter Mr. Falkinburg set forth some interesting facts concerning the historical connection of Lexington with the events so largely shaped by that character fondly known to Americans as "Buffalo Bill," and pointing out the accuracy and dramatic force with which they are depicted in the Universal serial. Lexington was known as "Plum Center" in those days and this and other facts of particular local interest are stressed in the ad.

Altogether the ad seems an ingenious and highly effective means of building a strong interest for the presentation at the Majestic.



"Father and Mother Logan and the thirteen little Logans," all of whom made their appearance at the Loew's State Theatre, Newark, N. J., in conjunction with the showing of the Pathe News issue presenting the picnic scenes of the Newark Logan family. The family won Police Commissioner Brennan's prize of $250 in gold and the management of Loew's State signed them up for a personal appearance that drew like a magnet.

Girl Athletes Compete For Pearls

Girls' Athletic Meet to Exploit "The Eternal Flame" for the Branford, Newark, Establishes New Records

Exploitation has already thundered its way upon the front pages but it remained for D. J. Shepard, managing director of the Branford Theatre, Newark, N. J., to find a resting place for its exploitation publicity for two consecutive weeks over the sporting pages of the Newark papers. The publicity centered around a girl's track meet that was tied up with the showing of First National's "The Eternal Flame."

Norma pearls were the prizes awarded to the winners, instead of medals, and it was in this manner that the tie up was effected which brought "The Eternal Flame" and the *Newark Star-Eagle* together on the meet.

With more than 200 entries there was enough news to fill the sporting page several times over. Contestants were drawn from every New Jersey town. The fact that Miss Camelia Sabie, holder of two world's records, put in her entry early was good for continuous copy.

On the day of the meet the *Newark Star-Eagle* gave the athletic attraction the whole front page, naming all the entrants and an eight column streamer head. The fact that Anita Stewart, First National star, made a personal appearance at the Branford Theatre with Miss Sabie, when the awards were made, further gladdened the hearts of the newspaper scribes.

The entry blanks contained few requirements: no entry fee, events open to girls of sixteen and over and no entrants allowed to compete in more than three events. Each day these entry coupons were printed they mentioned the Norma pearls and "The Eternal Flame."

The management of the Tremont Temple showed some real enterprising showmanship and obtained a place in the Labor Day parade in Boston for a float advertising the presentation of the Fox production "A Little Child Shall Lead Them." An open, horse-drawn truck was decorated to represent a scene from the play. Large banners suspended from the sides of the truck drove home the message of the Tremont Temple.

The dodger illustrated above was an important feature in building big business for Paramount's "Manslaughter" when the De Mille drama played at the Crown Theatre, New Haven, Conn.

Posters Interest Boston

The management of the Boston Theatre has produced another kind of drawing stunt. A collection of more than 100 French war posters have been hung in the foyers of the first and second balconies, the walls being literally filled with these spirited examples of the best in French art. The idea has gone over big, and congratulations of patrons have been showered on the manager. A. Paul Keith made the collection while in France during the World War. They will remain at the theatre for an indefinite period.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"ABOVE ALL LAW"
(Paramount)

STRAND, SEATTLE, WASH.—Admission, 35-50 cents. Average audiences.

Exploitation.—Newspaper, window and lobby cards, billboards.

Short Subjects.—"Let 'Er Run" (Christie comedy), "When Noah Put the Cat Out" (Tony Sarg Almanac), Kinograms.

Press Comment.—"Enough violence of emotion and situation to fill a serial."—"Times." "A powerful picture."—"Post-Intelligencer."

"ALWAYS THE WOMEN"
(Goldwyn)

ALCAZAR THEATRE, BIRMINGHAM, ALA.—Admission, 10-30 cents. The house was well filled for every performance, even the morning showings.

Exploitation.—The usual newspaper publicity and display advertising.

Short Subjects.—"Poor Boy," starring Lloyd Hamilton, and Kinograms.

Press Comment.—"In which is shown that there is more than one kind of drama in the Egyptian desert, that other inhabitants than sheiks of English extraction are present. Ham Hamilton is more than usually active and entertaining in his comedy." — "Birmingham News." "Give thanks for a different interpretation of the desert even if it is bordering on tragedy and all of that sort of thing. The feature picture is very entertaining, as is the comedy."—"Birmingham Post."

"BLOOD AND SAND"
(Paramount)

STRAND, SEATTLE, WASH.—Admission, 35-50 cents. Drew capacity audiences well into second week. Newspaper advertising well sustained.

"THE BONDED WOMAN"
(Paramount)

TWELFTH STREET THEATRE, KANSAS CITY, MO.—Admission, 10-25 cents. Betty Compson popular here, the picture drawing good for a week.

Exploitation.—"The star's name and pictures played up in newspaper, billboard and lobby display.

Short Subjects.—"The Uppercut" (comedy), "Twelfth Street Magazine" (Current Events).

Daily Press Comment.—"Miss Compson's leading men give able characterizations."—"Star-Times." "The picture claims distinction by reason of the fact that it has two leading men."—"Journal-Post."

"BOUGHT AND PAID FOR"
(Paramount)

GALAX THEATRE, BIRMINGHAM, ALA.—Drew fair crowds for all performances.

Exploitation.—The usual newspaper publicity and display advertising.

Press Comment.—"An old story treated in a new way."—"Birmingham News."

"BROADWAY ROSE"
(Metro)

COLONIAL, ALLENTOWN, PA.—Great success, unusually satisfactory attendance.

Exploitation.—Lavish use of space, mats, pictures of star and stills in lobby.

COLISEUM, SEATTLE, WASH.—Admission, 25-35 and 35-50 cents. Drew well.

Exploitation.—Billboards, newspaper advertising, trailer for week in advance, window and lobby cards.

Short Subjects.—"Felix in Love" (cartoon comedy), Topics of the Day, Kinograms, Pathe News.

What They Give the Public

MARK STRAND THEATRE
Brooklyn, N. Y.
Week October 8

1. Overture—Puccini's Excerpts from La Boheme and Mme. Butterfly
2. Vocal—Soprano—I Hear You Calling Me (Hartford-Marshall)
3. Dance—Dresden China by Grace and Alma—a pantomine originated by Mme. Serova.
4. Current Events—The Mark Strand Topical Review.
5. Vocal—Three for Jack (Weatherly-Squires)
6. Instrumental—The Original Piano Trio, with specially adjusted pianos.
   a) Song of India (Rimsky-Korsakow)
   b) Yankee Doodle Blues (Gershwin)
7. FEATURE—George Arliss in *The Man Who Played God* (United Artists)
8. Comedy—Ben Turpin in *Home Made Movies* (First National)
9. Solo—Lemmens' Fanfare on Mark Strand Grand Organ.

KINEMA THEATRE
Los Angeles, Cal.
Week September 30

1. Grand Novelty Overture—Anvil Chorus from Il Trovatore
2. Kinema Pictorial News
3. Organ Selection—Kiss Me Again (Herbert)
4. Topics of the Day
5. Salmon Fishing in New Brunswick
6. Vocal Number—I Did Not Know
7. Mermaid Comedy—*Danger*
8. Autumn Pageant of Fashion—Vanity Fair—25 models and the Swim-Easy Winter Bathing Girl Revue
9. FEATURE—*The Infidel* (First National)

THE STANLEY THEATRE
Philadelphia, Pa.
Week October 2

1. Organ Number
   a) March—La Reine da Saba (Gounod)
   b) From The Cane Brake (Gardner)
2. Topical Review (News Weeklies)
3. Musical Novelty—The Music Mirror
4. Scenic—*Dusk to Dawn in Egypt*
5. Prologue—Dance of Egypt
6. FEATURE—*The Loves of Pharaoh* (Paramount)
7. Cartoon

CALIFORNIA THEATRE
Los Angeles, Cal.
Week September 24

1. FEATURE—*Remembrance* (Goldwyn)
2. Fox News
3. Topics of the Day
4. Comedy—*Makin' Movies*
5. Local News Happenings
6. Concert—March-Slaue by Tschaikowsky

MISSION THEATRE
Los Angeles, Cal.
Week September 16

1. Fox News—From Here, There and Everywhere
2. Musical Novelty—Saxofluting
3. Comedy Cartoon—*Out of the Inkwell*
4. Vocal—Tenor
   a) For the Sake of Old Lang Syne (Ernest Ball)
   b) All Over Nothing at All (Rule)
5. Violin Solos
   a) Selections from the Opera Rigoletto (Verdi)
   b) Tomorrow Will Be Brighter Than Today (Owens)
6. FEATURE—*My Friend the Devil* (Fox)

LOEW'S STATE, BUFFALO.—Admission, 20-40 cents. Overflow audiences. Patrons were very laudatory in their praise.

Exploitation.—Large ads in newspapers, brilliant electric display on two entrances, lobby display, window cards, billboards.

Short Subjects.—Mutt and Jeff cartoon comedy, Pathe News, Who's Who in Buffalo.

Daily Press Comment.—"The staging is gorgeous and the gowns worn by Miss Murray occasioned expressions of surprised delight from the audience."—"Express." "A society story, giving the leading lady an opportunity to emphasize her versatility."—"Evening News."

"CAUGHT BLUFFING"
(Universal)

STANDARD, CLEVELAND, OHIO.—Admission, 35 cents. Fair business.

"CONCEIT"
(Selznick)

MILES, SCRANTON, PA.—Fairly good business, with vaudeville backing it up.

Exploitation.—Lobby, newspapers, electric signs.

"CONFIDENCE"
(Universal)

PALACE, BUFFALO.—Admission, 15-25 cents. Average business. The story was well received by Palace patrons.

Exploitation. — Newspaper advertising, window cards and lobby display.

Short Subjects.—Century comedy and Universal News.

Daily Press Comment.—"An exciting story of the test of a man."—"Courier."

SUPERBA THEATRE, LOS ANGELES.—Admission, 25-35 and 35-45 cents. The usual weekly advertising and no exploitation except attractive lobby display. The picture went over fine on its own merits.

Short Subjects.—International News, Century Comedy, "The Kicking Fool."

Press Comment.—"For those whose picture palates are weary of the languorous and heavy atmosphere of boudoirs, incense and orchids and of affairs de coeur, this picture will prove a welcome contribution."—"Examiner." "Rawlinson is becoming a better actor, picture by picture. He is one of Universal's best bets. Century comedies are growing brighter and brighter, the current one assays many laughs to the reel."—"Times."

"COUNTRY FLAPPER"
(Producers' Security)

CLINTON SQUARE, ALBANY, N. Y.—Admission, 28 cents. Drew fairly well. No extra exploitation.

Short Subjects.—Pathe Weekly and "Fun from the Press."

Daily Press Comment.—"A picture everyone will want to see."—"Times-Union." "There isn't enough plot for one reel, but Gish mannerisms carry picture successfully."—"Knickerbocker Press."

"THE DICTATOR"
(Paramount)

LEHIGH ORPHEUM, BETHLEHEM, PA.—Went big and drew well.

Exploitation.—Newspaper space, lobby stills.

STRAND, ALLENTOWN, PA.—Went big for whole week.

Exploitation.—Plenty of space on stars and on author, who went to college nearby years ago and whose books have quite a vogue here. Radio making special film caught the eyes of the boys and amateur electricians, bringing in more business.

"DUSK TO DAWN"
(Associated Exhibitors)

CLUNE'S BROADWAY, LOS ANGELES.—Admission, 15-25 and 25-35 cents; children 10 cents. Fair business. The usual advertising space and no exploitation.

Short Subjects.—Constance Talmadge in "Blind Circumstances," the other feature on the double bill.

"THE ETERNAL FLAME"
(First National)

METROPOLITAN, ATLANTA.—Admission, 30-40 cents. From a big opening on Monday business increased Tuesday and played to capacity and overflow on the first evening performance each night thereafter.

Short Subjects.—Kinograms.

Press Comment.—"The charm of Norma Talmadge, coupled with much of Balzac's artistry of story telling, gives the film a gripping appeal."—"Atlanta Journal." "It is a wonderful picture—the best in which Atlanta people have seen the ever-charming Norma in a long, long time."—"Atlanta Georgian."

NEW GRAND CENTRAL, WEST END LYRIC, CAPITOL.—Admission, 30-40-65 cents. Very good business.

Exploitation.—Billboards, window cards, newspaper ads, with display on Sunday.

Short Subjects.—Topics of the Day, Pathe Weekly, "The Novelty Trio," "Pardon My Glove" (Educational comedy).

Daily Press Comment.—"The photoplay dramatization is remarkably faithful to the letter and spirit of the Balzac book with its mixture of worldly wisdom and sentiment."—"Post-Dispatch."

EMPRESS, OKLAHOMA CITY, OKLA.—Admission, 10-25 cents. Played to capacity business for whole week.

Short Subjects.—Pathe News.

Exploitation.—Unusual newspaper space, lobby advance sheets, billboards, window cards, posters and attractive lobby.

Daily Press Comment.—"The picture was just splendid."—"Times." "Couldn't be beat."—"News."

KINEMA THEATRE, LOS ANGELES.—Admission, 25-35-55 and 25-35-55-80 cents. In the second week and doing fairly good business, the evenings are better than the matinees.

Short Subjects.—Kinema Pictorial News, Grantland Rice Sport Reel, Topics of the Day, Co-operative, A Prizma Gem.

"THE FAST MAIL"
(Fox)

APOLLO, INDIANAPOLIS.—Admission, 25-40 cents. Opened to immense afternoon business and turned many away at night.

Exploitation.—Increased advertising in newspapers, window cards and one-sheets on boards and street cars.

Short Subjects.—Snub Pollard in "365 Days," Fox News.

Press Comment.—"Old-fashioned melodrama at its best, with all that any producer has ever provided in the way of thrills."—"The News." "Six reels of the wildest kind of action."—"The Star."

STRAND, CLEVELAND.—Admission, 25-40 cents. Fair business at matinees, night trade a little above the average.

Exploitation.—Street car cards, bill boards and large newspaper ads.

Press Comment.—"The thrillingest thriller ever caught by the camera—one forgets the plot in an effort to keep up with the action."—"News." "If you take the children, muffle them or they'll shout the house down in their frenzied enjoyment."—"Plain Dealer."

ALHAMBRA THEATRE, LOS ANGELES.—Admission, 28-39 and 39-55 cents; children 15 cents at any time. Pulling very good business with the usual weekly advertising and an auto "dressed" as a small locomotive racing around town as fast as the law allows. You couldn't miss it.

What They Give the Public

BRANFORD THEATRE
Newark, N. J.
Week October 7

1. Review of Events (News Service)
2. Topics of the Day
3. Comedy—*Rapid Fire*
4. Recital—Solo (Selected)
5. Abraham
6. Vocal—Tenor
   a) Little Town in Ould County Down (Pascob)
   b) Values (Vanderpool)
7. FEATURE—*The Bond Boy* (Associated First National)
8. Overture—Gems from the Manhattan Opera House

MISSOURI THEATRE
St. Louis, Mo.
Week September 30

1. Overture—The Pink Lady
2. News
3. Vocal Number—Sometime, Somewhere, Someday
4. Comedy—*Heads of Oak* (Mack Sennett)
5. Organ Specialty—Gee, I Certainly Must Be in Love
6. FEATURE—*Pink Gods* (Paramount)
7. Exit Music—Nobody Lied

GRAUMAN'S THEATRE
Los Angeles, Cal.
Week September 25

1. Overture
   a) Marche Slave
   b) Andante Cantabile
2. Movie Chats (Urban)
3. Pathe Weekly
4. Song Revue—Novelty
   a) Nobody Lied
   b) Just Because You're You
   c) Why Should I Cry Over You?
   d) Georgette
5. A Trip to Paramountown
6. Piano Accordianist
7. FEATURE—*The Ghost Breaker* (Paramount)

HOWARD THEATRE
Atlanta, Ga.
Week October 9

1. Overture—The Chimes of Normandy
2. Pathe News
3. Prologue—The Old Oaken Bucket
4. FEATURE—*The Old Homestead* (Paramount)

DELMONTE THEATRE
St. Louis, Mo.
Week October 1

1. Delmonte News
2. Fun from the Press (Literary Digest)
3. Screen Snapshots—The Private Life of Movie Stars
4. FEATURE—*The Sign of the Rose* (American Releasing)

CALIFORNIA THEATRE
Los Angeles, Cal.
Week September 24

1. Overture
   a) Marche Slave (Tschaikowsky)
   b) Pizzicato Polka (Strauss)
   c) Ti-o-San (L. Clair Case)
2. FEATURE—*Remembrance* (Goldwyn)
3. Comedy—*Makin' Movies*
4. Topical Review and Magazine (NewsWeeklies)
5. Topics of the Day (Literary Digest)

NEW GRAND CENTRAL
St. Louis, Mo.
Week September 30

1. Novelty Overture—In a Clock Shop
2. Topics of the Day (News Weeklies)
3. News and Views
4. World's Series Stars
5. Novelty Trio—The Eternal Flame
6. FEATURE—*The Eternal Flame* (First National)
7. Comedy—*Pardon My Glove* (Educational)

CAPITOL THEATRE
St. Paul, Minn.
Week October 7

1. Instrumental—The Unfinished Symphony in B minor (First Movement (Schubert)
2. Capitol Digest—Current Events, Daily News, Pictorial Weekly and International News
3. Musical Novelty—Sweet Indiana Home
4. Bobby Bumps in Fresh Fish
5. Celebrated Norwegian Soprano
   a) O Dry Those Tears (Teresa del Riego)
   b) Norwegian Echo Song (Waldemar Thrane—Kom Kyjra)
6. FEATURE—*The Eternal Flame*
7. Organ Exit March—Polly (Van Alstyne)
8. Organ Recital
   a) Madam Butterfly (Puccini)
   b) Scarf Dance (Chamnade)
   c) Barcarolle (Tales of Hoffman—Offenbach)

Press Comment.—"It has proven a great picture for the small boy. A conglomeration of devildare stunts."—"Examiner."

"A FOOL THERE WAS"
(Fox)

LAFAYETTE SQUARE, BUFFALO.—Admission, 20-50 cents. Announced by a fine advertising campaign, this picture went over to S. R. O.

Exploitation. — Newspaper advertising, window cards, billboards, lobby and marque displays.

Short Subjects.—Snub Pollard comedy, Fox News, Courier Camera and Burlingham Scenic.

Daily Press Comment.—"Estelle Taylor, who takes the leading part, plays her role with the charm and delicacy of true art."—"Evening News." "One of the principle reasons for the unusual success of the production is the fact that motion picture fans have realized the tremendous advance in cinema making by comparing the new version of the famous drama with the one made years ago. The only similarity is in the title."—"Times."

"FOOLS FIRST"

BUTTERFLY, MILWAUKEE, WIS.—Admission, 25-33 cents. Picture drew reasonably good business.

Exploitation.—Lobby display, street car signs and billboard ads.

Short Subjects.—Comedy, "The Egg," Selznick News.

"MY FRIEND THE DEVIL"
(Fox)

MISSION THEATRE, LOS ANGELES. Admission, 35-55 and 55-80 cents. In the second week and doing only fair business. Usual advertising and no exploitation. The prices have been lowered for this feature.

Short Subjects.—Mission Theatre Review, Fox News, "Out of the Inkwell," comedy.

"HER GILDED CAGE"
(Paramount)

SAVOY, WILKES-BARRE, PA.—Excellent business for whole week, matinees and nights.

Exploitation.—Heavy advertising.

"THE GHOST BREAKER"
(Paramount)

GRAUMANS THEATRE, LOS ANGELES.—Admission, 30-35 and 40-55 cents. Pulled very big business all week.

Short Subjects.—Urban Movie Chats, Pathe Weekly, A Trip to Paramountown.

Press Comment.—"Mysterious, entrancing and full of clever humor."—"Herald." "Without the fat actor, Walter Hiers, the picture would be exceedingly blaa."—"Record." "There is no limit to the fun you can get out of 'The Ghost Breaker.'"—"Examiner." "You leave the theatre with the feeling that you have been just on the verge of being entertained."—"Times."

"THE GLORIOUS ADVENTURE"
(United Artists)

READE'S HIPPODROME, CLEVELAND, OHIO.—Admission, 35-55 cents. Fair business, picture presented with seven acts of vaudeville.

Exploitation.—Large newspaper space and street car cards.

Press Comment.—"The picture was entertaining to this reviewer, due to its color treatment."—"News." "So much is told by titles that it remains afer all only a well illustrated story."—"Plain Dealer." "The picture is in colors, chiefly red, and while not exactly pleasing to the eye, gives promise of the development of the color movie."—"Press."

"GRANDMA'S BOY"
(Associated Exhibitors)

ALLEN, CLEVELAND, OHIO.—Admission, 35-60 cents. Drew exceptionally well at both afternoon and evening performances.

Exploitation.—Street car cards, dash cards and attractive lobby.

Press Comment.—"Lloyd has never made a better picture."—"News." "An excellent picture."—"Press." "Go to see it. Lloyd has never done any comedy quite so well."—"Plain Dealer."

CAPITOL THEATRE, OKLAHOMA CITY, OKLA.—Admission, 10-30-40-50 cents. Opened to capacity and the business held up for entire week.

Short Subjects.—Pathe Review, First National Kinograms.

Exploitation.—Extensive newspaper advertising, billboards, window cards, heralds, posters and attractive lobby.

Daily Press Comment. — "A laugh throughout, a first class picture in every particular."—"Daily Oklahoman." "It has a new Lloydism and brimful of humor." —"Times." "A picture chock full of laughs and very pleasing."—"News."

"HATE"

(Metro)

MARK STRAND, BUFFALO.—Admission, 15-25 cents. Business about average.

Exploitation. — Newspaper advertising, lobby display and window cards.

Short Subjects.—"Family Affairs," a Radio comedy; "In the Great North," a Post Nature Scenic, and Kinograms.

Daily Press Comment.—"It is full of thrilling situations."—"Times."

"HEAD OVER HEELS"

(Goldwyn)

ALCAZAR THEATRE, BIRMINGHAM, ALA.—Admission, 10-30 cents. Large crowds witnessed the performance and received their little favorite enthusiastically.

Exploitation.—The usual display advertising and publicity preceding the showing.

Press Comment.—"An exquisite farce with Mabel Normand at her best both in looks and art."—"Birmingham News."

"HUMAN HEARTS"

(Universal)

LIBERTY THEATRE, KANSAS CITY, MO.—Admission, 15-35 cents. A good week's business.

Exploitation.—Sunday newspaper space doubled, also billboard and lobby display space.

Short Subjects.—"Some Family" (comedy), and Pathe News.

Daily Press Comment.—"A good cast and well directed."—"Star-Times." "Won for itself a wide appeal through the human interest of its story."—"Journal-Post."

COLUMBIA, SEATTLE, WASH.—Admission, 25-35 cents. Playing its second big week to satisfied audiences. Has enjoyed much novel exploitation, which continues to bring 'em in.

"I AM THE LAW"

(Enterprise)

COLONIAL, ALLENTOWN, PA.—Good three days' run, attendance satisfactory.

Exploitation.—Newspapers, readers, lobby, special showings in advance for city officials.

"IN THE NAME OF THE LAW"

(F. B. O.)

RIALTO, ATLANTA.—Unusually good week.

Exploitation.—Manager Phil Gersdorf had five cutouts, 15 feet high, showing Ralph Lewis as a policeman, who bade traffic stop "In the Name of the Law" and go to the Rialto,—a hundred feet of film showed Atlanta policemen in action and was on the screen during the run of the feature. Gersdorf offered a percentage of net receipts to the Police Benefit Fund. A fake "summons" attached to the steering wheels of parked cars.

Short Subjects.—"Puppy Love" and International News.

Press Comment.—"Is melodramatic, full of incident and it presents the policeman in a unique role."—"Atlanta Georgian." "Melodrama of genuine heart appeal."—"Atlanta Journal."

LELAND, ALBANY, N. Y.—Admission, 28 cents. This picture packed the house for the entire week in spite of prevailing hot weather.

Exploitation.—Extra newspaper space and store windows and walls heavily papered.

Short Subjects.—Comedy and a news.

Daily Press Comments.—"The picture is both a tribute and an entertainment."—"Knickerbocker Press." "Story is most interesting."—"Journal." "Directing is competent. Too great sentimeutalization of home life."—"Times-Union."

"THE ISLE OF DOUBT"

(Playgoers)

HEILIG, PORTLAND, ORE.—Admission, 25-35 cents. Fair business.

Exploitation.—Usual paper ads.

Short Subjects.—"Pay Your Dues," Pathe Review, Snapshots.

"JUST TONY"

(Fox)

FOX-LIBERTY, ST. LOUIS, MO.—Admission, 30-40 cents. Business very good. Regular newspaper advertisements and no exploitation.

Short Subjects.—Fox News and Views, a Sunshine comedy, "Tin Bronko."

Daily Press Comment.—"Splendid entertatinment. It is clean, breezy and interesting."—"Star."

"THE KICK-BACK"

(F. B. O.)

STRAND, ATLANTA.—Business good for the week but not exceptional.

Exploitation.—The Nugrape Bottling Company co-operated. The lobby was converted into an American bar (of the vintage of 1922), and drinks were dispensed to the public whether they entered the theatre or not. It was a tremendous hit.

Short Subjects.—A second run of Clyde Cook's "The Chauffeur" and Selznick News.

Press Comment.—"One of those gripping, vital dramas of the great open places."—"Atlanta Georgian."

"KINDRED OF THE DUST"

(First National)

NEWMAN THEATRE, KANSAS CITY, MO.—Admission, 15-25-35-50-75 cents. A week of good attendance.

Exploitation.—The picture was played up as the finest human interest story since "Humoresque." Large Sunday newspaper space, lobby display and billboard space.

Short Subjects. — "Treasure Bound" (comedy), Newman News and Views (Current Events).

Daily Press Comment.—"The cast plays with sincerity that is sure to make the picture go over big."—"Star-Times."

LIBERTY, PORTLAND, ORE.—Admission, 25-35 cents. Good business.

Short Subjects.—International News, "Home Made Movies" (First National).

"LORNA DOONE"

(First National)

MALL AND PARK, CLEVELAND, OHIO.—Admission, 35-40 cents. Fair business evenings, no extra exploitation. Played at Mall three days, at Park seven days.

Short Subjects.—Mack Sennett's "Home Made Movies."

Press Comment.—" 'Lorna Doone' is a romantic adventure story brought to the screen in a delightful manner. 'Home Made Movies' is one of Sennett's best." —"News." "This picture ('Lorna Doone') is recommended."—"Plain Dealer."

"LOVE IS AN AWFUL THING"

(Selznick)

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission, 20 cents bottom afternoon to 60 cents top evenings. Excellent business. Coupled with "The Yosemite Trail" (Fox).

Exploitation.—Window cards, one sheets, and subway and elevated station posters over the city. Lobby. Regular newspaper ads with Sunday specials.

Short Subjects. — "Fire Fighters" (Pathe), International News Reel, Topics of the Day (Pathe).

Daily Press Comment.—"Moore never had a better comedy than this for his talents and it is recommended as a sure cure for the blues."—"Traveler." "A great farce comedy filled with legitimate laughs." —"Telegram."

"LOVES OF PHAROAH"

(Paramount)

RIVOLI, PORTLAND, ORE.—Admission, 25-50 cents. Good business for entire showing.

Exploitation.—Lobby display, considerable news space, and several good write ups.

Short Subjects.—Selznick News.

Press Comment.—"Splendidly enacted spectacle."—"Journal." "From a purely spectacular viewpoint it is a triumph."—"Telegram."

"THE MAN FROM BEYOND"

(Houdini Pictures—S. R.)

LOEW'S GLOBE, BOSTON, MASS.—It has broken all attendance records at this house.

Exploitation.—Houdini in person, with the attendant excellent publicity; feature ads in all papers; billboards, window cards and three sheets over the city.

Short Subjects.—Comedy and Pathe News.

Daily Press Comment.—"The climax of the story is the most thrilling scene ever depicted on the screen."—"American. "Accorded a widely enthusiastic reception at its first showing."—"Advertiser." "The action is fast and furious and some of the situations are new."—"Traveler."

"THE MAN WHO PLAYED GOD"

(United Artists)

READE'S HIPPODROME, CLEVELAND, OHIO.—Admission, 35-55 cents. Fair business evenings, matinees a trifle light. Played in conjunction with seven acts of vaudeville.

Press Comment.—"While Arliss' new vehicle does not, perhaps, contain as wide an appeal as his former pictures, none can say that it does not interest."—"News." "Mr. Arliss must always be credited with sincerity. In this picture he has taken a firm stride toward the right."—"Plain Dealer."

"MANSLAUGHTER"

(Paramount)

HOWARD, ATLANTA, GA.—Admission, 30-40 cents. Registers very good week.

Short Subjects.—Selznick News, "Pithy Paragraphs."

Daily Press Comments.—"Is one of the most pretentious picture productions of Cecil B. De Mille."—"Atlanta Georgian." "One of the most powerful screen dramas seen this season."—"Atlanta Journal."

COLUMBIA, PORTLAND, ORE.—Admission, 25-35-50 cents. One of the best business getters for a long time. Tremendous crowds at every show. Is being held over another week.

Exploitation. — Considerable newspaper space, billboards, window cards, electrics and marquee.

Short Subjects.—Kinograms (Educational), Japauese Judo (Educational).

Press Comment.—"The Picture is one of the finest Cecil B. De Mille productions."—"Oregoniana."

OHIO, INDIANAPOLIS, IND.—Admission, 25-40 cents. Second week. Fair business.

Exploitation.—Newspaper advertisements enlarged; window cards and one-sheets.

Short Subjects.—A comedy and International News.

STILLMAN, CLEVELAND, OHIO.—Admission, 40-60 cents. Capacity audiences evenings, matinees much better than average.

Exploitation.—Safety drive in co-operation with Cleveland Safety Council. The stunt provoked the Chief of Police to start an investigation with regard to streets be-

ing painted from curb to curb with letters two to three feet high. More publicity. Cards on all trolley and telegraph poles.

Press Comments.—"It is De Mille's best photoplay effort."—"News." "Does not impress us as being anything new or startling."—"Plain Dealer." "The audience seemed to like the imprisonment of the heroine. But we haven't much faith in the regenerative influence of imprisonment as represented in this picture."—"Press."

LOEW'S ORPHEUM, BOSTON, MASS.—Admission, 25 cents bottom afternoon to 60 cents top evening. Played to excellent business.

Exploitation. — Window cards, three sheets, one sheet to cover the city, lobby, advance flashes on screen, regular newspaper ads with Sunday specials, posters in all subway and elevated stations.

Short Subjects.—Educational comedy, "Look Out Below," Pathe News reels and Loew's Local News.

GRAUMAN'S RIALTO THEATRE, LOS ANGELES.—Admission, 35-55 cents. In the fourth week and doing excellent business, a line most every night. Usual weekly advertising continues through the run. No exploitation used.

Short Subjects.—Pathe News and Weekly Film Novelty, Urban Movie Chats.

MERRILL, MILWAUKEE, WIS.—Admission, 50 cents. Excellent business at all performances during the fifteen days of its run, which is a record in Milwaukee.

Exploitation.—Special lobby display, extensive newspaper advertising, street car signs and billboard ads.

"THE MASQUERADER"

ALHAMBRA, MILWAUKEE, WIS.—Admission, 35-50 cents. Drew favorable business at all performances.

Short Subjects.—Literary Digest, Pathe News reels.

Daily Press Comments.—"So truly a work of merit that criticism in any particular is not only presumption but useless."—"Journal."

"MONTE CRISTO"

(Fox)

SHEA'S HIPPODROME, BUFFALO.—Admission, 20-50 cents. Jammed the big house to the doors all week and the theatre was opened an hour earlier each day to accommodate the rush.

Exploitation.—Augmented newspaper campaign, billboards, window cards lobby and marquee displays and special stories in press.

Short Subjects.—"The Tin Broncho" (Comedy). Hippodrome Review; Topics of the Day and hand colored scenic.

Daily Press Comment.—"Whoever, among movie patrons, has experienced a yearning for 'something different' from the usual eternal triangle type of photoplay ought to find it in 'Monte Cristo.'"—"Evening News." If Alexandre Dumas could come to Buffalo this week and edge his way through the crowds at Shea's Hippodrome he would have a thrill awaiting him in the lavishness of the production William Fox gave his novel, 'Monte Cristo.'"—"Express." "A stupendous spectacle."—"Courier." "A wonderful picture."—"Times."

"MOONSHINE VALLEY"

(Fox)

LELAND, ALBANY, N. Y.—Admission, 28 cents. This picture did about the ordinary business. No extra exploitation. Remainder of bill made up of news weekly, comedy and sport review.

"MORAN OF THE LADY LETTY"

(Paramount)

GRAND, HAZELTON, PA.—Made week's run with good business.

Exploitation.—Devoted entirely to Rudolph Valentino, plot and Dorothy Dalton.

"MORE TO BE PITIED THAN SCORNED"

(C. B. C.)

BOSTON, BOSTON, MASS.—Played to good business all week.

Exploitation.—Lobby; posters in all subway and elevated stations, and regular run of newspaper ads. Advance screen flashes.

Short Subjects.—Fox comedy "A Pair of Aces." Good. Aesop's Fable and News.

"NANOOK OF THE NORTH"

(Pathe)

LINCOLN, TROY, N. Y.—Admission, 25-35 cents. Against particularly heavy competition, this picture did a most satisfactory business in this newest of Troy theatres. It pleased 100 per cent.

Exploitation.—Newspaper space.

Short Subjects.—Buster Keaton in "Cops," International News and Travelaugh.

"NERO"

(Fox)

PARK, BOSTON, MASS.—Admission raised to 85 cents top for this. Played to excellent business all week.

Exploitation.—Feature ads in all papers, window cards, three and one sheets, and posters in all subway and elevated stations. Very good publicity. Special lobby. Advance flashes on screen.

Short Subjects.—Mutt and Jeff in "Riding the Goat," International News Reel, Movie Chats (Hodkinson).

Daily Press Comment.—"It sweeps us away in an ecstasy of admiration. It is also a mighty spectacle compelling our homage."—"Advertiser." "The settings and the scenery are magnificent except for certain supposed panoramas of the city from a distance, and colored scenes of the fire, which are crude and artificial. The galloping hoofs of the cavalry sweeping down on Rome leave you suspended on the edge of your seat."—"Traveler." "A combination that makes for sure impressiveness and the providing of dramatic thrills."—"Telegram."

"THE NIGHT ROSE"

(Goldwyn)

POLI, WILKES-BARRE, PA.—Went big.

Exploitation.—Playing up Lon Chaney as star and Scott as author.

GRAND, HAZLETON, PA.—Fair business for three days.

Exploitation.—Newspaper space, featuring author.

"THE OLD HOMESTEAD"

(Paramount)

LOEW'S STATE, BOSTON, MASS.—Admission, 25 cents bottom afternoon to 60 cents top evening. It was coupled with "Youth to Youth." Fair business.

Exploitation.—Billboards, colored window cards, one sheets cover the city; lobby display advance week and for run; flashes on screen, and posters in all subway and elevated stations. Fair publicity.

Short Subjects.—Educational comedy, "Look Out Below"; Pathe News and Topics of the Day; Loew's Local News Reel.

Daily Press Comment.—"It is scenically superb, but the story drags."—"Telegram." "It is, of course, old stuff, and the purest kind of hokum, but then it is so well made that you can not help enjoying it."—"Traveler."

"ORPHANS OF THE STORM"

(United Artists)

MARK STRAND, ALBANY, N. Y.—Admission, 30-60 cents. Drew well and held up through the entire week. The Strand uses the same amount of newspaper space for every picture.

Short Subjects.—Topical Review.

Daily Press Comments.—"Never in history of Strand has such enthusiasm greeted a production as has been given 'Orphans of the Storm.'"—"Times-Union." "A wonderful story filled with dramatic suspense and exciting scenes."—"Journal." "D. W. Griffith has started a revolution—on the screen—and one which every resident of Albany should see."—"Knickerbocker Press."

"PENROD"

(First National)

CRITERION, ATLANTA.—Return engagement of "Penrod" received rousing welcome. Business was good.

Short Subjects.—An encore of "The Rainmaker" and Kinograms.

"PINK GODS"

(Paramount)

ROYAL THEATRE, KANSAS CITY, MO.—Admission, 10-35-50 cents. This one played to good crowds for a week's run.

Exploitation.—Usual newspaper, billboard and lobby display space.

Short Subjects.—"The Sleuth" (comedy), Royal Screen Magazine (Current Events).

Daily Press Comment.—"Has its strong points and its weak ones."—"Star-Times."

MISSOURI, ST. LOUIS, MO.—Admission, 30-50 cents. Drew good crowds all week.

Exploitation.—Billboards, window cards, regular newspaper space with display on Sunday.

Short Subjects. — Overture, Missouri News, "Heads of Oak" (comedy).

Daily Press Comment.—"Bebe Daniels makes a serious bid for consideration as an emotional actress. The story is set against an interesting background."—"Star."

"THE PRIMITIVE LOVER"

(First National)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Patronized very well.

Exploitation.—The usual newspaper publicity and advertisements.

Press Comment.—"Good comedy with a clever star."—"Birmingham News."

"THE PRISONER OF ZENDA"

(Metro)

LOEW STATE, LOS ANGELES.—Admission, 30-40 cents; children 15 cents at all times. In the second week and doing good business. The house seats 2800 and is some size to run more than a week's booking but the second week on this feature surprised the management.

STRAND, MILWAUKEE, WIS.—Admission, 50 cents. Excellent business for the whole week. Matinee and night performances crowded.

Exploitation.—Extensive lobby display, newspaper advertising, street car signs.

Short Subjects.—First National Kinograms and Sketchograms.

Daily Press Comment.—"It is a classic. Don't pass it by."—"Journal."

"FROM RAGS TO RICHES"

(Warner Brothers)

CIRCLE, INDIANAPOLIS.—Admission, 25-40 cents. Business opened big Sunday, capacity afternoon and night.

Exploitation.—Billboard and card advertising and usual newspaper space, playing up Wesley (Freckles) Barry.

Short Subjects.—Mutt and Jeff cartoon, a varicolored travelogue of France, Topics of the Day, and Pathe News.

Press Comment.—"A photoplay of rare quality, with Wesley Barry as the star. It is well put together, with component parts."—"The Star." "With Wesley Barry, Niles Welch and a splendid supporting cast in the picturization of 'From Rags to Riches,' a stage presentation, a comedy cartoon of the rip-roaring kind and music that covers the widest range, Circle patrons are getting more than their money's worth this week."—"The News."

"REMEMBRANCE"

(Goldwyn)

CALIFORNIA THEATRE, LOS ANGELES.—Admission, 25-35-55 and 35-55-75 cents. Fair business. The evenings were better than the matinees. The usual weekly advertising was used and no exploitation.

Short Subjects.—Johnny Jones in "Making Movies," California Topical Review and Magazine, Topics of the Day.

Press Comments.—"It is the best picture Mr. Hughes has given us in his dual role of author and director. 'Making Movies' is a splendid feature on the bill." —"Examiner." "Pathos and humor absolutely real and natural pleasing action. Sharing honors with the feature is the most amusing kid comedy ever invented with Johnny Jones as its hero in 'Making Movies.'"—"Times."

"RICH MEN'S WIVES"

(Preferred)

ALLEN, CLEVELAND, OHIO.—Admission, 35-60 cents. Matinees light, but night business was exceptional, building with every performance. No extra exploitation.

Press Comment.—"It affords many moments of interesting entertainment."—"News." "Here is an example of an excellent 'audience picture,' which means that the reviewer yawns while those around him cry."—"Plain Dealer." "Here's a movie that's beautiful but bunk. The purely technical merits of it make it interesting."—"Press."

COLISEUM, SEATTLE, WASH.—Admission, 25-50 cents. Drew well, patronage sustained.

Exploitation. — Newspaper advertising, billboards, window cards, lobby display with illuminated boxes, autumn fashion show, afternoons and evening of two days.

Short Subjects.—"Felix in the Swim" (cartoon comedy), Topics of the Day, Pathe News, Kinograms.

Press Comment.—"As would be expected in a play of this type, the interiors are rich and convincing, but there is a better display of taste than is usual in pictures." —"Times." "This is a picture that everybody will be the better for seeing, because it has a splendid story, a theme intensely interesting and a cast that comes as close to being 'all star' as any yet seen."—"Post-Intelligencer."

GARDEN, MILWAUKEE, WIS.—Admission, 35-50 cents. Fair business. Matinee performances especially crowded.

Exploitation.—Unusual amount of newspaper advertising, street car signs, lobby display.

Short Subjects.—Snub Pollard in "365 Days," Fox News reels, Educational News.

Daily Press Comment.—Probably the reason for the picture's interest is the masterful way in which it has been handled and the splendid cast."—"Sentinel."

"A ROGUE'S ROMANCE"

(Vitagraph)

DORIC THEATRE, KANSAS CITY, MO. —Admission, 35-55 cents. This one drew well and was held over for a second week.

Exploitation.—Usual newspaper and lobby display space.

"R. S. V. P."

(First National)

TRIANON, BIRMINGHAM, ALA.—Admission, 15-35 cents. Very popular throughout the week.

Exploitation.—Usual newspaper advertising and special readers Sunday; a very conspicuous lobby display made up of red and white posters and pictures of the star.

Press Comment.—"Mr. Ray's appealing humor, achieved through his air of embarrassment and diffidence, loses nothing through being clothed in his share of a dress coat, where most always before they have been cloaked or should one say trousered, in a pair of overalls, plus a torn straw hat." — "Birmingham News." "Good, clean humor is always acceptable." —"Birmingham Post."

"THE SHEIK'S WIFE"

(Vitagraph)

POLI, SCRANTON, PA.—Pulled best of any show in some time.

Exploitation.—Boosting Oriental locale of picture.

"THE SIREN CALL"

(Paramount)

MAJESTIC, PORTLAND, ORE.—Admission, 25-35 cents. Did good business during entire showing.

Short Subjects.—International News, "The First Barber," Tony Sarg cartoon.

Press Comment.—"The horrible details of the bad man's finish so vividly shown can hardly be called amusement."—"Telegram."

"SKIN DEEP"

(First National)

PARK AND MALL, CLEVELAND, OHIO.—Admission, 35-40 cents. Night business good, matinees off.

Exploitation.—Aids by American Legion and endorsement by local medical men.

Press Comment.—"Ince presents an incident of the late war with a vividness that is exceptionally realistic."—"News." "A good picture and certainly the most laudable propaganda the ex-service man can ever hope to have."—"Plain Dealer." "In this case it is ugliness, not beauty, that proves to be skin deep. An interesting tale."—"Press."

"THE SIGN OF THE ROSE"

(American Releasing)

DELMONTE, ST. LOUIS, MO.—Admission, 25-50 cents. Big business, best this house has enjoyed since its reopening. Usual advertising, no exploitation.

Short Subjects.—Delmonte News and Reviews, Topics of the Day, and comedy; Geo. Beban and Co., in person.

Daily Press Comment.—"It is one of the most artistic and effective bits of illusion ever brought to motion picture audiences." —"Star."

"SLIM SHOULDERS"

(Hodkinson)

STRAND THEATRE, BIRMINGHAM, ALA.—Admission, 10-35 cents. Drew capacity audiences for every performance.

Short Subjects.—Fashion Revue of Irene Castle and special feature, Castle dancing.

Exploitation.—Special advertising and feature stories on the picture and the fashion revue.

Press Comment.—"When it is a matter of spending a pleasant evening the show at the Strand is as good as you can do in Birmingham this week."—"Birmingham News."

"A TAILOR MADE MAN"

(United Artists)

BLUE MOUSE, SEATTLE, WASH.—Admission, 25-50 cents. Very satisfactory showing, large patronage well sustained.

Exploitation.—Regular newspaper space, billboards, window cards, lobby trim.

Daily Press Comment.—"The role of John Paul Bart affords Ray his greatest characterization, and the manner in which he handles the role overcomes all the weaker films of Ray's, and at once places him back on the pedestal of a star of the first rating."—"Times." "Affords Mr. Ray opportunities to score one of the triumphs of his career."—"Post-Intelligencer."

BLUE MOUSE, PORTLAND, ORE.—Admission, 25-50 cents. Drawing such good houses it is being kept over another week.

Exploitation.—Big ads in paper, window cards, and big electrics over marquee; daily paper gives passes to advertisers.

Short Subjects.—Overture and Fox News.

Press Comment.—"Good story, well acted."—"Journal."

BLUE MOUSE, SEATTLE WASH.—Admission, 25-50 cents. Held over for second week to better business than first week's showings. Very unusual here.

"TOP O' THE MORNING"

(Universal)

COLUMBIA THEATRE, SEATTLE, WASH.—Admission, 25-35 cents. Played to good business.

Exploitation.—Billboards, newspaper advertising, lobby trim, 4,000 cards tied on milk bottles for morning delivery read "Top o' the Morning," 2,000 postals bearing simply: "Top o' the Morning, It's Universal!" set people talking about it.

Short Subjects.—"The Whole Family" (comedy), International News.

Press Comment.—"A truly enjoyable picture."—"Times."

"TRAVELIN' ON"

(Paramount)

KNICKERBOCKER, CLEVELAND, OHIO.—Admission, 15-25 cents. Fair business on this attraction. No exploitation.

Press Comment.—"A typical Hart vehicle which entertains."—"News."

"TREAT 'EM ROUGH"

(Metro)

PALACE HIP, SEATTLE, WASH.—Very well received by large audiences.

Press Comment.—"The story is a most amusing one, with a touch of adventure and well flavored with thrills."—"Post-Intelligencer."

"TROUBLE"

(First National)

OLYMPIC, BUFFALO.—Admission, 15-25 cents. Proved a fine box office attraction, especially when it was offered in conjunction with another five reeler, "Ashes."

Exploitation.—Big screening party for Buffalo orphans in which they tied up with the "Evening Times." The usual fine newspaper advertising, window cards, lobby display and big electric flash on front of building.

Daily Press Comment.—"No matter whether you've seen Jackie a hundred times heretofore, you've never seen him as good as he is in this one."—"Evening Times." "Jackie, in the almost uncanny way that he makes a rather commonplace plot quite entrancing, does good characterization work."—"Courier."

"THE UNKNOWN"

(Richard Talmadge Production)

GALAX THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Drew small crowds.

Exploitation.—The usual newspaper publicity and display advertisments.

Press Comment.—"A mediocre production but the audiences who witnessed it seemed to like it."—"Birmingham News."

"THE VALLEY OF SILENT MEN"

(Paramount)

LIBERTY, SEATTLE, WASH.—Admission, 25-35 cents. Proved popular.

Exploitation.—Regular newspaper advertising, window cards, lobby display.

Short Subjects.—"Pardon My Glove" (Christie Comedy), Liberty News.

Daily Press Comment.—"The picture has realism, thrills and punch from the opening to the closing scenes."—"Times." "The locale is one of the most beautiful ever used as a background."—"Post-Intelligencer." "'Pardon My Glove' is a sensational hit."—"Times."

LORENZ, BETHLEHEM, PA.—Big success and capital attendance.

Exploitation.—Special spreads in newspapers.

STRAND, SCRANTON, PA.—Good attendance and picture pronounced great.

Exploitation.—Advertising, lobby displays, electric signs.

"WHERE IS MY WANDERING BOY TONIGHT?"
(All Star)

SYMPHONY THEATRE, LOS ANGELES.—Admission, 39-55 cents. Business very poor, the town has been over-sold on "parent" themes.

Short Subjects.—Fox News, comedy, "Soldiers of Fortune."

Press Comment.—"Nothing can make it a good picture in its eutirety, save the minds to which virtue is its own drama." —"Examiner." "The story of the picture is to be recommended because of its general simplicity."—"Times."

"WHILE SATAN SLEEPS"
(Paramount)

COLONIAL, INDIANAPOLIS.—Admission, 25-40 cents. Business opened to the usual S. R. O. sign, and kept up fairly well.

Exploitation.—Special lobby display, billboard advertising and liberal space in the newspapers.

Short Subjects.—A Hal Roach comedy, Aesop Fable and Pathe News, with the first views of the burning of Smyrna. This was played up and attracted much attention.

Press Comment.—"A well-sustained interest, an over-developed climax and some unusual touches almost reminiscent of Bret Harte."—"The News."

"WIFE AGAINST WIFE"
(First National)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Fairly good crowds for three day run.

Exploitation.—The usual newspaper advertising and publicity readers.

Press Comment.—"A fairly interesting story but not new stuff and not particularly novel in treatment." — "Birmingham News."

"A WOMAN'S SACRIFICE"
(Vitagraph)

HILLSTREET THEATRE, LOS ANGELES.—Admission, 28-40, 40-55 cents; children, 15 cents at all times. Vaudeville bill. The comments of the audiences were most gratifying. The usual weekly advertising space and no exploitation.

Short Subjects.—Scenic and Sport Review, Eddie Lyons comedy, "Pardon Me," Hillstreet International News.

Press Comment.—"The photoplay is especially good and the unique plot about which the picture is woven makes for unusual interest."—"Herald." "An excellent photoplay of the rugged north."—"Record."

"THE WOMAN HE MARRIED"
(First National)

STATE, SCRANTON, PA.—Went well for three days.

Exploitation.—Featuring star in lobby and in newspapers.

"THE YOSEMITE TRAIL"
(Fox)

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission, 20 cents bottom afternoon to 60 cents top evening. Excellent business. Coupled with "Love Is an Awful Thing."

Exploitation.—Window cards, one sheets, subway and elevated station posters, lobbies of three sheets and grouped stills. Regular newspaper ads.

Short Subjects. — "Fire Fighters" (Pathe), International News, Topics of the Day (Pathe).

Daily Press Comment.—"It shows the most wonderful works of nature to advantage, coupled with a really gripping romantic drama."—"Telegram."

"THE YOUNG DIANA"
(Cosmopolitan-Paramount)

KURTZ, BETHLEHEM, PA.—Excellent business.

Exploitation.—Devoted to boosting star; lobby stills.

"YOUTH TO YOUTH"
(Metro)

LOEW'S STATE, BOSTON, MASS.—World Premiere.—Admission, 25 cents bottom afternoon to 60 cents top evening. Coupled with "The Old Homestead." Business fair.

Exploitation.—Billboards, window cards, one sheets over the city, lobby display, advance and run week, posters in all subway and elevated stations.

Short Subjects.—Educational comedy, "Look Out Below," Pathe News, Topics of the Day, Loew's Local News reel.

Daily Press Comment.—"A fine performance and the cast is certainly hand picked down to the least little part. Whoever directed it made the very most of his material."—"Traveler."

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

CAPITOL

PART I

Unit No. 1. OVERTURE—Tannhauser (Wagner)
Unit No. 2. CAPITOL MAGAZINE

PART II

Unit No. 1. Prelude to The Old Homestead
- a) Old Homestead—Capitol Ensemble Specially composed for this Presentation. Music by William. Axt. Lyrics by Martha Wilchinski.
- b) Auld Lang Syne—Ray Hunter
- c) My Sweetheart's the Man in the Moon—Betsy Ayres
- d) All Bound 'Round with a Woolen String—James Parker Coombs
- e) The Vesuviana—Misses Niles, Lerches, Larina, Johns and Messrs. Oumansky, Casanova, Tessieri and Demeraux
- f) The Bull Frog—Capitol Ensemble
- g) Little Annie Rooney
  Two Little Girls in Blue—Capitol Ensemble
- h) Say Au Revoir but not Goodbye —Erik Bye
- i) The Blue and Gray—Capitol Ensemble
- j) Comrades—Capitol Ensemble
- k) Barn Dance—Mlle Gambarelli, Alexander Oumansky, Doris Niles, Ellen Lerches and Capitol Ballet Corps
- l) In the Gloaming—Capitol Ensemble
- m) Finale Old Homestead—Soloists and Ensemble

Unit No.2. *The Old Homestead* (Paramount)

Press Comment

World—This is a sturdy, workmanlike film version of a great old melodrama. *Times*—A photoplay of many fine points and considerable popular appeal. *Tribune*—James Cruze directed the picture and a lot of the credit should go to him for the beautiful way in which he has done it. *Herald*—Moves with such speed that it seems like the name of an express train rather than a famous melodrama. *Journal*—As diverting an entertainment as it must have been away back in the 80's when it broke all local theatrical records for long runs. *Mail*—Seems a fulfillment of long cherished hope. *Evening World*—It doesn't jar a single illusion loose. *Sun*—Theodore Roberts in the leading role adds another to his admirable gallery of screen portraits, and wears whiskers with all the variety of humor and pathos that Thompson grafted upon the part.

RIVOLI

1. OVERTURE—Concerto, Opus 22, First Movement (Charles Camille Saint-Saens)
2. The Mirror
3. RIVOLI PICTORIAL
4. DUET—In the Gloaming—Annie F. Harrison
5. FEATURE—*The Face in the Fog* (Paramount)
6. Brahms Waltz—Interpreted by Desha
7. Felix, the Cat, in Fifty-Fifty

Press Comment

World—First rate material in its own field. *American*—The action never halts for a moment, and nobody could possibly complain of dullness. *Tribune*—Presented so well that it holds your interest to the last flicker. *Herald*—Is engrossing, whether you understand it or not. *Journal*—Sets the pulse thrilling with its succession of tense, absorbing episodes. *Globe*—The story is splendidly cast and lavishly produced. *Evening World*—Any picture graced by Linonel Barrymore is worth seeing. *Sun*—There is so much action in the form of fights between Russians and crooks and detectives that after a while you begin to feel a little bored.

STRAND

1. Fantasie Espanol
2. A Sport Review—Mass Play
3. Grotesque Dance Travesty—Lillies of the Field
4. Mark Strand Topical Review
5. Prologue—Everett Clark, Tenor
   A Little Town Nearby (Maley)
6. FEATURE—Richard Barthelmess in *The Bond Boy* (First National)
7. A Tony Sarg Almanac (Educational)
8. Organ Solo

Press Comment

American—The picture has everything in its favor. *World*—Granting that Mr. Barthelmess acts his part in a way that wins sympathy for him, there is still much about the film which is pretty hard to swallow. *Times*—Barthelmess, as the poor country boy who is bound out to an old skinflint and later accused of his murder is true to his part and often arouses a responsive sympathy. *Herald*—Richard Barthelmess again enriches the screen. *Journal*—The picture itself was of high order of merit. *Mail*—Barthelmess is of course splendid in his interpretation. It is a good companion picture of "Tol'able David." *Globe*—Mr. King and his star have endeavored to give the public a duplicate of what it admired in the former picture, and success has been theirs. *Evening World*—Unquestionably Barthelmess has done his finest work so far as Joe Newbolt. *Sun*—Barthelmess again gives a performance that entitles him to a place among the screen stars who hold the altitude record for lofty acting.

ASTOR

FEATURE—*Trifling Women* (Metro)

Press Comment

Sun—Rex Ingram is the same Rex Ingram we find in his latest production the same clevel detail that marked the other films that established his reputation. *American*—The whole thing is well done and acted. *Telegraph*—Deftly made with intelligent direction. *Times*—There is an evening of exciting entertainment in store for you at the Astor. *Telegram*—The cinema without doubt is Mr. Ingram's best. *Mail*—Its story is a fascinating tale of a Parision clairvoyant. It is all good picture work, and always interesting. *Globe*—Both acting and direction are excellent. *World*—Gorgeous and glittering exhibition. Its direction is superb. *Daily News*—Unusual picture in many ways. *Tribune*—The only way it could be done on the screen was the way Ingram did it, and it is interesting. *Evening World*—A superb motion picture. *Post*—The new Rex Ingram film received a hearty welcome at the Astor last night. "Triffling Women" is called Rex Ingram's greatest picture—it deserves a place with the big pictures of the year.

Illustrated Screen Reports

Edited by George T. Pardy James M. Davis, Assistant Editor

Skin Deep

Thos. H. Ince Production. Released by Associated First National Pictures, Inc. Story by Marc Edmond Jones. Scenario by Lambert Hillyer. Cameraman, Chas. Stumar. Directed by Lambert Hillyer. Length, 6303 Feet.

CAST AND SYNOPSIS

Bud Doyle, Milton Sills; Ethel Carter, Florence Vidor; Boss McQuarg, Frank Campeau; Sadie Doyle, Marcia Manon; Joe Culver, Joseph Singleton; Dr. Langdon, Winter Hall; District Attorney James Carlson, Charles Clary; Baby Carlson, Muriel Frances Dana; Mrs. Carlson, Gertrude Astor.

Bud Doyle, crook and gangster, comes back from "over there," eager to live straight, but he was too typical a crook in appearance to live down his past. While "over seas," his wife Sadie had grown friendly with Joe Culver, confidence man belonging to the gang of Boss McQuarg, a political leader. To get rid of Bud, they frame him for a burglary committed by Culver. Bud is convicted and sent to the penitentiary. As the end of his term approaches Sadie and Joe conspire to put him back in prison through another frame-up. Sadie tells Bud that Culver is showering her with unwelcome attention and threatens to put her in jail unless she does as he says. Bud plans to escape but meets with an accident and is carried to a hospital, that is conducted for ex-service men. Through plastic surgery his whole facial expression is changed and when he comes out is not recognized. Going to Sadie's apartment, he overhears a plot to rob Dr. Langdon's hospital of the fund for disabled soldiers, and also sees enough to confirm his suspicions of the relationship between Culver and Sadie. He returns to Carlson, the District Attorney, but before they could warn Dr. Langdon, the robbery had taken place. Bud leads the police to McQuarg's headquarters and aids them to recover the fund. He then returns to the penitentiary to give himself up, but finds that a letter from the governor had preceded him, granting a pardon at the request of the District Attorney.

An enjoyable crook story through which an appeal is made for the ex-service man. The picture is not essentially a war story although some vivid shots are shown during the first few feet serving as more or less of an introduction. Its principal length, however, is taken up by the unfolding of an interesting story that has to do with a returned hero. It is full of action, has some humor and pathos and should not only satisfy but win real praise from the majority.

Points of Appeal.—To the man who has seen service "over there" the picture will carry the greatest message. Sympathetic interest is sustained throughout and a good climax is reached. The manner in which the plea for the service man is made accomplishes its purpose without being too flagrantly exhibited or any undue playing upon the sympathies of the public. Most of this is done through a Dr. Langdon in the story who has devoted his time and fortune to the care and restoration of the fellow who was wounded in the war. The other elements that go to make up the story are fairly well known to movie goers but succeed in holding the interest.

Cast. — Milton Sills is scarcely recognizable in the first part of the picture due to the fact that his make up is so realistic although rather repulsive. His portrayal is excellent and played with feeling. Other members of the cast render very able assistance.

Photography, Lighting, Direction.—The shots that are used as war atmosphere are splendid. All exteriors and interiors are appropriate and good lighting prevails. Continuity and direction good.

Calvert's Valley

Released by Fox. Story by Margaret Prescott Montague. Scenario by Jules Furthman. Cameraman, Don Short. Directed by Jack Dillon. Length, 4416 Feet.

CAST AND SYNOPSIS

Page Emlyn, Jack Gilbert; Hester Rymal, Sylvia Breamer; James and Eugent Calvert, Philo McCullough; Judge Rymal, Herschel Myall; The Widow Crowcroft, Lulu Warrenton.

Hester Rymal, after a two years' absence, finds her feelings have changed and that she no longer cares for James Calvert, her financee. Calvert begs her to marry him, but without avail. Later, he goes to make a business call on Page Emlyn, a young lawyer. While they are inspecting a tract of land a neighbor offers them some liquor. Emlyn, taking strong drink for the first time in his life, is befuddled. Calvert leaves Emlyn, and the latter, still dazed, follows him. A few minutes later Calvert meets his death by a fall from a high cliff. Emlyn is in the immediate vicinity when Calvert is killed, but does not know what has happened until an old woman tells him that he has just pushed Calvert off the cliff. When a crowd gathers, however, the old woman, apparently out of sympathy for the young men, says Calvert met his death accidently. Emlyn's moral sufferings are deepened by the fact that he finds he has fallen in love with Hester. He declares his love, confessing at the same time he is the murderer of her former sweetheart. Hester admits that she loves him. Emlyn attends a revival meeting. Moved by the words of the evangelist, he impetuously stands up and confesses that he is the murderer, and is sent to jail to await trial. At the trial, the old woman, who had first convinced Emlyn that he was a murderer, confesses that it was her half-witted son who really committed the crime. Emlyn is freed to find happiness with Hester.

"Calvert's Valley" is a dreary, morbid story, well acted but creating an exceedingly depressing feeling throughout. There is not a vestige of mirth about the whole production although a faint touch of romance runs through the story but it is also of the heavy class and does little or nothing to relieve the strain. The mystery about which the story is built is long drawn out and contributes it share of depression. It is a picture that may thrill and delight some few patrons but we should judge it as being rather unsatisfactory for those who seek amusement of a lighter and less strenuous nature.

Points of Appeal.—If one has no objection to sitting through a story that leaves an unsavory taste then "Calvert's Valley" should be readily acceptable. Of course there is John Gilbert playing the lead and that helps some but generally speaking the heaviness of the story is overpowering and tiresome. The usual happy ending is brought in but not until the succession of ill events has run its course and done all the harm it could.

Cast.—John Gilbert's acting and pleasing personality help out the picture considerably. He is, however, seldom given material in this that touches the right spot or that is satisfying to any great extent. Sylvia Breamer is also handicapped by the same conditions. Phil McCullough does a dual role well. Lulu Warrenton as the Widow Crowcroft is also good. Others in the cast give capable performances.

Photography, Lighting, Direction.—There are some attractive long shots and other exteriors good. Interiors are artistically arranged and well lighted. Direction satisfactory.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Above All Law"	(Mia May),	Paramount	Aug. 5	727
"Affinities"	(Colleen Moore),	Hodkinson	Aug. 19	817
"Afraid to Fight"	(Frank Mayo),	Universal	July 15	559
"Always the Women"	(Betty Compson),	Goldwyn	July 22	611
"A Fool There Was"	(Special Cast),	Fox	July 29	667
"A Tailor Made Man"	(Charles Ray),	United Artists	Oct. 7	1259
"Better Man Wins"	(Pete Morrison),	Sanford	Oct. 7	1229
"Blood and Sand"	(Rudolph Valentino),	Paramount	Aug. 19	819
"Bonded Woman, The"	(Betty Compson),	Paramount	Aug. 12	765
"Broadway Rose"	(Mae Murray),	Metro	Sept. 30	1201
"Burning Sands"	(Special Cast),	Paramount	Sept. 16	1081
"Caught Bluffing"	(Frank Mayo),	Universal	Sept. 30	1199
"Colleen of the Pines"	(Jane Novak),	F. B. O.	July 29	667
"Confidence"	(Herbert Rawlinson),	Universal	Sept. 30	1203
"Country Flapper"	(Dorothy Gish),	Producers' Security	Aug. 12	751
"Crusader, The"	(William Russell),	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast),	Weber & North	Sept. 16	1056
"Daring Danger"	(Special Cast),	American Releasing Corp.	Aug. 19	821
"Desert Gold"	(E. K. Lincoln),	Hodkinson	July 22	615
"Deserted At Alter"	(Special Cast),	Capitol Films	Oct. 14	1290
"Destiny's Isle"	(Special Cast),	American Releasing	Aug. 5	724
"Do and Dare"	(Tom Mix),	Fox	Oct. 7	1257
"Don't Shoot"	(Herbert Rawlinson),	Universal	Aug. 26	879
"Dusk to Dawn"	(Florence Vidor),	Associated Exhibitors	Sept. 9	1025
"East Is West"	(Constance Talmadge),	First National	Sept. 9	1021
"Eternal Flame, The"	(Norma Talmadge),	First National	Sept. 30	1199
"Eyes of the Mummy, The"	(Pola Negri),	Paramount	Aug. 26	876
"Face To Face"	(Special Cast),	Playgoers Pictures	Oct. 14	1311
"Fighting Guide, The"	(William Duncan),	Vitagraph	Sept. 30	1197
"Flesh and Blood"	(Lon Chaney),	Western Pictures Exploitation	Aug. 19	806
"Fools First"	(Special Cast),	First National	Aug. 12	761
"Fools of Fortune"	(Special Cast),	American Releasing	Sept. 16	1078
"Fools of Fortune"	(Special Cast),	American Releasing Corp.	Aug. 19	817
"Forget-me-Not"	(Bessie Love),	Metro	Aug. 12	767
"Galloping Kid, The"	(Hoot Gibson),	Universal	Sept. 23	1144
"Ghost Breaker, The"	(Wallace Reid),	Paramount	Sept. 30	1203
"Girl's Desire, A"	(Alice Calhoun),	Vitagraph	Sept. 16	1081
"Girl Who Ran Wild, The"	(Gladys Walton),	Universal	Oct. 14	1311
"Grandma's Boy"	(Harold Lloyd),	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The"	(Clara Kimball Young),	Metro	Sept. 2	941
"Heart's Haven"	(Special Cast),	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson),	Paramount	Aug. 12	763
"Her Majesty"	(Special Cast),	Playgoers Pictures	Sept. 16	1077
"Heroes and Husbands"	(Katherine MacDonald),	First National	Sept. 16	1080
"Hidden Woman, The"	(Evelyn Nesbit),	American Releasing	Oct. 14	1313
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli),	Goldwyn	May 27	1939
"Honor First"	(Special Cast),	Fox	Sept. 9	1023
"Hound of the Baskervilles. The"	(Special Cast),	F. B. O.	Oct. 7	1253
"How Women Love"	(Betty Blythe),	B. B. Production	Sept. 2	920
"Human Hearts"	(House Peters),	Universal	July 29	671
"Hurricane's Gal"	(Dorothy Phillips),	First National	Aug. 5	725
"If You Believe It, It's So"	(Thomas Meighan),	Paramount	July 22	613
"In the Name of the Law"	(All-Star),	Film Booking Offices	July 22	615
"Isle of Doubt, The"	(Special),	Playgoers Pictures	Sept. 30	1197
"June Madness"	(Viola Dana),	Metro	Oct. 7	1255
"Just Tony"	(Tom Mix and his horse Tony),	Fox	Aug. 19	819
"Kick-Back, The"	(Harry Carey),	F. B. O.	Aug. 5	726
"Ladder Jinx, The"	(Special Cast),	Vitagraph	Aug. 5	726
"Light in the Dark, The"	(Hope Hampton),	First National	Sept. 23	1143
"Little Child Shall Lead Them, A"	(Special Cast),	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun),	Vitagraph	Sept. 23	1144
"Long Chance, The"	(Special Cast),	Universal	Oct. 14	1317
"Love Is An Awful Thing"	(Owen Moore),	Selznick	Sept. 16	1078
"Man's Law and God's"	(Special Cast),	American Releasing Corp.	Aug. 19	825
"Man Unconquerable, The"	(Jack Holt),	Paramount	July 29	669
"Man Who Played God, The"	(George Arliss),	United Artists	Sept. 16	1076
"Manslaughter"	(Thomas Meighan),	Paramount	Sept. 30	1205
"Married Flapper, The"	(Marie Provost),	Universal	Aug. 5	725
"Married People"	(Mabel Ballin),	Hodkinson	Aug. 5	724
"Masquerader, The"	(Guy Bates Post),	First National	Aug. 26	879
"Me and My Gal"	(Special Cast),	American Releasing Corp.	Aug. 26	877
"Missing Millions"	(Alice Brady),	Paramount	Sept. 30	1205
"Mixed Faces"	(William Russell),	Fox	Oct. 14	1315
"Mohican's Daughter, The"	(Special),	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast),	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum),	Fox	Sept. 2	937
"More to Be Pitied Than Scorned"	(Special Cast)	C. B. C.	July 29	639
"Motion to Adjourn"	(Special),	Arrow	Sept. 30	1176
"My Dad"	(Johnnie Walker),	Film Booking Offices	July 22	609
"New Teacher, The"	(Shirley Mason),	Fox	Aug. 19	825
"Nice People"	(Wallace Reid),	Paramount	Aug. 26	873
"Night Life in Hollywood"	(Special),	Arrow	Sept. 23	1110
"Notoriety"	(Special Cast),	Weber & North	Oct. 14	1290
"Oathbound"	(Dustin Farnum),	Fox	Aug. 12	761
"On the High Seas"	(Dorothy Dalton and Jack Holt),		Oct. 14	1317
"One Eighth Apache"	(Roy Stewart),	Arrow	Sept. 23	1110
"Our Leading Citizen"	(Thomas Meighan),	Paramount		243
"Paid Back"	(Gladys Brockwell),	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks),	Arrow	Sept. 23	1110
"Pink Gods"	(Special Cast),	Paramount	Oct. 7	1259
"Prince and the Pauper, The"	(Special Cast),	Not Known	Sept. 2	939
"Prisoner of Zenda, The"	(Alice Terry),	Metro	Aug. 12	763
"Queen of the Moulin Rouge, The"	(Martha Mansfield),	American Releasing Corp.	Aug. 19	823
"Rags to Riches"	(Wesley Barry),	Warner Bros.	Oct. 7	1229
"Rose o' the Sea"	(Anita Stewart),	First National	Aug. 26	878
"Real Adventure, The"	(Florence Vidor),	Associated Exhibitors	July 22	609
"Remembrance"	(Special Cast),	Goldwyn	Sept. 16	1075
"Restless Souls"	(Earle Williams),	Vitagraph	July 8	489
"Rich Men's Wives"	(Special Cast),	Al Lichtman Corporation	Sept. 2	941
"Saved by Radio"	(George Larkin),	Russell Production	Sept. 9	978
"Sign of the Rose"	(George Beban),	American Releasing	Aug. 12	767
"Siren Call, The"	(Dorothy Dalton),	Paramount	Oct. 7	1253
"Smudge"	(Charles Ray),	First National	July 29	669
"Snitching Hour"	(Arthur Housman),	Clark-Cornelius		217
"Snowshoe Trail, The"	(Jone Novak),	F. B. O.	Sept. 23	1142
"Three Must-Get-Theres, The"	(Max Linder),	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast),	Playgoers	Sept. 9	1019
"Top O' The Morning"	(Gladys Walton),	Universal	Sept. 23	1143
"Timothy's Quest"	(Special),	American Releasing	Sept. 23	1145
"Trail of the Axe, The"	(Dustin Farnum),	American Releasing	Oct. 7	1255
"Trooper O'Neil"	(Charles Jones),	Fox	July 29	665
"Trouper, The"	(Gladys Walton),	Universal	July 29	671
"Unconquered Woman, The"	(Rubye De Remer),	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein),	Selznick	Sept. 2	937
"Under Two Flags"	(Priscilla Dean),	Universal	Oct. 7	1257
"Unfoldment, The"	(All-Star),	Associated Exhibitors	July 22	611
"Up in the Air About Mary"	(Special Cast),	Associated Exhibitors	July 29	665
"Up and At Them"	(Doris May),	F. B. O.	Aug. 26	876
"Valley of Silent Men, The"	(Alma Reubens),	Paramount	Sept. 9	1023
"Veiled Woman, The"	(Marguerite Snow),	Hodkinson	July 22	611
"Voices of the City"	(Lon Chaney),	Goldwyn	Aug. 19	823
"West of Chicago"	(Charles Jones),	Fox	Aug. 26	877
"What's Wrong with the Women?"	(Special Cast)	Equity	Aug. 12	751
"When Husbands Deceive"	(Special Cast),	Associated Exhibitors	Sept. 9	1019
"When the Devil Drives"	(Special Cast),	Associated Exhibitors	Aug. 12	765
"When Knighthood Was in Flower"	(Marion Davies),	Paramount	Sept. 30	1201
"Why Do Men Marry?"	(Edy Darclea),	Unity	Sept. 30	1176
"Wildness of Youth"	("Bobby" Connelly),	Graphic Film	Aug. 26	867
"Woman He Loved, The"	(Special Cast),	American Releasing	Sept. 16	1076
"Woman Who Came Back, The"	(Special Cast),	Playgoers	Sept. 9	1021
"Woman's Woman, A"	(Mary Alden),	Allied Producers and Distributors	Oct. 14	1315
"Worldly Madonna, The"	(Special Cast),	Equity	Aug. 5	694
"Yosemite Trail, The"	(Dustin Farnum),	Fox	Oct. 14	1313
"Young Diana, The"	(Marion Davies),	Paramount	Sept. 16	1077
"Youth Must Have Love"	(Shirley Mason),	Fox	Sept. 23	1142

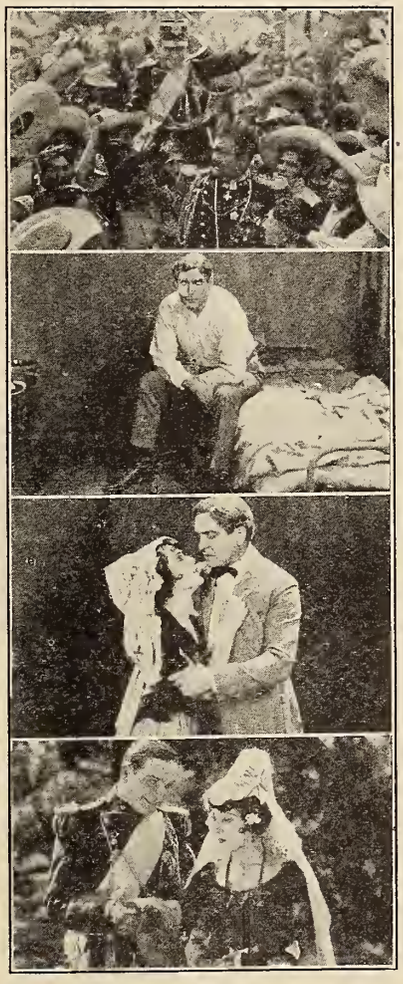
Fortune's Mask

Released by Vitagraph. Adapted from O. Henry's story, "Cabbages and Kings." Scenario by C. Graham Baker. Directed by Robert Ensminger. Length, 5016 Feet.

CAST AND SYNOPSIS

Ramon Olivarra alias "Dicky Maloney," Earle Williams; Pasa Ortiz, Patsy Ruth Miller; Losada, Henry Herbert; General Pilar, Milton Ross; Madame Ortiz, Eugenie Ford; Vincenti, Arthur Tavares; Espiration, Frank Whitson; Commandante, Oliver Hardy; Captain Cronin, William McCall.

Dickey Maloney comes into the little city of a Central American republic during the time that presidents daily come and go. He falls ardently in love with Pasa Ortiz who has many suitors but she herself approves of the love-making of the young Irishman. They are married against her mother's consent and Dickey opens up a little tobacco shop. Dickey has won the admiration of all the townpeople except the ruling faction. He is accused of conspiring against the government and is put into the jail. He makes a successful getaway and on the fete day appears before the large crowd that has gathered in the plaza and his identity is then made known. He is the son of a former president of the republic and after discarding his red wig takes his proper place in the affairs of the country with Pasa by his side.



"Fortune's Mask" is an adaptation of the O. Henry story "Cabbages and Kings" and although not closely following the original it is sprinkled with some very humorous situations. The Spanish atmosphere is well taken care of and the highly romantic story possesses an appeal that should be generally satisfactory. In view of the fact that many other stories of this character have recently found their way to the screen it may be well to have it made known that this is one of O. Henry's stories that has been most widely read. The manner in which it has been handled will no doubt prove to be thoroughly enjoyed.

Points of Appeal.—The romance between Dickey Maloney and the delightful little Spanish girl is pleasing. There is plenty of good action spread through the story and some exciting moments. The whole story is nicely told and the succession of events takes place rapidly and without any visible evidences of having been padded.

Cast.—Earle Williams looks a bit unfamiliar with his wig but does his role of Ramon Olivarra with ease. He is always at his best in this style of story and in this case will most likely please his admirers. The wig, however, is dispensed with towards the end of the picture. Patsy Ruth Miller is attractive as Pasa Oritz, the young Spanish beauty. Other members of the cast are good.

Photography, Lighting, Direction.—The exteriors are nicely filmed and lend pleasing background. Interiors good and well taken care of in the matter of lighting. Continuity speedy and direction good.

The Sin That Was His

Hobart Henley Production Released by Selznick. Story by Frank L. Packard. Scenario by Frank L. Packard and Edmund Goulding. Cameraman, Jules Cronjager. Directed by Hobart Henley. Length, 5,600 Feet.

CAST AND SYNOPSIS

Raymond Chapelle, William Faversham; Velerie Lafleur, Lucy Cotton; Father Aubert, Pedro de Cordoba; Madam Lafleur, Miss Sherman; Madam Blondin, Lulu Warrenton; Blondin, Robert Conville; Bishop, John Burton.

Raymond Chapelle, destined originally for the priesthood had gotten into bad company and became a professional gambler in a small mining town. Shaw, the parson, incites the men to drive the gambler from town. Raymond's pal dies after obtaining a promise from Raymond to take his money-belt to his mother, Madam Blondin. On the train he meets a young priest, Father Aubert, who tells him that his destination is the same. A violent storm is raging. Raymond finds his way to the home of Madam Blondin. She is dozing, and her son opens the door. He insists that Raymond gave him the money, but Raymond insists on seeing the mother. There is a scuffle and Madam Blondin hearing the noise fires a shot that kills her son. Raymond escapes as the priest approaches the house. A tree, uprooted by the storm, falls on the priest knocking him unconscious. Madam Blondin rushes down the streets declaring that her son has been murdered. Raymond quickly divests the unconscious form of the priest, changing attire with him. When the villagers appear on the scene he is standing above the body. They assume that he is Father Aubert, the new incumbent, and that the unconscious man is the murderer. The priest recovers, but is a victim of asphasia. The district bishop, who is acquainted with the real Father Aubert, arrives on a visit. Raymond tells him the whole story. They go to the jail in time to save the priest from execution. Memory returns to Father Aubert and Raymond is put in jail. Madam Blondin makes a deathbed confession that she fired the shot.

"The Sin That Was His" featuring William Faversham is a picture that is full of appeal with possibly a thrill for everyone who sees it. The theme although traversing religious paths is completely devoid of casting any unfavorable remarks or actions shown towards any sect or creed and neither does it favor any. The interest is well kept up during the whole picture and quite a bit of suspense is developed. It is a story that if properly exploited should draw a large attendance and thoroughly satisfy.

Points of Appeal.—Coming from the pen of Frank L. Packard, the man who wrote "The Miracle Man," one might be able to get somewhat of an idea of the type picture it is. The character that the author has drawn and the portrayal that Mr. Faversham has given makes Raymond Chapelle one of the sort that almost lives and breathes before you. The spectator is not befuddled with solving the mystery of the story but is kept constantly in suspense anticipating the confession. There is every reason to believe that this picture will go over big.

Cast.—William Faversham makes an admirable contribution to the screen in his role as Raymond Chapelle. His work shows fine character all the way through. Excellent support is given by all the other members of the cast.

Photography, Lighting, Direction.—The atmosphere throughout the story is well carried along. The village scenes are typical and the interiors successfully worked out. Lighting sufficient and direction O. K.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704*
Timothy's Quest (Dirigo Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6,000*
When the Desert Calls (Pyramid Pictures)	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet)	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Pyramid Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seena-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle-Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dawn)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Herold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welch-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jans Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louis Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Dolores Cassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Dictator (Wallace Reid)	5,221
The Young Diana (Marino Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan)	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves fo Pharoah (Ernest Lubitsch)	7,352
Her Gilden Cage (Gloria Swansor-Sam Wood prod.)	6,229
Nice People (Wm. de Mille prod.)	6,244
Blood and Sand (Rodolph Vanentino-Fred Niblo prod.)	8,110
The Valley of Silent Men (Cosmopolitan)	6,541
Over The Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6,069
Manslaughter (Cecil B. DeMille Prod.)	9,061
Above All Law (Hamilton Prod.)	7,177
Pink Gods (Penrhyn Stanlaws Prod.)	7,062
The Old Homestead (Jas. Cruze Spec. Prod.)	7,696
The Face in the Fog (Cosmopolitan Prod.)	6,095
Burning Sands (Geo. Melford Prod.)	6,919
The Ghost Breaker (Wallace Reid)	5,130
The Cowboy and the Lady (Mary Miles Minter-Tom Moore)	????
To Have and to Hold (Geo. Fitzmaurice-Betty Compson-Bert Lytell)	7,518

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (Mary McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000
Colleen of the Pines (Jane Novak)	5,000
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823*
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question Of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Kathrine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131

ASSOCIATED PRODUCERS
(Through First Natonal)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (The Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL	
The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead Them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555
WILLIAM FARNUM SERIES	
Shackles of Gold	5,967
Moonshine Valley	5,679
TOM MIX SERIES	
Just Tony	5,242
Do and Dare	????
The Fighting Streak	4,888
CHARLES JONES SERIES	
Western Speed	5,002
West of Chicago	4,694
DUSTIN FARNUM SERIES	
Oathbound	4,468
The Yosemite Trail	????
WILLIAM RUSSELL SERIES	
Money to Burn	4,580
The Crusader	4,780
SHIRLEY MASON SERIES	
The New Teacher	4,453
Youth Must Have Love	4,368
JOHN GILBERT SERIES	
Arabian Love	4,440
Honor First	5,075
In Calvert's Valley	????

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man from Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man with Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. R. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Gray Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Demer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Seldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

*Approximately

The Bond Boy

First National Photoplay in Seven Parts. Author, George Washington Ogden. Scenario by Charles Whitaker. Director, Henry King. Cameraman, Roy Buerbaugh. Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Peter Newbolt and Joe Newbolt, Richard Barthelmess; Isom Chase, Charles Hill Hailes; Cyrus Morgan, Ned Sparks; Colonel Price, Lawrence D'Orsay; Lawyer Hammer, Robert Williamson; District Attorney, Leslie King; Sheriff, Jerry Sinclair; Saul Greening, Thomas Maguire; Mrs. Greening, Lucia Seger; Alice Price, Virginia Magee; Mrs. Newbolt, Mary Alden; Ollie Chase, Mary Thurman.

In order to save his mother from the poorhouse, Joe Newbolt, son of an aristocratic gentleman, who died poor, permits himself to be "bound out" to Isom Chase on the latter's farm at a miserable wage. Chase's young wife, Ollie, has submitted to a slavery life and he expects Joe to do the same. But when he threatens to beat Joe the lad tells him he will kill him. Ollie hates her husband and makes love to Joe, but he does not respond. He is dreaming constantly of Alice, daughter of Colonel Price, friends of his mother and himself. Morgan, a drummer, comes to Chase's home to board. An illicit love affair springs up between Morgan and Ollie. While Chase is away Morgan and Ollie plan to elope. Joe steps in to save Ollie and sends Morgan away. Chase returns suddenly, finds Joe arguing with his wife, grabs a rifle and is about to shoot Joe. In the struggle which ensues the gun goes off and kills Chase. Joe is accused of murdering him. Ollie claims she was in bed when the shooting occured. Joe protects her by saying it was an accident, but is arrested, tried and sentenced to be hung. The night before the day fixed for his execution Joe learns that Morgan has returned and is living with Ollie. He sees a chance to escape and determines to force the truth from them. Escaping, he is pursued by bloodhounds, but throws them off the track by wading in a stream. Arriving at the house where Ollie lives with Morgan, she confesses that her husband died as a result of an accident. Joe wins Alice Price and all ends well.

Score another hit straight in the bullseye for Richard Barthelmess! This ever popular star in his latest vehicle—"The Bond Boy," keeps an audience on the edge of keen anticipation, moves the spectators to tears, thrills them with almost savage realism and carries them along on the sweep of an irresistible emotional wave to a wonderful climax. Here and there you may find folks whose nerves will vibrate unpleasantly under the tension of a picture which sways the senses even as grass blades bend before a storm wind. But the great majority of movie fans will revel in its powerful impetus, grieve with the much-abused hero, follow his fortunes and misfortunes with bated breath and rejoice when, with the shadow of the gallows over him, he escapes, proves his innocence and wins the girl of his heart. It is mighty good melodrama all the way through, beautifully photographed, directed with rare skill and presented by a talented company of players. Exhibitors cannot afford to overlook "The Bond Boy," which registers as one of the season's best attractions.

Points of Appeal.—The hero's self-sacrifice, his love for his mother, his uncomplaining meekness under adversity, until aroused to assert himself by the brutal treatment of his employer, wins sympathy at once, and his dash for liberty, with the bloodhounds in pursuit, stirs the onlookers to enthusiastic applause. Also there is infinite pathos in the scene where, a free man again, he meets and embraces his old mother. There is no hitch in the action, which swings along at a rapid pace throughout the entire seven reels, and a fine climax is attained.

Cast.—Richard Barthelmess plays the part of Joe Newbolt with all the grace and magnetism which have earned for him the admiration of countless devotees of the silent drama. The role is one that requires careful discrimination, nothing could be easier than to make it absurd by overacting, but Barthelmess never for an instant crosses the boundary line between pathos and bathos. His work is sincere, natural and wonderfully appealing. He is supported by a talented cast, Virginia Magee is a bewitching heroine, Mary Alden fills the mother role with infinite charm, Charles Hill Mailes wins favor by a peculiarly impressive character sketch of the sinister Isom Chase and the work of the company as a whole is excellent.

Photography, Lighting, Direction.—There are many beautiful exteriors in evidence, consisting of delightful rustic views, skilful long shots and rugged mountan backgrounds. Perfect lighting, smooth continuity and fast action distinguish the production from start to finish.

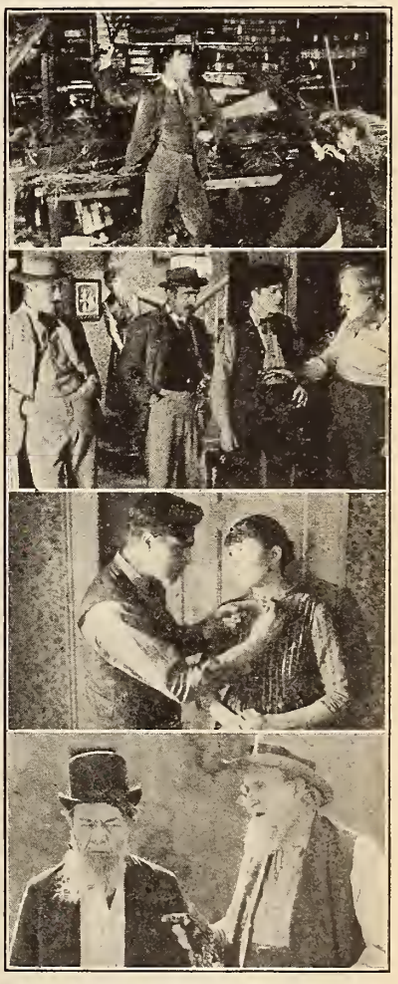
The Old Homestead

Paramount Photoplay in Seven Parts. Adapted from Denman Thompson's Play. Scenario by Julien Josephson. Director, James Cruze. Running Time, Eighty-Five Minutes.

CAST AND SYNOPSIS

Uncle Joshua, Theodore Roberts; Eph Holbrook, George Fawcett; Happy Jack, T. Roy Barnes; Ann, Fritz Ridgway; Reuben, Harrison Ford; Lem, James Mason; Rose, Kathleen O'Connor; Aunt Matilda, Ethel Wales; Ike Goodsell, Edwin J. Brady; Si Prime, Frank Hayes; Seth Perkins, Z. Wall Covington; Gabe Waters, Charles Williams.

Eph Holbrook runs a store in Ganzey, New Hampshire. His wastrel son, Eph, steals money from the cash register and gives it to Rose Blaine, with whom he is infatuated. Rose leaves town, Lem remains behind. Reuben Whitcombe, clerking for Holbrook, is suspected of the robbery, arrested and put in the village lockup. There he meets Happy Jack, a hobo. Eph Holbrook, who holds a mortgage on the homestead of Uncle Joshua Whitcombe, is persuaded by the latter not to prosecute for theft. But in the meantime Happy Jack and Reuben escape from the jail. Ann, Joshua's ward, grieves because she believes Reuben, her lover, has gone to join the Blaine girl. Josh Whitcombe tries in vain to raise money. He meets Happy Jack, who tells him that Reuben has sailed for the Orient. Josh goes home, Happy Jack starts out in a search of Reuben and finds him, the two having many adventures abroad. Josh is at the end of his financial resources. In order to meet the mortgage payments he is obliged to sell out. A great storm breaks and sweeps across Ganzey scattering ruin and destruction in its path. But Josh Whitcombe's Old Homestead stands the brunt of the blow without being destroyed. Lem Hilbrook admits his guilt Reuben returns with the Blaine girl, whom he has rescued in New York. Eph Holbrook calls off the mortgage, a reunion takes place with everybody happy and all ends well.



There are tremendous advertising possibilities in this picture, and better yet, the film lives up to everyone of them. The title is one to conjure with, for "The Old Homestead" stands in a class by itself as a specimen of the real American rural drama which has successfully undergone the test of time and criticism for a decade. About six years ago Paramount put out a screen version of the play. It wasn't badly done, but compared with the new offering the old sinks into insignificance. In fact, contrasted with its predecessor, this feature furnishes an excellent example of the great advance which has been made both from a technical and artistic view point in picture production. And there is no doubt that director James Cruze's work in the present instance, combined with that of a splendid cast, deserves unlimited praise. Few changes have been made in the original plot, the story throbs with heart interest, relieved by timely touches of comedy, the photography is faultless and to sum up—considered from the box office angle—the attraction ranks one hundred per cent in drawing value.

Points of Appeal.—The big punch scene of the picture is the wonderfully realistic storm at the close, a genuine camera triumph, if ever there was one. Thrills are not wanting in the course of events, but the straight emotional urge of the old play is not sacrificed to melodramatic excess. It is all intensely human and touching, shot through with compelling rays of humor and terminating in a heart-felt, thoroughly satisfying climax.

Cast.—While chief dramatic honors go to Theodore Roberts in his wonderfully sympathetic characterization of Uncle Joshua Whitcomb, every member of a real "all star" cast contributes heavily to the picture's success. T. Roy Barnes scores as the good-hearted tramp, Happy Jack; Fritzi Ridgway is a prettily appealing Ann, Harrison Ford fills the role of Reuben acceptably, George Fawcett is an ideal old crank as Eph Holbrook and the rural types are refreshingly true to life.

Photography, Lighting, Direction.—There are many beautiful exteriors, the rustic shots are charming, the Chinese views realistic and the storm effect, before mentioned, one of the best things of the kind that has ever been screened. Not a single break occurs in the continuity and the action moves smoothly and swiftly from start to finish.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villians (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000.
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,630
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPE HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
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Handcuffs or Kisses	4,180
The Way of a Maid	4,800
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Reckless Youth	5,700
Evidence	????

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Bucking the Tiger	5,333
The Fighter	6,000*
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The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

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Red Foam (Ralph Ince Special)	5,500
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A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

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The Nut (Douglas Fairbanks)	5,800
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Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*

	Footage
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*
The Man Why Played God (George Arliss)	????
Tailor Made Man (Charles Ray)	????

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and House Peters)	8,000*
Human Hearts (House Peters)	7,000*

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Step on It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Toy O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*
Wolf Law (Frank Mayo)	5,000*
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ANTONIO MORENO PROD.

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The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

She Sighed by the Sea-side	Made in the Kitchen
	Call a Cop

BEN TURPIN COMEDIES (2)

Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face	The Copper Beeches
The Noble Bachelor	The Empty House

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special)	A False Alarm
	Circus Days
A Penny Reward	A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday	Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop	Jogging Across Sawtooth
Music in the Air	

CHESTER SCENICS (1)

Old Moose Trails	New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me!	Bucking Broadway
'Tis the Bull	Mile-a-Minute Mary
Fair Enough	Cold Feet
Any Old Port	That Son of a Sheik
A Hickory Hick	Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Self-Defense	Annette Kellerman in High Diving
	Golf

GAYETY COMEDIES

Wild and Willie	Standing Pat
Assault and Flattery	

KINOGRAMS (1)

News Reel—Sunday and Thursday

MERMAID COMEDIES (2)

Spooks	Rapid Fire
Danger	Look Out Below
Poor Boy	Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover | The Crater of Mt. Katami

Dixie (2)

Lonesome Corners

Playgoers Pictures Photoplay in Five Parts. Released by Pathe. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Grant Hamilton, Edgar Jones; Henry Warburton, Henry Van Bausen; Nola, Edna Sperl; Jake Fowler, Walter Lewis; Martha Forest, Lillian Lorraine.

Under the terms of a will Henry Warburton is compelled to wait for nine years before entering into his fortune. He retires to the wilderness and marries Nola, a pretty girl who has had no social opportunties. At length his friend, Grant Hamilton, visits him in his seclusion. Warburton dreads the day when he must return to civilization with Nola as his wife. But Hamilton sees in Nola possibilities that Warburton is blind to. He teaches her how to write and finally steals her away. In a cottage in the woods Nola is educated by Hamilton and a governess, while Warburton searches in vain for her. Also, he is mystified by frequent notes which advise him of Nola's progress. The last note tells him of a daughter's birth. A year passes. Warburton returns to New York. He is met by Hamilton and Nola, the latter now a lady. Husband and wife are reunited.

Movie patrons who rejoice in tales of blood and thunder, thrills galore and 20th Century Limited action won't find much to enthuse over in this quiet little tale of ill-balanced affections; the making over of a child of the wilds into a society bud and so on. But the story has a certain heart interest, a pathetic human angle which will appeal to many persons. It has been repeatedly demonstrated in picture land that the heroine who is "up against it" so to speak, through no fault of her own, can command the sympathies of nine out of ten people who witness her struggles against unkind fate. And Nola, the girl who weds a man who takes an awful long time to realize that she is really worthy of his name, obtains sympathy in large and generous measure. So does the self-sacrificing friend, whose efforts finally bring husband and wife together in a happy climax. "Lonesome Corners" is skilfully directed, presented by a clever cast of players and affords pleasing entertainment.

Points of Appeal.—The principal interest centers in the gradual awakening of the ill-used child wife to a sense of her responsibilities and the devotion of the lover whose only ambition is to see her become worthy of the social state which she is eventually bound to enter. All of this is delicately outlined and a very satisfactory climax is attained when Warburton's spouse, now a polished member of society, greets him with their baby and a smile.

Cast.—Edna May Sperl plays the role of heroine Nola with natural ease and charm. She is a pretty creature, wears her clothes gracefully and displays considerable dramatic talent in the many emotional situations which fall to her share. Henry Van Busen cuts a stern and at times rather displeasing figure as Warburton, Edgar Jones is pathetically interesting as the hopeless lover and adequate support is rendered by the remainder of the company.

Photography, Lighting, Direction.—The woodland scenes are exquisite, there are many fine long shots, some handsome interiors, and effective lighting governs the entire film. The continuity is unbroken and fairly fast action prevails.

Jan of the Big Snows

American Releasing Corporation Photoplay in Five Parts. Author, James Oliver Curwood. Director, Charles M. Seay. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Jan Allaire, Warner Richmond; Nancy Cummings, Louise Prussing; Frederick Cummings, William Pearry; Freddie, Babie Eastman Haywood; Mukee, Frank Robbins; Blanding, Richard R. Neill.

Seventeen men constitute the population of a Hudson Bay Trading Post. They live up to the law of the woods—that the strong must protect the weak; that a man must die before he takes what belongs to another man. Fred Cummings, one of the trappers, returns with his bride from the United States. They are welcomed by Fred's comrades, headed by Jan Allaire, who had never had a love affair. Jan becomes devoted to Nancy, the young wife. In two years time a baby is born to Nancy and Fred. The mother is the idol of the Post. Blanding, from New York, a trader, arrives and is fascinated by Nancy's beauty. Jan and his friends watch him. Cummings goes to visit his traps and fails to return. Jan finds his body where he has fallen over the cliffs. He tells Nancy that Fred is injured, but will be home shortly, fearing lest the truth may kill her. As time goes by Nancy fears that the worst has happened to her husband. Blanding attempts to force his attentions on Nancy but Jan and the other trappers come to her rescue and order him to leave the Post. Nancy finally learns from Jan that her husband is dead, and makes preparations to leave for her home in the States. But Jan feels that she will come back to him.

Romance, adventure and thrills are combined in this story of the Canadian wilds, a typical Oliver Curwood narrative, beautifully screened, skilfully directed and departing in its climax from the usual conventional ending of hero and heroine united in the bonds of matrimony. Yet the finish is not altogether sad. For you feel, as you watch the departure of the sorely tried Nancy Cummings for her home in the States, that there remains a hope that some day she will become the wife of the man who fought and suffered for her. There are many exciting situations in evidence, the love interest is well developed and maintained, and with its colorful atmosphere and totally unexpected finish "Jan of the Big Snows" ranks as a very likely box office asset.

Points of Appeal.—The plot hinges on the honor code of "The Men of the Big Snows" and when this is broken by an outsider, one realizes at once that retribution is bound to reach him. Yet, despite this anticipation of vengeance to come, the element of suspense is so cleverly developed that the spectator is kept guessing as to just when and how the villain will meet his deserts. The heroine wins a due meed of sympathy and the climax, while leaving the hero waiting for her, cannot be classed as unhappy.

Cast.—Warner Richmond has never done better screen work than in the role of Jan Allaire. He is at all times the true son of the wilds, trustful and lovable, yet grimly determined where duty points the way, a natural but thoroughly artistic bit of character sketching. Louise Prussing is a pretty and alluring heroine and excellent support is rendered the principals by others of the company.

Photography, Lighting, Direction.—The locations are all in keeping with the story, the night scenes beautifully filmed and fine lighting prevails. The continuity travels without a break and the action moves swiftly.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-RORK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball!
What's the Limit — The Family Album
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted
Spiking the Spooks — It's Your Move
Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fields

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
First Families of America Seeing San Marino
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Mortz — The Jungfrau Railroad
Wildest Wales
Kilewea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — Cops
The Blacksmith — My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
The Toreador — The Chauffeur
The Chauffeur — Lazy Bones
Hot Dog — The Eskimo
The Sailor
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straight from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
The Reporter — The Pirate
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Zipp"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy, in "The Prize Dance" — Judge Rummy in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Happy Hooligan in "Yes, Dear"
Happy Hooligan in "The Blacksmith" — Judge Rummy in "Too Much Pep"
Happy Hooligan in "A Romance of '76" — Happy Hooligan in "Oil"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
The Island of the Mist — Seein' Things on the Orinoco
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
Venice of the Orient — Chemical Inspiration
A Paradise for Birds — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

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THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washinigton Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fennimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of October 8
The Stolen Wedding (The Timber Queen No. 13) ..... 2 reels
The Fable of the Hated Rivals (Aesop Fable) ..... 2/3 reel
Never Touched Me (Lloyd Reissue) ..... 1 reel
Screen Snapshots No. 10 ..... 1 reel
Fire Fighters (Our Gang Series) ..... 2 reels
Week October 15
One Day to Go (The Timber Queen No. 14) 2 reels
Two of a Trade (Aesop Fable) ..... 2/3 reel
Chop Suey & Co. (Lloyd Reissue) ..... 1 reel
The Old Seadog (Snub Pollard) ..... 2 reels
Rough Going (Leo Maloney) Ranger Rider Series ..... 2 reels
Week of October 22
Conflict (The Timber Queen No. 15) ..... 2 reels
The Getaway (Speed No. 1) ..... 3 reels
The Romantic Mouse (Aesop Fable) ..... 2/3 reel
The Rajah (Lloyd Reissue) ..... 1 reel
Screen Snapshops No. 11 ..... 1 reel
Broadcasting (Johnny Jones) ..... 2 reels
Nerve (Speed No. 2) ..... 2 reels
Henpecked Harry (Aesop Fable) ..... 2/3 reel
At the Old Stage Door (Lloyd Reissue) ..... 1 reel
The Bar Cross War (Leo Maloney) Range Riders Series ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Kid Love — Foolish Lives
Hickville's Romeo — The Radio Hound
Apartment Wanted — The Kickin' Fool
You and Me — Some Family
Short Weight — The Fresh Kid
Hello Mars — Wedding Pumps
Henpecked — The Cabby
Cured — Ginger Face
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick. 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) .. 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
Simply Shocking — Matinee Idles
High Fliers — Young Ideas
All Balled Up — Off the Earth
Society Hoboes — His First Job
A Spirited Affair — Love Drops
Caesar's Ghost — Once to Every Boy
Unfermented Bricks — Doing 'Em Good
Accidents Will Happen — A Model Messenger
The Wall Nut — Accidental Wealth
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Tracked Down — White and Yellow
Ridin' Through — Giants of the Open
Unmasked — The Wrong Man
The Hour of Doom — The Channel Raiders
At Large — A 44 Caliber Mystery
The Gypsy Trail — Pirates of the Deep
The Soul Herder — Blue Blood and Red
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Th Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page). 15 Episodes
The Veiled Mystery (Antonio Moreno). 15 Episodes
The Silent Avenger (William Duncan).. 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson ..... 15 Episodes
Breaking Though ..... 15 Episodes

The Face in the Fog

Released by Paramount. Story by Jack Boyle. Scenario by John Lynch. Directed by Alan Crosland. Running Time, Approximately 1 hour and 40 minutes

CAST AND SYNOPSIS

Boston Blackie Dawson, Lionel Barrymore; Grand Duchess Tatiana, Seena Owen; Count Orloff, Lowell Sherman; Huck Kant, George Nash; Petrus, Louis Wolheim; Mary Dawson, Mary MacLaren; Count Ivan, Macey Harlam; Michael, Gustave Von Seyffertitz; Detective Wren, Joe King; Surtep, Tom Blake; Olga, Marie Burke; Police Captain, Joseph Smiley; Ivan's Valet, Martin Faust.

Boston Blackie Dawson upon coming out of a cafe with his wife stops to help a blind beggar. The beggar who is supposedly blind suddenly sees a car approach in which he recognizes some men and transfers a leather pouch into Blackie's pocket. Blackie gets into his car and drives home. The men come out of the car and in a fight that follows the beggar is struck over the head and killed. Tatiana, Grand Duchess and Count Orloff arrive just as the body is being carried away. They recognize the face of the dead man. Huck Kant, U. S. secret service man follows Dawson to his home and accusing him of the theft of the jewels. Meanwhile Dawson has discovered them in his pocket and places them in a safe in the mantel. Two men enter the house and demand that the jewels be turned over to them. Dawson plays for time and finally he and the secret service man succeed in outwitting them and placing handcuffs on them. Count Orloff is arrested and after being brought face to face with Tatiana the solving of the whole affair takes place which not only clears them but also absolves Dawson of any guilt.

"The Face in the Fog" is based on one of the Boston Blackie series that has been running in magazine form and is built up from a plot involving mystery and numerous counterplots that furnish tense moments and plenty of excitement. For those who are interested in detective stories there are numerous thrills in store. It deals with the theft and recovery of the crown jewels of the Romanoffs, bringing in enough of the romantic idea to carry an additional appeal. The story has been well filmed and interest sustained throughout.

Points of Appeal.—There is enough mystery about the whole story to baffle the most suspicious spectator who enjoys working out a solution after his own fashion. It gets a firm grip and successfully keeps the audience guessing and wondering just how and when the real solution will take place. Urban settings have been used and show up to good advantage on the screen. The fight between Dawson and Petrus is thrilling and well worth seeing.

Cast.—Lionel Barrymore is excellent in his role as Boston Blackie Dawson, the reformed crook. Seena Owen is always attractive as the Grand Duchess Tatiana. Lowell Sherman does some good work as Count Orloff. The supporting cast is good and each member contributes his bit with good results.

Photography, Lighting, Direction.—The photography is excellent all the way through the picture. The exteriors done in the fog are fine, realistic shots. The interiors are massive and artistic. Good lighting is always accomplished and the direction is good.

Trifling Women

Rex Ingram Production in Eight Reels. Released by Metro. Story and Direction by Mr. Ingram. Photographed by John F. Seitz.

CAST AND SYNOPSIS

Leon de Severac, Pomeryo Cannon; Jacqueline, Barbara Le Marr; Henri, Ramon Novarro, Zareda, Barbara Le Marr; Baron Francois de Maupin, Edward Connelly; Ivan, his son, Ramon Novarro; Marquis Ferroni, Lewis S. Stone; Innkeeper, Hughie Mack; Col. Roybet, Gene Pouyet; Achmet, John George; Caesar, Jesse Weldon; Hatim-Tai, Joe Martin.

A novelist reads the manuscript of his book to his daughter to teach her that she should not trifle with her own sweetheart. This is the story he tells: The love of Zareda, a Parisian adventuress, is sought by the old Baron de Maupin, who discovers that his son is also infatuated with her. The son goes to war, and the Baron continues his quest. Zareda, however, learns that the Marquis Ferroni is very wealthy and favors him. The Baron gives a banquet at which he intends to poison the Marquis, but the glasses are switched by an ape, under Zareda's direction, and the Baron dies. Zareda marries Ferroni. The son, Ivan, returns and Zareda, who really loves Ivan, brings about a duel between Ivan and Ferroni. The latter is mortally wounded, but resolves to live long enough to have his revenge. He kills Ivan and throws him into a dungeon, where he also leaves Zareda to die.

This is a story within a story, with the real story an impressive, highly dramatic and artistic conception. In the telling of it, Rex Ingram again demonstrates that he is a director of the first rank. Not a detail is lost sight of; nowhere is emphasis misplaced; the climaxes are admirably built up; and the acting is very fine.

Ingram proves again that he knows how to handle deep tragedy, get the utmost value out of shades of meaning that contribute to the general effect, and then deliver a tremendous punch at the finish. The picture—so far as impression on the spectator goes—ends with the deaths of the three principal characters. When the switch is made back to the novelist and his daughter, with a resultant happy ending, it is like the introduction of an entirely new picture.

The screen has never shown any finer production details than can be found in "Trifling Women." With Seitz at the camera, the photography is superb. So are the sets, so are the exteriors. So is everything else necessary to technical excellence.

As for the cast, there are two new stars in it. We say "new" because it will not be very long before Ramon Novarro will be recognized the country over as a real "find," one of those new faces for which the public is always looking. The same is true of Barbara Le Marr. Lewis Stone gives a polished, wholly excellent performance, as always, and we can understand readily why Ingram considers Edward Connelly's appearance in a picture an augury of success. The minor characters are taken care of in splendid shape. Hughie Mack has a "bit" which he makes real. Joe Martin, the ape, performs his wierd part in such a way as to excite the usual curiosity.

"Trifling Women" is Ingram in a tragic mood, creating a picture for the discriminating.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Besse May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Roundin Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
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PHIL GOLDSTONE PRODUCTIONS

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RICHARD TALMADGE SERIES

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The Cub Reporter	5,000*
Watch Your Step	5,000*
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Wildcat Jordean	5,000*

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When East Comes West	5,000*
Smilin Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	(5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
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GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
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Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
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LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage a la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Jonathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Cutains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels
HALLROOM BOYS' COMEDIES Twice a Month, Featuring Sid Smith	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kinto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featurng Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

EQUIPPING THE THEATRE

Billiard Parlor for Extra Revenue

That's What Miller Built in His New Kansas Theatre to Help Keep Down the Overhead Cost $30,000 and Has Music

L. M. MILLER is a veteran theatre owner with a string of houses through Kansas, several of them as large, if not larger, than any other houses in the Middle West. In his latest house, in Wichita, he has built a billiard parlor, not as a part of the theatre, but to occupy part of the building and bring in revenue.

Just what income will be derived from this adjunct is not divulged but $30,000 was spent on the parlor construction and $3,000 for a musical instrument. The billiard parlor in these days should prove a money making proposition since saloons are taboo and men congregate more than ever in billiard rooms.

There are twenty billiard tables in the establishment which is located on the third floor and fronts on two streets. Standing alone the billiard parlor should improve attendance at the theatre for men usually visit a billiard hall between dinner and the time to go to a show.

A photo of the new Miller Theatre, Wichita, Kans., taken during the opening week when Constance Talmadge in First National's "The Primitive Lover" was the feature, shows the billiard hall in the theatre building, which was installed to bring in added revenue.

SPARE PROJECTOR PARTS TO CARRY

There Are a Few Important Parts Every Theatre Should Have on Hand in Case of a Break Down

By WESLEY TROUT

What provision have you made, Mr. Projectionist and Theatre Manager to take care of a sudden break in your projection machine that would delay the show? Now let us suppose that in the midst of the showing a picture, house crowded, the aperture plate, gear, tension shoe or maybe a shaft broke. Would you prefer to hang up your show for several hours for your projectionist to go out and secure the part or parts broken, or now don't you think it would be better to know when such a little mishap occurs that your projectionist has on hand, in the projection room, such parts as necessary to make a quick repair on the part that may be broken?

I believe it is a very good idea of carrying spare parts on hand for such an emergency as this. I know of many of the finest houses in the country maintain not only service departments for their own projector repair work but they also carry a complete line of parts for the projector, even though many of these theatres are located within only a few blocks of a theatre supply house with which they do business.

Now the question has often been asked of the writer what about the smaller theatres that are over fifty or even a hundred miles from some theatre supply house. It seems logical, to the writer, that it is of great importance that such houses as this would be the first to appreciate the importance of providing against such unnecessary delays when there is a break in the projection equipment. Even though a supply house may maintain a first class repair and supply department (and there are many that do) the time that would be required to deliver the part necessarily means a big delay sometimes for the exhibitor, and a most costly one if the break happens during show time.

There is no way that I know of that a theatre owner can insure himself against show interruption but he can go a long way towards preventing small breaks and other interruptions of his show.

Have Field Well Covered

Of course it is true that the Simplex, Powers and Motiograph have the field well covered, still there are thousands of theatres in small towns that do not boast of a Powers or Simplex distributor within walking distance, and who sometimes had to have some part of a projection machine right then, or they would have to shut the show down until such part was secured, so you can see it is necessary to have certain parts on hand at all times.

Big Parts Are Built Strong

Now I advise every exhibitor to secure a COMPLETE FRAMING CARRIAGE, so that anything unexpected should happen to the projector intermittent movement, it would be only a matter of just a few minutes to put this new carriage in, but still, there is nothing about this part of a pro-

(*Continued on Page* 1380)

(*Continued from page* 1379)

jector, that I can think of, that is very likely to break down unexpectedly, still I advise every exhibitor to at least carry one intermittent sprocket, star and cam. Now of course the intermittent movement is bound to wear, but most any exhibitor or projectionist will be able to determine when the movement needs a new sprocket or cam.

About Parts That Will Wear Fastest

Now, for the parts that wear the fastest, I would advise a manager to carry an aperture plate, tension shoe and springs, and a guide roller for the top of the film gate, on hand. These parts are not liable to break easily, but I would suggest that a manager who should stock repair parts to get them, and remember if you are using a projection machine with old style motor drive to also be sure and carry a leather disc for the friction wheel, a set of motor bearings, and if you are using a direct current motor, carry a set of brushes for same.

For the Arc Lamp

You should carry a complete set of condensers, extra pair of carbon holders, a good make of lugs and a few feet of wire for same. New fuses should be carried on hand for the machine motors and the arc lamp. When buying your condensers you should be sure that they fit loose in their mounts so that when they expand they will not be subject to breakage.

Belts Should Be Kept on Hand

A complete set of belts should be carried for the take-up and motor drive. Many unnecessary delays are caused by the projectionist not having a complete set of new belts on hand because a belt is liable to break at most any time.

Upper and Lower Sprockets

The writer has found it to be a very good plan to carry one upper and one lower sprocket on hand as these wear out pretty fast. The wearing out of the lower sprocket is mostly caused by the projectionist keeping his take-up belt too tight. Belt should be just tight enough to turn a reel WHEN IT IS FULL, any more than this will wear out lower sprocket very rapidly.

About the Gears

The gears are not liable to wear out fast as they are made of a good grade of bronze, and most any projectionist or theatre manager can certainly tell when a gear may need renewing, so I see no need of carrying a line of gears in stock. Gears are properly lubricated with a good grade of grease they will not wear out fast. They should be cleaned every week or so with kerosene.

Cleaning the Sprockets

One of the most important parts of any projector that must be kept clean are the faces of the sprockets, especially the intermittent sprocket, as a little gum or dirt will more than likely cause the picture to jump very badly on the screen.

The best thing I have found to clean sprockets with is an old tooth brush. If there is any hard gum or dirt on them that does not seem to want to come off, the use of a little kerosene on the brush will work wonders in removing this dirt, as this will quickly loosen the gum or dirt so it can be easily brushed off by the projectionist. This should be done by the projectionist every day before you start your machine.

Keeping the Machine Clean

I have found that a great many of the projectionists overlook the fact that a projection machine should be given a bath or a good washing in kerosene every two or three weeks if the machine is run ten hours a day. This can be easily done in two simple ways by most any projectionist or exhibitor, the best one being for the projectionist to take off the top magazine, remove the slide and projection lens, take the head off the iron stand and after you have sopped up the oil holes to the intermittent movement, put the entire head down into a bucket containing kerosene. Now after you leave same in the bucket of kerosene for at least twenty minutes, you then turn the crank very slowly for several minutes, as this will greatly work the kerosene into the machine thereby removing all oil, dirt and gum that may have collected in the machine, this will also wash all the bearings and the gears off good. After this is done, the projectionist should be sure and take a soft clean rag and wipe off all the oil, in fact the entire machine should be wiped dry as it will cause the unpainted parts of the projection machine to rust.

Another Good Way to Clean Machine

Here is still another way that the projectionist can easily clean his projection machine. Some times it is not convenient for the projectionist to take his machine down, so he can easily clean same by taking a large size squirt oil can, such as the projectionist uses in oiling the machine, or a better plan is to use a large gasoline torch, if you have one on hand, and take same and flood the projection machine gears and the bearings with kerosene while running the projector at lowest speed. Be sure and hold a large shallow pan under machine to catch the oil as it runs off the projector head, so as you can easily prevent oil from getting all over the projection room floor. You will find that either of these ways will clean your projector thoroughly and will greatly add to the life of the wearing parts of the machine thereby saving you money in purchasing new parts all the time, as this way of cleaning will clean out all the dirt, oil and grease and much of the dust mixing with the oil as the projector is running. Grease and dust that collects on the gears and other parts of the machine forms a paste that will wear out the bearings and gears quickly. Keep machine clean and you will secure longer service from your projection equipment.

Catalogue on Air Washers

A new 44-page catalog No. 295 on air washers has just been issued by the B. F. Sturtevant Co., of Hyde Park, Boston, Mass. It is profusely illustrated and shows the various details of construction by which the air for any industry or for any building is thoroughly washed and tempered before entering the building. The motors and pumps are also described and illustrated. Installations are shown in a city hall, a chocolate factory, a customs house, a theatre as well as other types of buildings. More than twelve pages are devoted to various tables giving dimensions psychrometric charts, diagrams, relative humidities and other useful data. A copy of this catalog will be forwarded on request.

RAVEN HAFTONE SCREEN

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Raven Screen Corporation
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Simple Instructions Sufficient for Any Intelligent Operator

THERE is no "joker" in the selection of a Cremona Orchestra-Organ. No trained pipe organist at a fancy salary is necessary. Any girl or man, after simple instructions, can operate the Cremona with most enchanting results.

But even more interesting, perhaps, to the average exhibitor is the fact that organ and orchestra music is available without the services of any operator. This is an assurance easily appreciated where the house personnel overhead is limited.

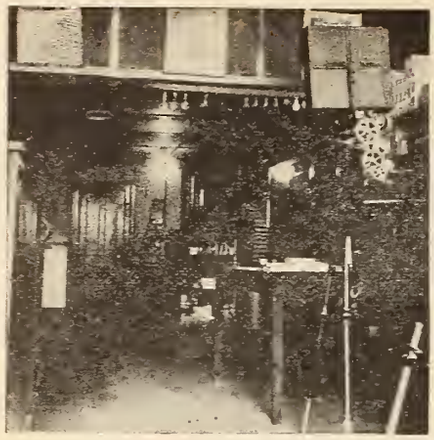
Features not obtainable in any other instrument are built into the Cremona. It cannot be excelled for manual operation. The double roll system permits using cue sheets player roll with operator or by solo organ roll without operator. The double roll system permits using cue sheets and instant change from one to the other.

Recent features, even more firmly establishing superiority, have been developed. Every exhibitor not wholly satisfied with the appeal his music has, should investigate the Cremona Orchestra-Organ.

The Marquette Piano Company, Chicago, U.S.A.

The Cremona

Theatre Orchestra-Organ



A projector in working order always on the floor

Al Becker and his dressed up show windows

Simplex parts carefully kept in steel drawers

This Is the Show Business

So It Is and the Supply Dealer Is a Part of It

An exhibitor peered into a show window of a theatre supply house and saw dust half an inch thick on everything that was in it; dead flies lying around and one or two small spider webs.

His mind went back to the lobby of his theatre and he wondered if his patrons would think about him what he was thinking about the supply dealer into whose window he was peering.

He entered the store and found the dealer grumbling about conditions.

"Say, Bill," said the dealer, "why don't you dress up your lobby? I've got a couple of fine lobby frames I'd like to sell you. You know, Bill, this is the show business and you've got to keep your lobby all dressed up. Now think of what these lobby frames—"

"Say, Ed," interrupted the exhibitor, "this is the show business, you're right, but you don't know you're in it. Here you are preaching to me about lobby fronts and trying to sell me a set of frames and did you ever take a look at the windows in this store? Why, there are flies that died in battle six months ago out in that window and the accumulating dust has given them all a decent burial. Don't talk to me about fine lobbies. You don't believe what you're telling me about the need of attractive lobby displays or you wouldn't let your lobby go to seed like it does."

This is the dialogue that preceded the loss of one good sale of lobby frames.

Are you, Mr. Dealer, letting your show windows and your store give the lie to your own sales talks? Look yourself over.

An example of what can be done in the supply business with attractive show windows and neatly arranged shelves and counters is furnished by the establishment presided over by Al Becker in Buffalo. Becker is practically alone in the Buffalo theatre supply business. Half a dozen competitors have started in his town but one by one they have folded their tents and moved away—not because of a price cutting war or unfair methods, but because Becker has always maintained a supply store that is one. Buffalo is not a large enough film territory to support a series of theatre supply houses, but if Becker had been negligent in the conduct of his store he would have folded his tent long ago.

"We're always talking about the wonderful growth and the improvement of the film business," says Becker, "but unless we grow with the business and improve our methods and our stores we are giving no evidence of that improvement we talk so much about. I, for one, am convinced that real merchandising methods must be injected into the supply business as well as the film selling end. And the looks of a man's place of business and the manner in which he handles his goods tells the story as to whether he is really merchandising or running a peanut stand."

About this merchandising idea. When you step into Becker's store you find his leaders on display in prominent places. A big plate glass show case contains projection lenses, many varieties, and it has the place of honor because, as Becker explains, a projection machine without proper lenses is like a battle ship without cannon.

Becker always keeps one or two of the latest type projectors on the floor of his store, in perfect order. He can pull the switch and without one minute of manipulation start the machine. This furnishes ample proof that it runs and runs without any trouble.

He keeps his projector parts in steel drawers, in fact all his shelves are made of fire proof steel and when an exhibitor buys a part he feels that it is worth the money he pays for it because such good care was taken of it before he bought it.

One whole side of the store is piled high with lamp globes as a reminder that this is one of the most constantly used products in the theatre but an article often forgotten by the exhibitor when he is downtown shopping for pictures and supplies.

And so it goes throughout the store. There's a reason for every thing Becker has done in the store, and every reason has a selling angle to it. That is what he means by merchandising.

He's helping the business along, Al Becker is.

Another show window also all dressed up

A show case of projection lenses gets the best spot

Carbons, film cement and light shields in steel cases

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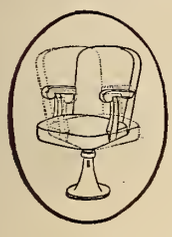

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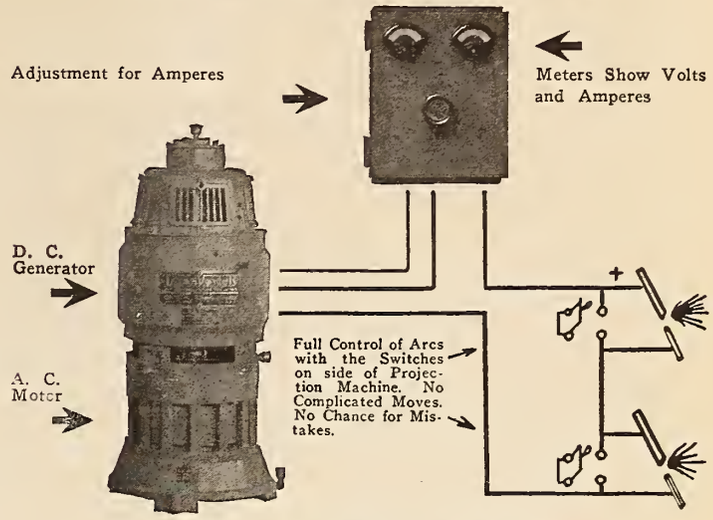

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CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

CHICAGO, ILL.—Alexander V. Capraro, 64 W. Randolph Street, has completed plans for the $200,000 Club House for St. Francix Xavier Council, No. 1899.

AUBURN, N. Y.—C. C. Tallman has completed plans for the Lodge Hall, $175,000 building, to be erected by I. O. O. F. M. Clarence Barber, Chairman of Board.

BINGHAMTON, N. Y.—Tiffany & Conrad, Phelps Building, have completed plans, and contracts have been awarded, for the $250,000 Elks Club to be placed on Washington Street. Owner, Elks Lodge No. 952, J. Victor Schad, Secretary, O'Neill Building, Binghamton.

ENDICOTT, N. Y.—Plans are now being drawn for the $100,000 theatre for Washington Avenue to be erected by Kodeco Realty, D. D. Dochen, care Strand Theatre. Binghamton, N. Y.

JAMESTOWN, N. Y.—Beck & Tinkham, 317 Washington Street, have completed plans for the Dance Hall for Cherry Street. Owner, Jamestown Finance Corporatoin, 201 Cherry Street.

JAMESTOWN, N. Y.—Beck & Tinkham, 317 Washington Street, have completed plans for the Theatre for Third & Spring Streets to be erected by J. Russell Rogerson, Gokey Building.

BOSTON, MASS.—Arthur Dowditch, 44 Bromfield Street, has completed plans for the Theatre for Columbus Avenue to be erected by Palmer Amusement Company, Wm. P. Connor, President, care architect.

DANBURY, CONN.—Wm. H. McLean, 88 Trement Street, Boston, Mass., has completed plans for the new Elm Street Theatre to be erected by Sarah L. Taylor Estate, J. P. Martin, Mgr., Danbury.

TRENTON, N. J.—W. A. Kalmann & L. Kaplan, First National Bank Building, has completed plans for the Club & Auditorium for 178 W. State Street. Owner, Progress Club House, care architects.

ATLANTIC CITY, N. J.—Jallade, Lindsay & Warren, 129 Lexington Avenue, New York City, have completed plans for the Club House for North Carolina Ave., to be erected by Atlantic City Athletic Club, care architect.

ATLANTIC CITY, N. J.—Hoffman Henon & Co., Finance Building, Philadelphia, have completed plans for the Theatre to be erected on Kentucky Avenue & Boardwalk by Stanley Company of America, J. E. Mastbaum, 1214 Market Street, Philadelphia.

PASSAIC, N. J.—H. Preiskel, Playhouse building, has completed plans for the $50,000 theatre to be erected on Main Avenue, between Madison & Henry Streets, by Jacob Fabian, 156 Barr Street, Paterson, N. J. & Harry Stein 201 Lexington Avenue.

PLEASANTVILLE, N. J.—W. S. Hewitt, Guarantee Trust Building, Atlantic City, N. J., has completed plans for the $36,000 Lodge Building for Main Street and Decatur Avenue, Pleasantville, to be erected by Junior Order American Mechanics, care C. Dougherty, Secretary, Pleasantville.

PHILADELPHIA, PA.—Walter F. Price, 136 S. Fourth Street, has completed plans, and contracts are awarded for the Auditorium Building for Washington Lane and which is owned by Woman's Club of Germantown, care Mrs. W. E. Bushler, President, 21 Pelham Road.

PHILAEDELPHIA, PA.—Chas. M. Maslin, 428 Roxboro Avenue, has completed plans for the Club House for Green Lane, Roxboro, owner Thos. F. Emory Post, American Legion, Wm. J. Hamilton, Jr. Commander, 552 E. Jamestown Street.

PITTSBURGH, PA.—Simons, Brittain & English, Magee Building, have completed plans for the $150,000 theatre for Center & Montrose Avenue, Owner Steel City Amusement Co., J. L. Branch, 801 Wylie Avenue.

LOUISVILLE, KY.—D. Z. Murphy & Bros., Louisville Trust Bldg., have completed plans for the $50,000 theatre for Bardstown Road, owner, Baxter Amusement Company.

WINONA, MINN.—Otto A. Merman, Linker Building, La Crosse, Wis., has completed plans for the theatre for Johnson Street, between Third and Fourth Streets, Winona. Owner, Beyerstadt Amusement Company, Inc., Harry and Bert Beyerstadt, officers, Winona.

CHICAGO, ILL.—S. M. Seater, 19 S. La Salle Street, has completed plans for the $150,000 Community House for Pine Avenue and Augusta Street, owner, Greater Faith Presbyterian Church, H. W. Johnson, D. D., pastor, 5417 Haddon Ave.

CHICAGO, ILL.—Holmes & Flinn, 8 S. Dearborn Street, have completed plans for the Laird Science Hall for Northfield, Minn., owner, Carleton College, Dr., Donald J. Cowling, Pres., Northfield.

CHICAGO, ILL.—Axel V. Teisen, 4804 N. Kedzie Avenue has completed plans for the Lodge and Dance Hall, $45,000 building, for Artesian, between North and Wabansia Ave.

CHICAGO, ILL.—Clarence Hatzfield, 7 S. Dearborn Street, has completed plans for the $100,000 theatre building for 118th Street, Whiting, Ind. Owner, A. F. and A. M. Lodge No. 613-439 119th Street, John Hall, Schrage Building, Whiting.

CHICAGO, ILL.—C. A. Eckstorm, 5 N. La Salle Street, has completed plans for the $200,000 Lodge Hall for Chicago and Waller Avenues, owner, Maccabee Lodge of Illinois, 105 W. Monroe Street. Contracts awarded.

JACKSONVILLE, ILL.—Archt. A. Meyer, Central National Bank Building, St. Louis, Mo., has completed plans for the Auditorium $25,000 building for S. College and East Streets. Owner, Salem Evangelical Lutheran Church, William Batz and Charles H. Widmayer, chairmen of building committee, Jacksonville.

ELGIN, ILL.—Ralph E. Abell, 44 Spurling Building, has completed plans for the $100,000 theatre for Grove Avenue, owner, Ralph Crocker, 16 N. Channing.

Building Notes

The Third Street Theatre, Easton, Pa., owned by the Charles F. Oldt Estate and started by Oldt as a motion picture theatre pioneer has been sold to a group of Eastonians headed by Dr. H. C. Fisher. It will be improved and re-opened immediately.

The Feeley Theatre, Hazleton, Pa., has been redecorated, interior and exterior and a five-flash system of electric lights installed in the new signs erected over the marquee.

The Palace Theatre at McAdoo, Pa., owned by Peter Sidari, has been re-opened after being remodelled.

The Hippodrome Theatre at West Hazleton, Pa., the old Poli, has been re-opened by its new owners and is entirely remodelled.

The Diamond Theatre, Hazleton, Pa., leased by H. L. Campbell the past few years, has been re-opened by the owner, Martin P. Myers.

The Plaza is the name of the new motion picture theatre at Perkasie, Pa., leased by William Rosenberger.

Leonard I. Norton has closed the Royal Theatre in Endicott, N. Y., to make repairs which will conform with the new state building law.

Harry Green, owner of the Premier, Buffalo, is planning to soon re-open the Temple on William Street.

Mr. Tony Mitchell has taken over the management of the Broadway Theatre at Oklahoma City, Okla.

Manager Tom H. Boland has re-opened his Empress Theatre at Oklahoma City, which has been snut down for repairs and re-decorating, and now the Empress looks like a new theatre, having been gone over from cellar to garrett.

A new theatre is to be built at Minersville, Pa., on the site of the Lyric. W. B Shugars of Pottsville, Pa., purchased the property and will erect the new motion picture playhouse.

The Marinos Theatre at Wyoming, Pa., owned by Marinos & Co., has been closed for remodelling.

J. F. Fahnstock, proprietor of the Opera House at Muncie, Pa., is building a new theatre to be completed by January 1. The new theatre will seat 504 and will be equipped with two machines. This is the only theatre in Muncie.

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Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

EXHIBITORS TRADE REVIEW

Vol. 12
No. 22

October 28, 1922

Price
25 cts.

41 Great Paramount Pictures

WHILE memories of "Footlights" still linger pleasantly, Miss Ferguson returns to the screen in a picture which promises to excel even that masterpiece.

"Outcast" was the star's most brilliant stage production, and on the screen it will be a sensation. The cast includes David Powell and Mary MacLaren.

Adapted by Josephine Lovett from the play by Hubert Henry Davies. Directed by Chet Withey.

No. 35

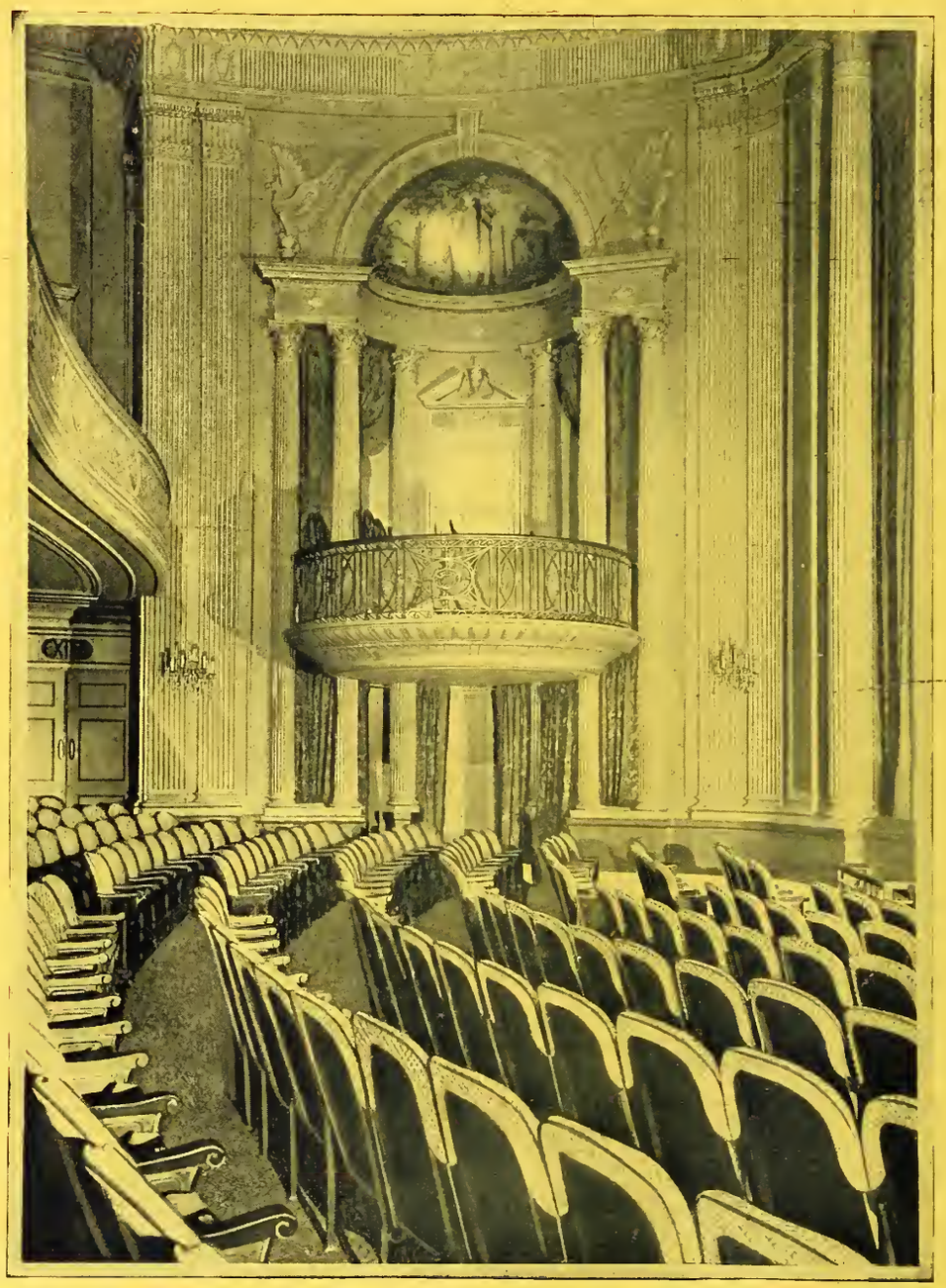
ADOLPH ZUKOR PRESENTS

Elsie Ferguson IN "Outcast"

A Paramount Picture

Published Weekly by EXHIBITORS TRADE REVIEW, INC., at East Stroudsburg, Pa. Executive, Editorial Offices Knickerbocker Bldg., Broadway and 42d St., New York City. Subscription $2.00 Year. Entered as second-class matter, Aug. 25, 1922, at the post office at East Stroudsburg, Pa., under the Act of March 3, 1879

In America's Foremost Theatres



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EXHIBITORS TRADE REVIEW

The Theatre vs. the Home

By L. W. BOYNTON

THE announcement by C. Francis Jenkins to the recent convention of the Society of Motion Picture Engineers that the broadcasting of motion pictures by radio will be a commercial success within two years is, of course, interesting as a scientific development. Demonstrations are promised in the near future. Until they have been given, nobody is really in a position to judge the value or practicability of the process.

Dr. Jenkins is quoted as having said that films can ultimately be shown in any home, under certain space limitations by means of a special projection machine.

However fascinating it may be to consider the marvel of transmitting pictures through the air, catching them on a wire, then shooting them through a radio receiving set and a projection machine to a home screen, we see no reason for alarm on the part of the industry and particularly the exhibitor.

FEW people will have the money or the patience necessary to make pictures in the home really successful, granting that the invention itself may be all that Dr. Jenkins claims. Radio is a wonderful thing to be sure; it has developed into a craze of remarkable proportions. But even in its present commercial stage, it is far from perfect.

When the transmission of music and baseball scores and weather reports and speeches through the air became a commonplace, there were some prophets who hastened to say that the home would immediately become a serious contender with the picture theatre for the undivided attention of the family. But it isn't.

THE home cannot be made to supplant the picture theatre on any large scale if for no other reason than because its entertainment psychology is wrong. Most people attend the theatre as a means of escape from the familiar—sometimes too familiar—surroundings, of the home. They go to see the pictures chiefly, perhaps; but they also go to see the whole show, with its music, its lights and colors, its complete presentation atmosphere.

The theatre has a great hold on the people just because it is an institution that provides complete relief from the humdrum routine of everyday.

TAKE the case of the phonograph, which has found a place in thousands of homes. Has it destroyed opera and concert and vaudeville? On the contrary, it must have added to their popularity. It is a fact easy of demonstration that the popularizing of good music by means of the phonograph has whetted the desire of many people to hear the real thing from the operatic or concert stage.

For that matter, the broadcasting of music through the radio itself may be said to have worked in the same direction.

The point is that pictures must be properly presented in order to make their real appeal. We see no reason to believe that this end can ever be done in such manner as to menace seriously the picture theatre.

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

October 18-19-20

Semi-Annual Convention, Motion Picture Theatre Owners of Missouri, Excelsior Springs, Mo.

October 23-24

Convention of the Motion Picture Theatre Owners of Nebraska and Iowa, Omaha.

Oberholtzer Writes a Book

DR. ELLIS PAXSON OBERHOLTZER, for six years a member of the Pennsylvania State Board of Censors, has written a book. That isn't remarkable. A lot of people write books nowadays. Some of them regret it afterwards, but their regret is nothing compared to the publisher's grief.

The industry has good reason to remember Oberholtzer. Some of the wierdest decisions ever handed down from the dizzy height which is inseparable from the censor's job were perpetuated by Oberholtzer.

The great Pennsylvanian has now found it convenient to burst forth in a volume of some two hundred and fifty pages, bound together under the title, "The Morals of the Movie." In true censor fashion, the author keeps protesting that he has a great belief in the possibilities of the motion picture but he can't see those same possibilities apart from censorship.

The tone is extremely patronizing and the protest starts on Page 8: "If what is bad in pictures is but ten per cent. of the output . . . . if indeed, it should be only five per cent . . . . it is to this relatively small volume of evil that I address my little volume." And more of the same. Well, if the "evil" is only five per cent, why should the learned Doctor climb to the housetops and proceed to shout about it all over the landscape?

We could write at length about the Oberholtzer volume, but anything we might say can be summed up like this: when a censor writes a book, he gives himself away. Destruction is his keynote; faultfinding his inspiration. Oberholtzer is blissfully unconscious of the fact that his book is an unintentional indictment of the very thing for which he pleads—the vicious institution of legalized censorship.

Not All in One Basket

RECENT conversations with exhibitors in widely scattered sections of the country bring to mind again the question of the length of features in relation to the theatre program.

Some of these showmen tell us very emphatically that producers, in making pictures longer than five or six reels, are compelling the theatre to put all its eggs in one basket, so to speak. That is to say, the patron is forced to rely for his evening's entertainment on a single feature, with practically no short stuff. If the feature is excellent, all right; if it isn't, the variety that would have been supplied by well-selected short subjects is sorely missed.

For this condition, many exhibitors admit they have nobody but themselves to blame. With the success of the first super-feature, they began clamoring for more—and the producers responded. The producers, on the other hand, were glad enough to meet the call, because it enabled them to seek higher rentals, determined largely on the length of the production.

Thus goes the argument offered by some exhibitors as a result of practical experience in their own theatres. They do not deny that certain stories require considerable footage in the telling. But these, they declare, are very few. Most stories can be told in five reels or even less, according to their view. And they are emphatic in stating that merit, and not length, should determine price.

Massachusetts Outlook Hopeful

Good Chance Now That Censorship Will Be Defeated at November Election—Labor Unions and Prominent Citizens Declare For Freedom of Screen

(Special Correspondence)

Boston, October 17

IT may safely be said that conditions in general in Massachusetts with regard to state censorship of motion pictures have taken on a decidedly more cheerful look within the last ten days. But one man of real prominence has taken a decided stand in favor of censorship, Attorney-General J. Weston Allen having two days ago come out flatfootedly in favor of both censorship and prohibition. Governor Channing H. Cox is on the fence, and has said that he prefers not to influence the public one way or another. He signed the bill which comes up for referendum of the voters on November 7, state election day.

A popular referendum on state censorship of photoplays, a chance for the people of a state to definitely decide, once and for all, whether they will let a single political appointee hold autocratic control over what they shall view on the silversheets of their various towns and cities, is entirely unique in the history of the world. Massachusetts has the chance to definitely squash this initial attempt at what the farseeing know to be a desire to control every medium of public expression, even to the pulpit, by methods from which a veritable stench of "Kultur"-inspired bureaucracy exudes.

Good Fight Being Waged

Massachusetts has a chance and a good fight is being waged. A chance is all though, at present, and the hardest part of the battle is still to come. Strong as is the campaign of the theatre and film men, they should never lose sight of the fact that the censorship forces, by a carefully planned and insidious campaign reaching into every phase of public life, have been already on the battlefield for months, determined that it be the Waterloo of the theatre. They have sown countless seeds that have taken fertile root in places, and it will take every effort, and every weed destroyer at the command of the motion picture men, to successfully stamp out this propaganda between now and the seventh day of November

The work that is being done by the anti-censorship forces is telling in the fields that count. Labor seems to have taken a unified stand beside them. The Boston Central Labor Union has appointed a committee of five men to fight censorship, and the Lynn Central Labor Union has followed suit. Both bodies will have many men in the fight on election day, stationed in the vicinity of the polling places of the entire state. The Springfield Federation of Theatrical Workers and that city's chapter of the Disabled Veterans of the World War, have also gone on record against the proposition.

One of the most definite moves in behalf of the theatre men has been taken by the New Bedford Textile Council. They have come to the realization that censorship of the movies has already been used to eliminate scenes and pictures favorable to organized labor, and that as surely as it passes, will be used for similar unfair ends again. They have gone on record against it, and have ordered their executive committee to prepare literature that will acquaint the public in general with the provisions of the bill. Definite instances of having censored films favorable to labor, in Kansas a film was prohibited entirely, and during a coal strike of some years back pictures showing the pitiful conditions in the miners' families were banned.

Labor Unions Against Censorship

The council adopted lengthly resolutions on the subject, significant excerpts being: "It would be even better to have doubtful pictures than to establish a form of prevention by a system protecting graft, hypocrisy, and unfair dealing." "Our laws already prohibit the showing of anything immoral, indecent, obscene, or dangerous to youth. What more can be asked as prevention?" "Voting for censorship is like saying Russia is good and America is bad." Also in New Bedford Miss Maud Foley, of the executive committee of the Boston Central Labor Union spoke to the State Council of the Brotherhood of Carpenters and Joiners of America, telling them of the same unfair aspects of censorship. She is but recently returned from Pennsylvania where she went for the express purpose of watching that state's censorship in action. The facts she related were startling.

Prominent People Against It

In Boston which is, of course, the center of the fight, an imposing citizen's committee has been chosen, headed by Brigadier General Charles H. Cole as chairman. To Boston he means her former police commissioner and fire commissioner; and to the state former commander of the department of the American Legion, and state adjutant general. Obviously his word has some weight.

Other officers are: Vice-Chairman, Judge Edward B. O'Brien, Lynn; treasurer, former Congressman William H. Carter, Needham; secretary, Mrs. Albert T. Leatherbee, Boston. The membership of the committee includes men and women of prominence, drawn from every walk of life, the clergy, lawyers, bankers, newspaper men, merchants, army, navy, judiciary, medicos, and society.

They include: Brig.-Gen. John H. Dunn and W. Irving Bullard, Boston; Rev. W. B. Geohegan, New Bedford; Rev. Caleb E. Fisher, Lowell; Majors Carroll J. Swan and Charles R. Cabot, Boston; Mrs. Randolph Frothingham, Boston; Dr. Edwin Howard Brigham, Brookline; Edward A. Filene, Boston; Richard E. Warner, Taunton; Simon Vorenberg, Boston; and Charles S. Ashley, New Bedford.

In a statement setting forth their views they said: "We condemn the giving of autocratic power to one man and his deputy to dictate what over 3,000,000 citizens of this state shall see upon the screen. We know that censorship of motion pictures is merely the opening wedge to censorship of all information, as such purpose was openly proclaimed from the floor of the state senate chamber by a supporter of this measure."

The newspapers too are for the most part doing their share in the fight, and to date none of them have said anything strongly in favor of state censorship, while many of them have had editorials condemning it, and one, the leading Hearst organ, The Boston *American*, is conducting a regular campaign of its own, with cartoons, editor-

Griffith and First National Join Hays Organization

Official announcement was made at the Hays offices on October 16 that D. W. Griffith, Inc., and Associated First National Pictures, Inc., had been elected to membership in the Motion Picture Producers and Distributors of America. The Kenma Corporation, which produces the pictures starring Madge Kennedy, was also recently elected.

Besides the companies enumerated above the membership of the Hays organization now comprises: Famous Players-Lasky, Fox, Universal, Metro, Selznick, Educational, Goldwyn, Vitagraph, Joseph M. Schenck Productions, and Warner Brothers.

Applications have been received from a number of other concerns.

Do You Want This Forced Upon You?

—From Hearst's Boston American, which is waging a vigorous newspaper fight against the adoption of censorship at the Massachusetts Referendum Election, November 7

ials, news stories, and a letter contest with prizes for letters ranging as high as $250. The office is literally deluged with letters and most of them have good stuff in them, coming from every point of the state and from every class of people.

Decidedly the whole situation looks very much better but as has been said before the fight is hardly begun, and the industry has the real scrap still ahead.

Citizens Committee at Work

Within the last two or three days several very prominent citizens of Boston have given very decided views on the censorship question.

John A. O'Shea, director of music in the Boston public schools said: "The gist of all proper censorship should lie with the public, the people. The lessons learned from the history of nations which have attempted to run their people and regulate their morals by censorship have been sufficiently bitter to be a serious warning. Censorship of any medium of public utterance is always the beginnnig of the end. The State *IS* the people and her officers should be merely her servants. Would you have your servants regulate you? Where there is real democracy nothing will dare continue very long, in opposition to a strong, healthy, intelligent public opinion."

Joseph Walker, former speaker of the state house of representatives, said: "I believe the situation is in the hands of the producers and the public that patronize the pictures. I am opposed to the principle of censorship. I say this with the reservation that I would favor regulation if the picture people sent around pictures that were bad. But in that event I would be opposed to state censorship, I would favor some sort of national government regulation."

Miss Margaret Foley, deputy commissioner of institutions for the City of Boston:—"I would like to see the person who is capable of censoring for millions of others. Have faith in the public. They are the best censors, and are capable of thinking for themselves. They do not want indecent things and will not tolerate them."

John F. Doherty, candidate for Lieutenant Governor:—"In its modern development the motion picture has become the greatest medium for the transmission of intelligence. To place in any one man's hands the power to regulate that transmission is inconsistent with the ideals of democracy."

George E. Curran, nominee for the Governor's council:—"Under the guise of reform it encroaches on personal liberty. I am opposed to the theory that one man, a censor, may set himself up as superior to the nearly 4,000,000 people of our state."

Cinema Club Idea Is of Great Value Against Censorship

By SAM BULLOCK
Field Representative,
Motion Picture Theatre Owners of Ohio

Had the Cleveland Cinema Club been in existence on that dark and stormy night in March, eight years ago, when the politicians put across the Ohio Censor law without a public hearing, something constructive would undoubtedly have been done for the motion picture and its future, in place of the legalized imposition of a political pap-producing expedient, such as the Ohio Censor law has proved to be after eight long years' trial.

It is not our intention to discuss censorship at this time. It is doubtful if our State Association will take any further notice of it unless its sponsors start something.

When the Motion Picture Theatre Owners of Ohio get ready to test the sentiment of its citizens upon this subject, that test will be made in ample time for the Secretary of State to certify the accuracy of not less than a million voters' signatures—without as much as "by-your-leave" so far as politicians are concerned, clerical or otherwise. This pestiferous nuisance and all others of a similar kind, jammed through the legislative hopper without public hearings or pre-campaign arguments, is due for a microscopic screen analysis at the hands of some five million and odd Ohio movie fans soon—very soon.

If exhibitors who know nothing of Cinema Club methods will reserve judgment until they do know, much worry will be saved them by waiting.

If Cinema Club methods and ideas prevail, censorship will die a natural death inasmuch as a constructive system of co-operation for "good films" will take the place of censorship and a new army of patrons will be created.

All Censor boards disapprove of Cinema Clubs and the reason is obvious.

Meantime, the Cinema Club idea is growing among that vast army of good women who patronize picture theatres, but want their pictures "right" and are tired of the negative, destructive policy of the censorites and the fault-finding non-patron of the movies.

Atlanta Better-Films Plan Enlarged

Pictures To Be Reviewed by Committee—Program Meets Hearty Endorsement of Exchange Managers and Exhibitors Projection Rooms Are Engaged

By ANNA AIKEN PATTERSON

Atlanta, Ga., Oct. 18.

THE Better Films Committee has given new and concrete evidence of its very definite intention to be of greater service to the industry and to the public. As the suggestion of its leaders a joint meeting of Atlanta film exchange managers, exhibitors, and representatives of the Better Films Committee, was held in the rooms of the Films Exchange Managers' Association, October 11th, to discuss a plan by which pictures may be submitted regularly each week for advance reviewing on the part of the Committee.

In presenting the suggestion representatives of the Committee stated that they had two purposes—first, to be able to tell the people of Atlanta in advance of play dates what pictures, in their opinion, were properly classified as "better films" and to urge the people to patronize those pictures; the other purpose was to make it possible, through advance publicity, for distributors and exhibitors to benefit more by the Committee's endorsement of such "better films."

The plan which the Committee submitted to distributors and exhibitors called for establishing regular screenings. These screenings are to take place in two designated projection rooms simultaneously with two separate sub-committees from the general committee in charge. The plan was unanimously accepted by the exchange managers and theatre managers, and details were submitted to Ernest P. Aiken, Secretary of the Film Exchange Managers' Association, who will act on behalf of the distributors in arranging the programs for such advance screenings. While present plans call for only two reviewing committees and two regularly designated projection rooms for their use on Saturday morning, between the hours of ten and half past one, both Mrs. B. M. Boykin, the president of the Atlanta Better Films Committee, and Mrs. Alonzo Richardson, her most able co-worker, with whom the idea of advance reviews originated, have assured the film fraternity that they will request a third and even a fourth projection room and establish two additional sub-committees if the present arrangements are not adequate.

At the September meeting of the Better Films Committee the question of endorsement and its possibilities was brought up by Mrs. Boykin, and in the discussion that followed it was suggested that the reaction to endorsement would be stronger if such endorsement would be given wider publicity—and somewhat in advance of Atlanta exhibitions of the pictures so commended.

Following the suggestions growing out of the discussion, Mrs. Boykin and Mrs. Richardson launched a quiet but effective campaign on behalf of the Better Films Committee, with results that are distinctly gratifying. They not only make it possible for distributors to get endorsements on better films—and that in advance of Atlanta showings—but they have pledged a tremendous amount of publicity on such endorsements.

Through their efforts permission has been secured for placing in hotel lobbies, rest rooms of office buildings, Y. M. C. A. and Y. W. C. A., and all railway stations, neat frames which will announce regularly the titles of all endorsed pictures playing in Atlanta. In addition to carrying the title of the picture the name of the producer and distributor will be mentioned, with the name of the theatre in which the picture is appearing.

More than this, they have appealed to the local civic organizations with the result that six of those clubs—the Rotarians, Kiwanions, Civitans, Lions, Christian Council and Masonic Club—will permit at their weekly luncheons an oral announcement of the pictures which the Better Films Committee has endorsed.

In order to lose none of the benefits to be derived from this plan the theatre managers of Atlanta are arranging a special meeting to be held within the next few days, at which time they will take under discussion the phases of the movement which touch more particularly upon their activities.

Charlotte, N. C., Committee Organizes

Mrs. James Eugene Reilley, Distinguished Club Woman, Chosen as President

WITH the organization of the Better Films Committee of Charlotte, N. C., on October 9 North Carolina took a decisive step toward the support of the better films movement. At a preliminary gathering of several civic and social leaders of Charlotte held on September 26 a temporary and incomplete organization was set in motion with Mrs. James Eugene Reilley, one or North Carolina's most distinguished women, acting as temporary chairman. Two subsequent meetings were held before the final organization meeting of October 9 which resulted in the formation of the Charlotte Better Films Committee, with Mrs. Reilley as president.

A strong and representative group of Charlotte citizens make up this committee. No woman in the state has distinguished herself for a more brilliant and constructive service to North Carolina than Mrs. Reilley. For more than seventeen years she has been continuously active in national and state federation work. During the war she was Chairman of the Woman's Committee of the Council of National Defense; and during the same period she was the only woman-member of the Governor's Council.

The membership of the Committee incudes more than thirty men and women actively identified with civic, social, municipal, educational, and amusement enterprises of the city. Besides Mrs. Reilley, whose career has been notable, the roster includes the following names:

Mrs. W. O. Nisbet, chairman of the Films Committee of the local Council of the D. A. R.; Rogers Davis, vice president of the Charlotte Boy Scouts organization; Mrs. Isaac Hardeman, leader in the North Carolina Federation; Dr. W. M. Frazier, president of Queen's College; Miss Ann Pierce, librarian; Mrs. A. A. Knee, vice president of the Parent-Teacher Association; J. A. Baldwin, president of the Southern Industrial Institute; Mr. R. D. Craver, Broadway Theatre; Dr. A. A. McGeachy, pastor of the Second Presbyterian Church; Ray Beall, Imperial Theatre; E. F. Dardine, Strand Theatre; Dr. Baxter Moore, head of the Charlotte Boy Scouts; Otto Haas, Ottoway Theatre, Mrs. B. Conway Taylor, a brilliant newspaper woman, and a leader in the Dramatic Club; Mrs. C. W. Tillett, Jr., president of the League of Women Voters; Mrs. Laura Reilley, daughter of Mrs. James Eugene Reilley and former girl-worker in the Y. W. C. A.; Mrs. C. E. Platt, former president of the Charlotte Woman's Club, and several others prominent in Charlotte's civic and social life.

The by-laws of the Charlotte Better Films Committee are essentially the same as those adopted by the Atlanta organization, and incidentaly the Atlanta Plan is declared by leaders of the Charlotte movement to have been the inspiration for their activity.

Three major considerations will occupy the newly organized committee during the next few weeks: the first will be the inauguration in one of the leading theatres Saturday morning matinees for boys and girls; the second will be the establishment or regular reviewing periods during which designated members from the Better Films Committee will look at pictures submitted by distributors and exhibitors with a view to endorsing such pictures should they prove worthy of that recognition. The third will look toward the introduction of pictures in the schools and colleges as a regular part of the curriculum—a visual education department.

At the preliminary meeting of the Charlotte Committee a representative from the Atlanta Films Committee— Turner Jones, Public Relations Representative of Southern Enterprises, Inc., attended and spoke on the Atlanta Plan. Upon the request of the leaders in Charlotte for another representative of the Atlanta organization to attend the October 9th meeting, when final organization was to be perfected, Anna Aiken Patterson was sent to carry a special message from the Atlanta Committee.

The Impossible Mrs. Bellew

A Sam Wood production featuring Gloria Swanson. From the novel by David Lisle. Scenario by Percy Heath. A Paramount picture.

Senator Reed Denounces Censorship

His Speech Is Outstanding Feature of First Day's Session of M. P. T. O. of Missouri, Which Is Attended by President Cohen—Enthusiasm Marks Sessions

(By Telegraph to Exhibitors Trade Review)

Excelsior Springs, Mo., Oct. 18.

A BURNING denunciation of screen censorship by United States Senator James A. Reed of Missouri, a gallant welcome to Missouri exhibitors by civic and city authorities of Excelsior Springs, Mo., and the presence of President Sydney S. Cohen, and party, including Michael J. O'Toole and A. J. Moeller, characterized the first day of the third annual convention of the M. P. T. O. of Missouri at Excelsior Springs as the greatest and most productive meeting of theatre men in years.

Men of state and national importance lent a sincere ear to the problems of the screen, gave their unqualified attitude against blue law propaganda and pledged support.

Of striking importance was the address of Senator Reed, whose dramatic talk easily was the outstanding feature of the opening day, President Cohen and others being scheduled for later addresses before the convention, while the election of officers and transacting of business was slated for the second day.

With his gray locks falling in a tangled mass over his brow, Senator Reed created a perpetual uproar among two hundred exhibitors in the audience.

"The screen now is in the same position as the motor car was a short time ago," the Senator said. "Farmers formerly were loading their shot guns for the tourist. The motor car was something new, something to be frowned upon. Today, a select few who would do the thinking for the great American public are loading their guns for the screen. They seek to violate the very code of the American ideal free thought and free speech.

"The press is not shackled. Can you tell me why the screen should be? Are not both the picturization of ideas and facts? A short reel can tell in an educational manner a story that would require columns in a newspaper. Thousands of children who never would read a newspaper or book clear through, are being educated by the screen. Why, then, should this great industry be shackled? It is the same old story over again. The screen is something comparatively new—a target. But soon, as in the case of the motor car, now owned by every farmer, it will overcome the present handicap. Then its full value will become realized."

A surprise was prepared for President Cohen, who was requested to leave the convention room during the middle of the afternoon session. Virtually every exhibitor present signed a contract to run movie chats in his theatre. A list of the Missouri exhibitors, along with the contracts, was the surprise for the national president.

A future outline of activities on the music tax question was made by A. J. Moeller. Of the large number of exhibitors present, few confessed to having paid the tax.

In Kansas City, Tuesday, prior to the opening of the convention, the mayors of Kansas City, Mo., and Kansas City, Kansas, Frank Cromwell and Harry Burton, respectively, along with a representative gathering of civic leaders, greeted Mr. Cohen at a banquet at the Hotel Baltimore, which was given by the Kansas City theatre owners.

Mr. Cohen made a short talk, which was an outlining of the fact that 99 per cent of the film public is sound and wholesome and that 95 per cent of the movie houses in America are either suburban or neighborhood theatres.

"The reason some films don't get by is because they are objectionable to the family group, they may be all right for the sophisticated eyes of the mother or father, but if they are not also good for the children, exhibitors are finding that they are not worth booking," said he.

Prior to the banquet, President Cohen was a guest of the Rotary Club of Kansas City, Kans., at a meeting. Visits to the M. P. T. O. of Kansas and M. P. T. O. of Missouri headquarters concluded a busy day in Kansas City for Mr. Cohen.

Woman Censor Makes Speech

Mrs. Hosmer, of New York Board, Lectures the Industry in Buffalo Talk

(EDITOR'S NOTE. — *The woman member of the New York Censorship Board has apparently become its spokesman, Secretary Joseph Levenson having temporarily, at least, ceased his attacks on the industry. Mrs. Hosmer's remarks in Buffalo are printed here as a matter of information and also because they are typical of the fault finding censorial mind.*)

"TOO many women are screened reclining on a couch or otherwise, reading a book and munching on chocolates or waiting for their chauffeur to take them for an auto ride," said Mrs. Eli T. Hosmer, woman member of the New York State motion picture commission in the course of an address before the Zonta Club of business women in Buffalo, last Tuesday.

Mrs. Hosmer severely criticized the producers for continually depicting women in idleness and luxury, declaring that some foreign countries that are rehabilitating and want their women to work will not permit our moving pictures to be shown.

"This showing of women idling is misrepresenting the American people for we are a working nation," said Mrs. Hosmer. "Such scenes should be censored."

Mrs. Hosmer found fault with what she called unpleasant and suggestive titles of many pictures. She said in many instances where titles were unpleasant the pictures were pleasant. The speaker also scored certain productions shown in the lower parts of big cities and small towns because of the glaring bad use of English.

She explained that there are two classes of pictures in New York state, the licensed films and those with permits. All the licensed films are reviewed by the state commission. The permit pictures which are mostly old ones are not reviewed but are called in when complaints are received. There are 6,500 permit pictures on record and 4,200 licensed productions.

"It is your good fortune not to see some of the original scenes in pictures that we do," Mrs. Hosmer said. "Some of them are shocking. By the time the commission gets through with them they are clean. It is the permit pictures that are most unwholesome."

"Motion picture interests in objecting to changes use as their most forceful argument the tremendous cost of the picture," she said.

"The deaf, dumb, and illiterate can all read the language of the screen," Mrs. Hosmer said. "They are like young children and believe what they see. Therefore it is of the greatest importance that the pictures should be of good, truthful and instructive character. They say that 87 per cent. of the impressions received are by the eye. They are most lasting impressions, too."

Shadows

Adapted from the story "Ching, Ching, Chinaman" by Wilbur Daniel Steele. A Tom Forman production featuring Lon Chaney. Released by B. P. Schulberg through Al Lichtman Corporation.

Off Beaten Paths

By HOWARD McLELLAN

LIGHT.
The advent of the big theatre and the public demand for proper screen lighting has made this one of the big subjects of today in this industry.

We sometimes think that its importance to the theatre is not given the attention it deserves. The film is a fascinating subject and the theatre couldn't exist without it. And the theatre couldn't exist without proper light. The fascination of putting on a picture and judging its value has a certain element of chance in it; light is a technical subject which only a few understand. It's fascinating when you've given a a lifetime to the study of it.

ONCE each year a week should be set aside as "Better Light Week" to educate the theatres to its importance and to interest the public in what the theatre and light manufacturers are doing to make better pictures for them. There are "picture weeks," "go to the theatre weeks," all sorts of weeks. Couldn't the public be sold on light too? Think it over. Wouldn't the public be interested to know once a year what goes on in the projector and behind the scenes? Wouldn't it be part of the plan to sell the theatre to your public?

WE were taken through the great establishment of the National Lamp Works at Nela Park, Cleveland, by W. L. B. Randel of that organization. We met Lukiesch who has written more books on the subject of lighting than any man alive. He devotes his entire time to studying light and better light. If every exhibitor in the country could look in at Nela Park he would be sold on light.

Unfortunately too many exhibitors only know light in the terms of the carbons they purchase, the electric current bills they pay and the wages the projectionist gets.

They get a better understanding of what light means to their business when in the middle of a show the light goes out. Like every other necessary thing—when it's gone you miss it.

AT one time we thought the prize winning theatre sign was in front of the Chicago Theatre, Chicago, but we are undecided now after viewing the signs atop the Miles and Madison theatres, Detroit. They are great spectacular electric signs in all colors which can be read from the other side of the river. Both have bulletin features, that is a whole story can be told with moving letters operated from a keyboard such as is found on a typewriter. We looked at the Miles theatre sign one night and it reproduced a whole story from a press book on "The Storm," just as you would read it in a newspaper. Crowds stood in the park across from the Miles and and read the sign. They do it every night. It's not new. It's just fascinating. Therein lies its value.

SPEAKING of signs, do you know that the largest users of electric signs with from 200 to 1000 lamps in each sign, are your motion picture theatres? In a recent survey it was disclosed that the motion picture theatre stands first in the use of large signs using 20% of all large signs sold.

THE exploiter.
You will never appreciate the dent this new profession has made upon the populace until you visit Buffalo, Pittsburgh, Cleveland and Detroit. You will see big white signs painted upon the streets and sidewalks at crossings. One says: "Don't Jay Walk In the Name of the Law"; another warns, "You are Liable to Conviction for Manslaughter if You Drive Recklessly." And so on.

This method of advertising was discovered by the motion picture industry. The first wide use of it was when "Too Much Speed" was running throughout the country. The police traffic departments adopted the idea and began painting white lines around safety islands on busy thoroughfares. Now they do that almost universally. A conspicuous example of its use is in Detroit where the police stencil large white footprints on the sidewalks in an effort to keep the sidewalk traffic moving the right way.

The picture business is a new business with new ideas.

Ask the traffic cops what the exploiters have taught them and then ask the book stores if the high powered motion picture exploitation is mainly responsible for the immense editions that are now printed of novels that are screened. They will say yes We've asked them.

THE same pamphlet discloses that the only trade journal used in the argument for the industry was EXHIBITORS TRADE REVIEW, which printed the famous D. W. Griffith attack on censorship and a series of editorials on the subject.

BILL board advertising.
It is an unknown quantity. We met one big theatre operator who has spent an average of $2,000 a month renting the finest spots in the downtown section of one of our largest cities. He was asked if he had ever traced any direct business to that means of advertising. He replied that there was no way of tracing it. He did not know whether it paid or not and was seriously considering using newspaper space exclusively.

"Why the change?" was asked.

"Because," he replied, "I am paying out money for something that has no traceable value. I am convinced however, after making my own investigation that big billboard advertising makes no permanent impression upon the reader. They may see it and may read it but it is forgotten. The public depends upon the newspapers for its amusement information.

"I have another reason for supporting the newspapers. They support me. I have never yet had a fight on my hand either against censorship or some fool ordinance but what the newspapers helped me out when the rightousness of my cause was pointed out to them. I can't say the same for the billboards and no one else can. Isn't that sufficient reason for giving my business to the newspapers?"

Right or wrong it's food for thought.

A PROMINENT manufacturer of Detroit told us that for a year he and his wife had "laid off" the movies. "Got kind of fed up on them. They seemed to be all the same kind," he explained. "This week," he continued, "we went to see 'The Man Who Played God' and we are again sold on the movies."

You Never Know

A Vitagraph production starring Earle Williams supported by Gertrude Astor. Scenario by Bradley J. Smollen. Directed by Robert Ensminger

Peptimist Moran on Peptimism

A Little Philosophy Applied by the Branch Manager to Business During a Dull and Tedious Year

"NO, friend, peptimism has no ether in it. Don't be afraid to take a large quantity of it."

That's what you feel like telling the world after listening to the snappy sayings of Bert Moran, film merchandiser of Pathe's Pittsburgh branch. You've met Bert before in these columns. Meet him again, this week in the role of Peptimist. He's best known in the territories he's covered by that name and if you read you'll understand.

The Summer season was bad; the months immediately preceding it were not as good as months can be and yet throughout New England and up New York state—not on Broadway because the blase film folk of Broadway live in a world of their own—in August and September you could actually feel the air in one film row after another surcharged with optimism.

Tom Brady, the Hodkinson man in Buffalo, told us that this season would be a good one because everybody was thinking and talking that way. George Hickey, the Goldwyn man reiterated it. Sam Grand, the Boston independent operator, felt the same way about it. A dozen other branch managers joined the chorus and dozens of exhibitors with cautious reserve "were certain it would be a good season."

On top of this optimistic wave the remarks of Moran on "Mr. Salesman, be Peptimist" come in handy. They stood him in good stead, during the hard months, he told us and it's sure no crime to tell the world about it now because Summers come every year.

First, Moran quoted a few peptimistic phrases something like this:

"An optimist is a man who believes that a seed he plants in his garden will grow and look as good as the pictures on the package.

"A pessimist stands beneath the tree of prosperity and growls when the fruit falls on his head."

What a Peptimist Is

"A peptimist is the happy medium between these two.

"He doesn't believe, with the optimist, that the seeds will produce something equal to the picture on the package—but he does believe they will grow and bring some return for his labor.

"Should the fruit from the tree of prosperity fall on his head, he rubs the bump and grabs the fruit.

"When the weather reports say 'Fair and Warmer' he believes it—but carries his umbrella.

"Like the optimist, he sees the bright side of things, and goes ahead, but he also sees the dark side and prepares to meet it.

"And herein lies his success—looking not alone on the bright side, nor yet on the dark, but seeing both sides clearly—he weighs each situation carefully and is prepared."

Then Mr. Moran continued:

"Peptimism is just what we all need right now.

"There is no good reason why we should kid ourselves into believing that next week or next month will see all theatres open again and paying bigger money for film products—and there is no reason why we should look on the dark side of things and expect all theatres to close in the next week or month.

"Conditions are not normal, that is true. Yet conditions are not so far away from normal as we think. The fact is, we have been drunk with prosperity for over two years, and, just because business in general has taken a slump and does not measure up to last year and the year before, everybody seems to believe business has gone to the dogs.

"Now let us look at the situation from the Peptimist's viewpoint. Instead of the exhibitor laying down on the job, crying aloud to the world: 'business is bad,' why not weigh the situation more carefully, meet the situation, by booking variety programs and go after his public with a different campaign than he has been in the habit of using? If he looks at the dark side, the public will look with him. If, on the other hand, he breaks out with a new idea, he no doubt can stir up the town and draw over the marble slab enough dimes that are getting rusty laying around in the many homes to pay his way through the summer and keep the house open.

"One exhibitor was in the office last week and stated that unless I would reduce comedies from $3.00 to $2.00 he would cancel. I asked the reason why and his reply was the same as you hear all around, 'Business is rotten and I must have a reduction.' I figured out with him the total of the reductions he wanted on the weekly service used from the various houses and it amounted to $56.00 on three theatres. I told him, if the landlord, the telephone company, and the ice man would grant him special summer rates, I would be glad to reduce. That if he would spend the time in figuring out how he could increase the sales at the box office that he is spending in trying to get reductions, he would be ahead of the game at the close of sumuer. What he needed and what he received was a talk on Peptimism. In short, a little shot of 'pep' made him feel better and I have not received the cancellation.

"Of course, this will not work out in every case, but we can save many an account from closing or asking for reductions, if we talk more Peptimism.

"This office will not reduce the price and we are not going to receive as many cancellations as you think. Our service to the exhibitors is very reasonably priced and there is no reason why we should reduce. A reduction now, will mean harder work during the coming season to get our price.

"You fellows out in the field have heard the 'rotten business' story so many times, that you are apt to believe the story yourselves if you do not keep Peptimism in mind.

Optimism and Peptimism

"Opposition salesmen are hanging around the hotel lobbies paging business. That is the reason perhaps why several companies are now wondering where to get enough money each week for the payroll. We do not have to worry about our money. We should worry, however, about our reputation as salesmen. What we did last year in sales will not help to keep us on the payroll this year. Every Tom, Dick and Harry sold film last year; selling was easy, even the old 'never-was' came through successfully as a salesman. But, now it is different; it takes a salesman with selling ability to sell. Like the slugger who hits 'em where they ain't, we must sell 'em where there is not a chance.

"The optimist will go out saying he will knock 'em dead this week. The pessimist will say 'What's the use going out? You can't buck conditions.' But our friend the Peptimist will go out knowing conditions are not so good and yet not so bad and he will have prepared for his man in advance a proposition that will keep his house open and make him a little profit through the hot mouths.

"Get the habit of thinking and talking peptimism."

Kansas M. P. T. O. Appoints Censorship Committee

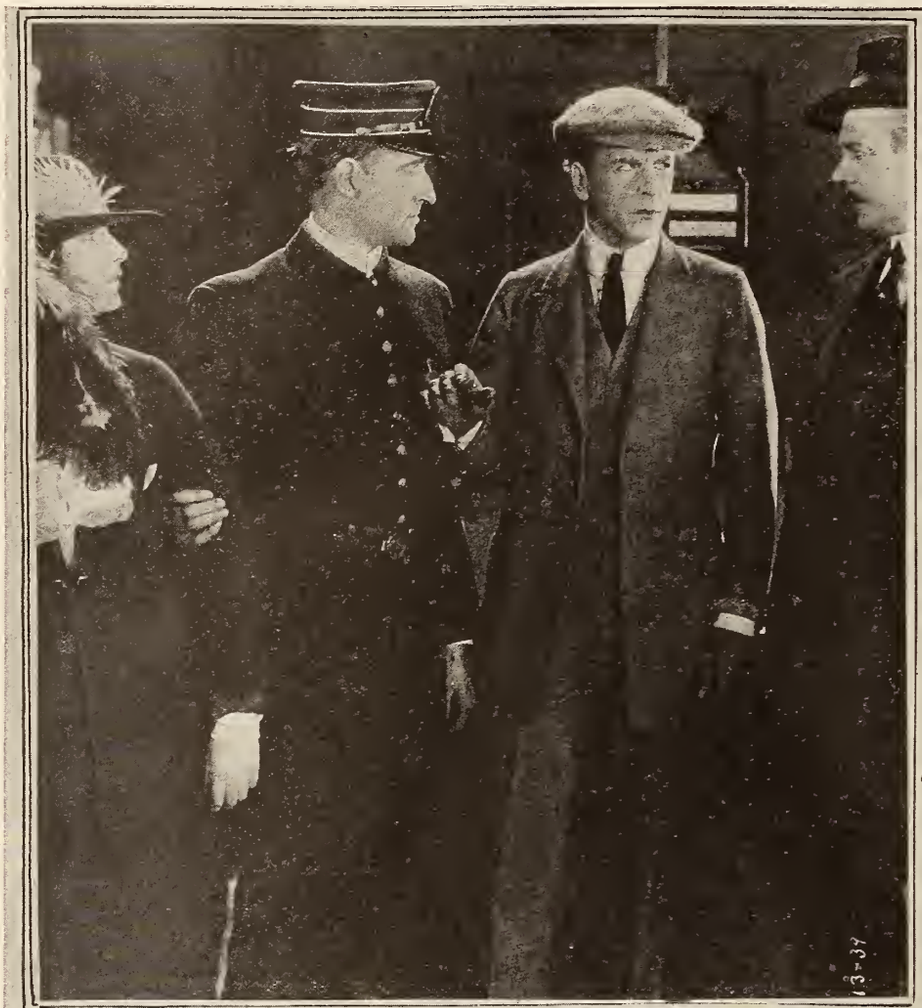
The censorship committee of the M. P. T. O. of Kansas has been approved by Dwight Thatcher Harris, chairman of the Kansas Board of Motion Picture review. The approval constitutes only a verbal statement by Mr. Harris to C. E. Cook, business manager of the M. P. T. O. of Kansas, but this in itself is regarded as good as official by Kansas exhibitors.

The committee, composed of M. B. Shanberg, Midland Amusement Company, C. E. Cook and Rochard Biechele, Osage Theatre, Kansas City, Kas., is expected to be of great aid to exhibitors, as well as producers, in that it will offer advice prior to "butchering" of costly productions, many of which have been utterly ruined recently by the scissors of the censors.

With Mr. Harris' approval, along with the fact that the censor board is beginning to feel itself "slip," with the impending popularity of state candidates who frown upon censor boards, little friction is anticipated between the committee of exhibitors and the censor board.

Skin Deep

Thos. H. Ince production featuring Milton Sills and Florence Vidor. Story by Marc Edmond Jones. Scenario by Lambert Hillyer. Released through Associated First National.



The News of the Week

Circus Story For Jackie Coogan's Next Production

Jackie Coogan is going to make a circus picture. Jackie's "Oliver Twist" production is now ready for release by First National and his violin story which has temporarily been titled "Fiddle and I" is completed and will be released as soon as the Dickens film is distributed.

"Circus Days" is the title of the new Jackie Coogan production and work will start in the very near future on this story. United Studios, Hollywood will be the seat of activity as usual for the Coogan pictures.

The story comes from the pen of Mr. and Mrs. Jack Coogan who also wrote the "Fiddle and I" story.

The cast for "Circus Days" will be selected immediately as will also the director for the feature. It is said that in order to complete the entire scene plot for this new production, it will be necessary for the Coogan company to travel and live under the big white tops for some days.

Pachmeyer and Almy Win $1500 in Prizes Offered by Hoffman

The $1000 prize given by M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc., to the Metro district manager doing the greatest amount of business in Mae Murray's pictures, in proportion to territorial quota, was won by W. C. Bachmeyer, of Cincinnati; and the branch manager's prize of $500 was won by C. E. Almy, of the Metro exchange in Cleveland, Mr. Hoffman advised the Metro home offices this week.

W. C. Bachmeyer, Metro's Cincinnati District Manager

The donor of the prizes was himself out in the field last week, co-operating with the Metro sales forces in the Pittsburgh, Cleveland, Cincinnati and Detroit branches; and, after reception of sales figures on these pictures, presented the prizes personally.

The Tiffany productions for Metro, presented by Robert Z. Leonard, are "Peacock Alley," "Fascination," and "Broadway Rose."

Jimmie Grainger Calls Eddie Bonns

Names Him Head of Goldwyn's Exploitation Department— Sales Executive Talks Interestingly of Trade Problems

James R. ("Jimmie") Grainger, in charge of Goldwyn sales and personal representative of president F. J. Godsol, announces the appointment effective Monday, October 23, of Eddie Bonns as head of Goldwyn's exploitation department. Mr. Bonns retires from his position as head of the exploitation and advertising department of Warner Brothers on the Saturday preceding.

"It just happens that I put Eddie in the business," said Mr. Grainger at his office in the Goldwyn home office on Tuesday. "He has had a wide experience in all branches of the amusement business, in the legitimate theatre, in the circus and in motion pictures. He is an old trouper, too. Eddie is particularly qualified to know what the exhibitor wants in the way of exploitation due to the fact that he has traveled from coast to coast and sold pictures. He has had the finest possible experience that can be gained in this business—personal contact with the exhibitor—and that is better than all the desk training in the world."

Mr. Bonns succeeds R. E. Pritchard, who has been transferred to the new sales promotion department.

The head of Goldwyn's sales department has just completed a seven weeks' tour of the key cities. "I met everybody that I could while away," said Mr. Grainger, "exhibitors as well as exchange managers. I dug into all the problems that are uppermost in the minds of the exhibitors and exchangemen, including overselling and underselling.

"It is our aim to do business on a basis of equality. We feel that if we have a big picture we are entitled to get a right price for it. And if we haven't got a big picture we believe the price also should be right. It has been the practice of Marshall Neilan productions to give the exhibitor the 'edge,' even on a good picture. In that way the producer, the distributor and the exhibitor have made money and every one has been satisfied. We want to do the same thing here.

"The exhibitor does not object to paying a fair price for a good picture. I think I have as large an acquaintanee among exhibitors—you know, where both sides call each other by the first name—as the next man, and if there is one thing I have tried to cultivate and encourage it is that the exhibitor shall have confidence in what I tell him. I believe he has it now. It will be my aim to maintain that spirit.

"It is a pity that there is not more confidence between the three factors going to make up this wonderful business. Why is it that the elements of this great industry can't sit around a table just as in any other commercial line and adjust difficulties? If all these big department stores were fighting the mills that produce their merchandise how could either of them live? Yet it is acknowledged the department stores are successful.

"By the way, here's another point in that same connection. The department store is not concerned in making money every day—it is the year's score that counts. And I believe it should be the year's results that count with the exhibitor—or the producer, either, for that matter. You cannot expect every deal in the course of a year, every picture you make, every production you exhibit, to show a profit, any more than you can control the elements.

"As I said before in referring to the Neilan policy if a picture was not up to the top notch—and I think you will agree he has had as few bloomers as any one—we sold the picture right. That is the position of this company—that is the policy of Mr. Godsol and the entire organization. We are cementing here one big harmonious family.

"No producer wants to make a bad picture. But you can't always read the mind of the public, for that is fickle. The best proof of that is its frequent and sudden shift in politics. When you are dealing with the public you are gambling all the time in what it likes.

"I believe in this office and in this organization we are on the right path. The slogan here is 'Step on the gas!' I have never been accused of being a loafer. We had the whole sales gang here at 8 o'clock this morning looking at a picture. That's just one indication that we are on the job.

"There are several big things coming in a production way which we can't announce just now that will add strength to the organization. We are expecting large things for 'The Christian.' And 'The Stranger's Banquet,' by Donn Byrne, is the biggest thing Neilan has ever done. John Barrymore in 'Sherlock Holmes' has had a remarkable success, and we look for another winner next month with 'The Sin Flood.' The schedule of twenty pictures for this year will be adhered to.

"We are striving for one thing chiefly—to so firmly establish the name of Goldwyn in the exhibitor's mind that it really means something worthwhile; just as does the name of an excellent automobile in the mind of a seasoned automobilist.

"Why can't we all in this business get together? The quicker we all have a little confidence in ourselves the quicker this will be the finest business in the world. It is a mighty enticing business, isn't it? No one wants to get out of it once he is in it.

"We feel that twenty pictures well made is a goal worth striving for. And we are doing our utmost to build up the very highest class organization we can."

The foregoing is an outline more or less rough of a twenty minutes' conversation with a busy man, one who is on his toes from the sound of the gong. Some one has called him a human dynamo. A blue streak is more like the truth. He possesses the "elan vital"—in chunks. And while "Jimmie" Grainger, with sixteen years' motion picture experience behind him, is selling Goldwyn pictures he is continuing to represent Marshall Neilan, having moved his entire organization to the Goldwyn building, and also in the future as in the past is representing Charles Chaplin.

G. B.

Southern Enterprises Book "Till We Meet Again"

"Till We Meet Again," the production by Dependable Pictures Corporation, Morris Kohn, president, which is the current offering of Associated Exhibitors, was booked this week by Southern Enterprises for runs in its circuit of theatres, scattered about six states.

A jungle scene from Martin Johnson Film Company's production "The Head Hunter of the South Seas," to be released by Associated Exhibitors.

Colleen Moore Sets New Record

Will Be Featured by Five Different Distributing Companies Within Space of Two Months

A record unique in the annals of the motion picture business is being set this fall by Colleen Moore, beautiful and talented young star. Exhibitors who stand by one or another distributing company and who have therefore not had the opportunity to play any of these pictures in which Miss Moore has been featured will note with interest that no less than five distributing companies will offer productions in which she is featured during the coming fall months.

Colleen Moore

First National will shortly present "Slippy McGee," the Oliver Morosco production of Marie Conway Oemler's well known story, in which Miss Moore plays the leading feminine role.

Goldwyn will soon release two pictures in which Miss Moore will be featured. The first will be Rupert Hughes' production of "The Bitterness of Sweets," which was personally directed by the author. Tony Moreno plays opposite Miss Moore in this production. The second Goldwyn feature will be "Broken Chains," the widely advertised $10,000 prize story which was transferred to the screen under the capable direction of Allen Holubar.

Hodkinson has already delivered to its exchanges the prints of "Affinities," a picturization of the Mary Roberts Rhinehart story of the same name. This is a Ward Lascelle production in which Miss Moore is starred.

Universal announces that Miss Moore will soon be seen in the featured feminine role in "Forsaking All Others," a drama which has just been completed under the direction of Emile Chautard. It will be released as a Jewel special.

Rounding out the quintet, Vitagraph is now nearing completion of a picturization of the famous old stage success "The Ninety and Nine," with Miss Moore in the featured role and directed by Dave Smith. This production will also be a special release.

American Releasing Announces Foreign Distribution Plans

Announcement is made by Walter E. Greene, President, and F. B. Warren, Vice President of American Releasing Corporation of an alliance just completed in England by Holmes C. Walton, head of the foreign department of the American organization, under which Wardour Films, Ltd., become the distributors of the entire 1922-1923 output of American's release for England, Ireland, Scotland and Wales under a long-time contract.

Messrs. Greene and Warren also announce the sale to Max Glucksmann, through Jacobo Glucksmann in New York of the entire output of this distributing concern for Argentina, Chile, Peru, Bolivia, Uruguay and Paraguay

"Laugh Week" Proves Success In San Francisco

San Francisco, where as elsewhere, exhibitors frequently complain of "blue Mondays," experienced no such disastrous day in the week when the Harold Lloyd—Associated Exhibitors superattraction, "Grandma's Boy," produced by Hal Roach, opened its second runs in the New Mission and New Fillmore Theatres.

The idea of a National Laugh Day originated with Arthur S. Kane, president of Associated Exhibitors. The San Francisco celebration, which was arranged by Kahn & Greenfield, owners of the New Mission and the New Fillmore, ably assisted by M. S. Vidaver, publicity director for these houses, appears to have elicited the support of the entire city.

Significant is the letter of endorsement received by Managing Director Joseph E. Levin, of the New Fillmore, from Congressman Julius Kahn, for the reason that Mr. Kahn is Chairman of the House Committee on Military Affairs. Mr. Kahn wrote: "Believe me, we are having so many happenings in our national life that disturb many of the thinkers of the country that the idea of giving all our people a chance to laugh is of exceeding importance."

Novel Universal Picture From Carroll Play, "Bavu"

A novelty in screen entertainment is being projected by Universal in its adaptation of "Bavu," Earl Corroll's melodrama of the Russian crown jewels now the subject of much controversy in international banking circles.

Leon d'Usseau, Universal's eastern scenario chief, who arranged the purchase of the play from Carroll, has been in frequent conference with the theatrical producer concerning the staging of the piece, particularly as to the unique setting used, throughout the stage version, and which will be an important part of the screen adaptation.

London Reviewers Praise "Nanook"

The latest batch of London newspapers reaching New York give unusually generous space to reviews of "Nanook of the North." These are unanimous in their praise of the Pathe Eskimo classic, heartily agreeing on both its solid screen value and intense popular appeal. They are characterized, too, by a warmth of expression seldom indulged in by these writers—as the following excerpts indicate:

Daily Graphic—"I saw yesterday a film which will make history, 'Nanook of the North.' It is full of the most appealing humanity."

Daily Express—"The most remarkable film ever seen in London is 'Nanook.' The frozen North leaps suddenly out of the screen and the epic revelation of Nanook's fierce struggle for existence amid tremendous wastes of snow and drifting icefields begins immediately."

Westminster Gazette—"It is a gripping panorama of Arctic life, of grim adventure, of Polar domesticity, a masterpiece alike of enterprise and photography."

Daily News—"'Nanook of the North' is a wonder-film."

Will Rogers Convulses Advertisers

In the Few Serious Moments Luncheon Guest of Motion Picture Men Is Not "Kidding" His Hosts He Praises Hollywood and Its Residents

Friday the thirteenth will be long remembered by those members of the Associated Motion Picture Advertisers who on that day attended the regular weekly luncheon of the organization—and most pleasantly remembered, it may be said. And there never has been a luncheon of the A. M. P. A. quite like it—one marked by such bursts of hilarity, by such gales of laughter.

The occasion was the presence of Will Rogers as the guest of honor. The comedian had been invited to pay his respects to the press agent. Those who were so fortunate as to hear him agree that he did. The fast following thrusts of the humorist's keen-edged rapier somehow carried no sting—roars of laughter following such expressions as "I am mighty glad to be here and address what I consider to be the mother lodge of liars of the world."

Mr. Rogers referred to his regard for Hollywood, to the home he had built there, and of his intention to make his home there with his family—when he "might have settled back here in New York." Also he told of the esteem in which Mabel Normand is held in Los Angeles. As to Roscoe Arbuckle the speaker intimated he did not think the fat comedian was getting a square deal.

Vice President Victor Shapiro presided in the absence of President John Flinn and called on Harry Reichenbach to introduce the guest of honor.

Owed His Hosts Nothing, Anyway

"In the show, you know, I try to talk on topical things," said Mr. Rogers when he could make himself heard following his hearty greeting, "and naturally I have to read a good deal to keep up to date. Of course, I do my reading at night. Frequently it is 3 or 4 o'clock before I get to sleep. As it is around 10 o'clock before I eat breakfast naturally I don't eat any lunch.

"Everybody is always asking me to lunch, which I can't eat, but they never ask me to dinner. The point I am making is that I didn't eat here today, so if I am rotten I don't owe you anything. I am sorry I didn't try to eat here today, because it would have been a unique experience for an actor to eat on a press agent I am quite sure it would have been the only one of its kind in history. And I don't know yet but I will be slipped the check before I get out.

"Mr. Shapiro, not the music one, says 'Do you want to know anything about our organization?' I said to him 'No, the less I know about it the better. I don't want to know anything about it.' In that way I can speak a good word for him. I heard enough when the minutes were read. They gave me a cue as to the nature of the organization. It says 'Treasurer's report, nothing.' Got nothing, had nothing. That in itself is unique in an organization.

Will Examines the Bible

"Somebody has found a man who wants to join you, but I think the meeting should give him a vote of consolation. He sends in his picture, accompanied by a check unsigned—an anonymous check. If he gets in here on the strength of his picture then it certainly won't be passed on. If a lot of you fellows got in here on your picture there has been a lack of censorship.

"I thought I was a hard-looking bat, and in pictures I got by on that for a while, but believe me there are a lot of tough-looking yeggs in here. And I didn't know there were enough press agents who spoke to each other to form a club.

"I have been sort of studying up on this press agent thing. I have been clear back to the Bible. I have found that Joseph was the first press agent when he announced the coming of the Messiah and passed it on down.

"You know the way of the average press agent is to get your name in the paper, but with the theatrical press agent the sole idea is to keep the name out of the paper as much as possible—it is just a question as to how often you can suppress rumors instead of encouraging them."

Press Agent the Original Liar

The comedian described the antecedents of the motion picture press agent. "I know none of you fellows were born here," said Mr. Rogers as he glanced around the room. "I have met the man who was born in New York. In your home town you were known in plain words as its biggest liar—a great liar. You worked that up until there was no further there that you could go— you were at the top of the heap.

"So when one day a moving picture magazine or one of the weekly trade papers fell into your hands you read its pages through. Well, you felt terrible. You began to realize how little you amounted to. You said to yourself 'As a liar I am an amateur, but here is the king pin.' You knew that what you saw in its pages represented the pinnacle. So you knew you must go to New York and get a job.

"I am mighty glad to be here and address what I consider to be the mother lodge of liars of the world. I don't know anything I can stand here and tell you.

"I made a little picture where I was a tramp which I brought back here and Pathe decided to take that," continued the speaker. "The tramp part, I may say, I was just on the verge of playing most realistically when Pathe took it. And there would have been no man in the world better qualified to play that part in another year than I if they hadn't taken it. A man should not go into the production end of the business.

Keeps Business on Even Keel

"If Griffith puts the business ahead five years every time he makes a picture I come along and set it back by just that much when I make a picture—I keep the business on an even keel.

"I want to thank you for your reception of my little jokes."

As Mr. Rogers took his seat the diners rose to their feet and applauded—and kept on applauding. Again some one asked about life on the coast and the comedian motioned for silence.

"I had a wonderful experience out there," said the humorist. "I have spoken of it all over the country during the late unpleasantness in the affairs connected with the moving picture business. In the Midnight Frolic show last spring I used to make a little talk—naturally every one wanted to know about Hollywood and about conditions. Now I didn't go in for much of this night life because I was too stingy.

"I lived there a year before I bought a home with my little accumulation. It is a nice home, and I am going to live there with my wife and children with these people. I could have settled back here in New York, but I liked it out there. I never had a more pleasant time in my life.

"There are a lot of old players out there working hard to get a little home—and they are a wonderful class of people. We got up a little church in Hollywood. Eventually I got them to build a church in Beverly Hills instead of a club. Out of an average of 800 persons coming out of that church on a Sunday I will guarantee three or four hundred will be connected with motion pictures.

Praises for Mabel Normand

"Not a woman in New York City—I don't except any one—does more quiet charitable work than Mabel Normand. There never was a list, whether for the benefit of an injured stage hand or electrician or for some larger and more general purpose, that Mabel didn't head. I don't say these things from any personal bias. We held a big charitable affair out there which Mr. Frohman put on and which was attended by all the big stars, but Mabel Normand got the biggest reception of any one."

Mr. Rogers referred to Roscoe Arbuckle. "He's just a big overgrown boy," he declared. "His head may have been a bit turned, but how about the thousands who got rich around the war, making ammunition or something? There are lots of people who can't stand prosperity. Roscoe's a darned good fellow at heart. I like to see everybody get a square deal, but a lot of them don't get it.

Praises Advertisers for Aid

"Yes, there are some mighty fine people out there. I am going back and live there with them. You people have done wonders, you have helped them, and you deserve a lot of credit. You have been in the right. I want to thank you all for what you have done for us. I am going back there, and I want to tell you we are going to try to merit the good things you have said."

Just before Mr. Rogers was extended a rising vote of thanks Mr. Reichenbach spoke of the serious side of the comedian. He described how during the war Mr. Rogers had pledged to the Red Cross 10 per cent of his salary. "I frequently make it a point to drop in at the Follies at the time Will Rogers goes on, and I want to tell you that I am a better man in every way every time I hear Will Rogers speak," he declared.

Following the vote of thanks the guest of honor, who made no attempt to conceal his pleasure at the heartiness of his greeting, entertained his hosts for another quarter of an hour with a specimen—and we will say it was a mighty good one—of the talk that nightly brings the throng to his doors. G. B.

A playful scene from "The Altar Stairs," a Universal attraction starring Frank Mayo. The star is emphasizing to the attacking blacks, with the aid of a heavy stick, the information that they are not wanted in the immediate vicinity.

Film A New Medium Says Butler

Famous Author Likens Drawing Power of Screen to That of Magazine

Ellis Parker Butler, author of "Pigs Is Pigs," and other stories, has been making a painstaking, unbiased study of motion pictures. From that study he has evolved some ideas which will prove of great interest to persons in every branch of the industry.

Mr. Butler believes that neither those who consider the motion picture a method of showing a drama on the screen nor those who consider it a method of presenting a story by means of action-pictures are right. He sees the motion picture as a new method of conveying one man's ideas to another man, whatever those ideas may be. Speech, he points out, is one method, printed pages are another method; the motion picture is a new mechanical method of telling a story that was formerly spoken or printed.

Recently Mr. Butler witnessed a special showing of Constance Talmadge in "East is West," a First National Attraction, and was so delighted with it that he has been invited to tell the people of America about "East is West" in a series of advertisements to run six consecutive weeks in the "Saturday Evening Post."

In view of his great interest in pictures and the fact that he has made a deep study of them he was asked to outline his impressions of the screen as he has found it.

"The thing desired by all," he said, "seems to be some sort of picture that will suit every man, woman and child that happens to enter a motion picture theatre. Some folks seem to think the 'movies' are hopeless and helpless because every picture produced does not please every man, woman and child that sees it. I can't agree with that.

"Books, for example, have been printed for five hundred years and written for thousands of years, and nobody but an utter idiot would expect every man, woman and child to like every book that is printed. Some will always like one thing and some another thing.

"I do not like to say what the outcome will be, in pictures. It is probable that in time certain producers will make one kind of picture and be known as doing so, and another producer make only another kind and be known for making that kind. Each will have his own faithful audience. Then certain houses will show one type of picture and another lot of houses will show another kind."

Ellis Parker Butler

Radio Fans Will "Listen In" on Griffith Premiere

When D. W. Griffith presents his newest picture, "One Exciting Night," for the first time at the Apollo Theatre, N. Y., Monday night, several hundred thousand radio fans will be "listening in."

Arrangements are being completed with the Bell Telephone broadcasting station by which a broadcasting apparatus will be installed on the stage of the Apollo Theatre.

This will be the first time a "first night" has ever been distributed by radio.

The radio fans will be able to follow the progress of the film by the music of the orchestra, and by the laughter and applause of the audience.

The new film will be shown in eleven reels. Mr. Griffith describes his pictures as "having been made to entertain the public, to make the audience laugh and forget its own troubles; a story told just as the story tellers of old told them, for the entertainment of the hours and not to preach a moral or propound a thought."

The Apollo showing will be under the personal direction of Mr. Griffith, with special effects that are distinctive of his presentations.

Alice Lake to Appear in New Selznick Special

In the Selznick Pictures Corporation's announcement of plans and policy for the season 1922-23 made some time ago stress was laid on the determination of the company to make each of its big special productions with not only one—but more than one—star in the cast. Particular mention of a forthcoming Selznick Picture starring Owen Moore in which Mr. Moore would be supported by a woman star. Now comes the definite announcement by President Myron Selznick, of Selznick Pictures Corporation, that in his next picture now in production under the working title of "One Dollar Down," Mr. Moore will have the assistance of Alice Lake, who has been a star in her own right for the past three or four years.

Miss Lake's most recent stellar performances have been with Metro in a list of features which included "Shore Acres," "Lombardi, Ltd.," "Should a Woman Tell?" and "The Greater Claim."

"Play 'The Prisoner of Zenda' and Remove Theatre Mortgage"

If any exhibitor's theatre carries a mortgage, a simple means of clearing the title is the showing of such pictures as the Rex Ingram production for Metro of "The Prisoner of Zenda."

Such is the gist of a telegram of appreciation received this week by A. H. Fischer, of the Metro Exchange in Minneapolis, from A. L. Picker, general manager of the Ironwood Amusement Company, Ironwood, Michigan.

Mr. Picker telegraphed:

"Just finished playing 'Prisoner of Zenda' to a very fine business. Must congratulate Metro and Rex Ingram on this wonderful production. Give us more like them and the mortgages will soon be lifted. Picture talk of the town."

Filming of Covered Wagon is Big Picture Undertaking

The making of Emerson Hough's "The Covered Wagon" undoubtedly is Paramount's most ambitious production undertaking to date, according to a statement from that company's office, and in the filming of this epic of the West, adapted for the screen by Jack Cunningham, James Cruze has taken one of the most difficult directorial assignments in picture history.

Early this month Cruze left for Baker, Nevada, accompanied by one hundred technical assistants, the vanguard of an army of three thousand who are to be in camp for nearly two months on an immense 200,000-acre ranch. Included in the party was Adam Hull Shirk, Paramount's West Coast publicity director.

Later the same week, leading members of the cast, including Charles Ogle, Alan Hale, Ernest Torrence, Tully Marshall and Guy Oliver, went direct to Antelope Island in the middle of the Great Salt Lake. There they were met by Director Cruze and are now engaged in staging a big buffalo hunt. On this island is the largest herd of American bison remaining in the United States, the group numbering nearly five hundred.

Following the completion of the buffalo hunt scenes, this company will rejoin the throng at Baker where at the Baker Ranch the other big episodes of the story of pioneer life are to be filmed. Some of the outstanding features will be an immense prairie fire, attacks by Indians upon a large village which is being completely built on the prairie, the breaking of horses and oxen for ranch use by a group of a hundred genuine cowboys and the trek of an immense wagon train across the plains.

Excellent "Lithos" Issued For Exploiting "Oliver Twist"

The series of lithographs that has been created for Jackie Coogan's "Oliver Twist" production has been proclaimed one of the finest sets compiled on a feature production in a long time.

Specimen of the half sheet used by Jackie Coogan Productions for "Oliver Twist"

The series includes, in addition to the usual one, threes, sixes, and twenty-four sheets, two styles of half sheets which the exhibitor will find most valuable in his campaign on the Coogan offering.

The twenty-four sheets (there are two styles) are said to be the most striking of their kind ever seen.

Harmon Weight, director, and George Arliss, star, of "The Man Who Played God," the latest production made by Distinctive Productions for release through United Artists.

Chicago Hails Doug and Robin Hood

Cheering Crowds Turn Premiere of "Douglas Fairbanks in Robin Hood" into Love Feast for Star and Photoplay

"It is Douglas' night!" Mary Pickford said that and she has as authority the cheering, applauding and wildly enthusiastic crowd which packed Cohan's Grand Opera House on the night of Sunday, October 16, a date which Chicago will remember as he occasion of the premiere of "Douglas Fairbanks in Robin Hood."

The Grand Opera House was making its premiere as a temple of the motion picture, and the huge assemblage attending, as well as the spirited reception accorded the photoplay proved beyond all doubt that the house which formerly had lifted its curtain only on the choicest successes of the spoken drama was making its entry into the pictures a theatrical, dramatic and social triumph.

Long before the hour set for the "curtain" for the showing of the new Fairbanks film creation, the streets about the Grand Opera House were thickly peopled. About the lobby might be seen men and women whose names and faces are familiar to the public. On the edges of the crowd were less famous but equally ardent admirers of Fairbanks and all leaders in the picture world. All were awaiting the arrival at the theatre of the hero of many a thrilling film but now particularly notable as the recreator of the knightly brigand of Sherwood Forest.

Douglas Fairbanks and Mrs. Fairbanks, or to put it in more popular phraseology, Douglas Fairbanks and Mary Pickford, wife of Douglas Fairbanks, received a cheer that was long and voluminous when they descended from their auto and entered the theatre. The applause continued until they took their seats in a stage box and then—it continued.

The flashing on the screen of the leader of "Douglas Fairbanks in Robin Hood" was the cue for more applause. And thus it went on, applause for the magnificent sets, for the thrilling encounter of the Earl of Huntingdon and Sir Guy of Gisbourne. It was an audience appreciative of the beauty of pictorial camera work.

The Chicago press reviewers reflected the enthusiasm of the audience and in reviews appearing the following day they hailed the new Fairbanks work as triumph for the star, the screen and the lovers of photoplays.

"It is a great picture. Sets that will turn the Griffith eye green with envy! The biggest things you ever saw in your lives!" said Mae Tinee in the Chicago Daily Tribune. "Douglas Fairbanks will make new fame for himself in 'Robin Hood,' and long will be remembered his depiction of the well known character," is the way "Observer" expressed his view in the Chicago Herald and Examiner. Virginia Dale writing in the Chicago Daily Journal found that there "Is fire in every scene, action and momentum in every situation." Rob Reel of the Chicago Evening American said: "This lilting ballad of the screen is all gallantry, all knightly deeds, all the eternal song of the triumph of good over evil—and where is a better theme? Never has there been such a Robin Hood as Douglas Fairbanks."

Leah Baird Films Are Reported In Heavy Demand

Exhibitors' reports received by Associated Exhibitors indicate a constant and notable spread of the Leah Baird vogue throughout the country, according to a statement made at Associated's home offices. The fourth of the productions featuring this player, in presentations by Arthur F. Beck and for Associated Exhibitors release, is now under way.

Typical of many recent newspaper comments is this from Denver *Post*, which appeared when the showing of "When Husbands Deceive" opened at the Rivoli Theatre in that city:

"This young woman is undoubtedly clever. There are few movie stars who have beauty and sufficient cleverness to write stories that furnish a good basis for a picture. Miss Baird cannot be counted among the 'beautiful but dumb' that George Beban talks about. She has written a story that has good interest and is really dramatic in 'When Husbands Deceive,' and plays a most attractive character very well."

The above cast appears in the Sawyer-Lubin production of "Quincy Adams Sawyer" for Metro. Left to right (top row), Elmo Lincoln, Edward Connelly, Victor Potel, Andrew Arbuckle, Middle row: Claire McDowell, Barbara La Marr, Lon Chaney, Blanche Sweet, John Bowers. Bottom Row: Billy Franey, Louise Fazenda, Gale Henry, Hank Mann. Several characters, including Joseph Dowling, Kate Lester and June Elvidge were not present when the picture was taken but have prominent parts in the cast.

Dinner in Mae Murray's Honor

Burr Studio in Glendale with Augmented Technical Force Getting Ready for Jackson Gregory's "Luck"

California motion picture exhibitors and press representatives welcomed Mae Murray to Los Angeles last week at a dinner in her honor at Marcel's.

Miss Murray recently transplanted her photoplay production activities from New York to Hollywood. Robert Z. Leonard, who presents her Tiffany Productions, is now directing the star in "Coronation," a forthcoming Metro release.

Arrangements of the affair were made by Ben F. Rosenberg, manager of the Metro exchange in Los Angeles. Fred Niblo, whose screen version of "The Famous Mrs. Fair" is part of the Metro schedule for the coming season. acted as toastmaster. Sixty exhibitors attended the dinner, and forty newspaper men.

The guests, besides those already mentioned, were Enid Bennett, Frances Marion, Mr. and Mrs. Louis B. Mayer. Fred Thompson, Harry Lustig, Metro's Western district exchange manager; Ben F. Roseuberg of the Metro Exchange in Los Angeles; E. C. Bostick, manager of Loew's State Theatre; Alexander Pantages, President of Pantages Theatre Circuit; Harry Arthur, Jr., General Manager West Coast Theatres, Inc; C. L. Langley of the Turner Dahnken and Langley Circuit; Mr. J. S. Woodhouse of the United Theatres Circuit; W. J. Johnson of the Palace Theatre, Long Beach; Harry Dorsey of the Gaiety Theatre, Santa Maria; Fred Miller, Managing director of the California and Miller's Theatres.

Louis Burston, Producer of the Burston productions; Mrs. Beatrice C. George, Censor of Pasadena, Cal: Mr. and Mrs. Edward Johnson, President of he Santa Barbara Theatres Co; Don Knapp, Manager of San Bernardino Theatres Co: Frank L. Browne, Manager of the Liberty Theatre, Long Beach: J. C. Bennett of the New Palace Theatre, Los Angeles: Mark Hansen, Manager of the Oxnard Theatres Co: Mr. and Mrs. Louis Bard of the Bard and College Theatres, Los Angeles; M. C. Chotiner, owner of the Chotiner Theatre, Los Angeles; H. W. Chotiner, of the Chotiner Theatre Los Angeles; Jas. A. Cook, owner of the theatres in El Centro, Cal; C. J. Woodmansie, owner of Lankershim Theatre, Lankershim Cal.

J. C. Scott, owner of the Wigwam Theatre, Long Beach; B. C. Edlis, manager of La Salle Theatre, Los Angeles; Jake Lustig, owner of Dreamland Theatre, Los Angeles; Glenn Harper, owner of Vermont Theatre, Los Angeles and Vice-President of M. P. T. O. A.; J. H. Lazarus, owner of the Royal Theatre, Los Angeles; Bunny Lustig, owner of La Fosca Theatre; Paul Swickard, manager of one of the west coast houses; J. C. Quinn, manager of one of the west coast houses; Wm. Menhennett of the Mesa Theatre Corporation, Mesa, Ariz; Wm. A. Howe, owner of the Glendale Theatre, Glendale, Cal; Lute Grant, owner of the Wilshire Theatre, Los Angeles; Frank Grant, manager of the Wilshire Theatre, Los Angeles; A. H. Emenhiser, owuer of the Empire Theatre; Mr. Ray Emenhiser, Manager of the Fedora Theatre.
Fedora Theatre, and a large group of newspaper and trade paper people.

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"THE BEAST"

4 Stories Slated For Production By Pyramid Pictures

Pyramid Pictures, Inc. announce that its production plans for the immediate future include the Bertha M. Clay novel, "Wife in Name Only," "Captain Eri" by Joseph C. Lincoln, "The Deerslayer" by James Fenimore Cooper, and "Tatiana" by H. S. Sheldon. Two of these stories will go into production within a few days, and two more are to follow almost immediately. Slightly further along Pyramid will produce three other pictures based upon well-known stories.

Violet Heming is featured in Pyramid's "When The Desert Calls," adapted from McGibney's stories appearing in The Ladies Home Journal, scheduled for release by American.

Directed by Ray C. Smallwood, Miss Heming heads a cast which comprises Robert Fraser, Sheldon Lewis, Julia Swayne Gordon, J. Barney Sherry, Huntley Gordon and Nicholas Thompson. The adaptation was made by Peter Milne and Georgette Duchesne while the continuity was the work of Peter Milne, head of Pyramid's scenario department.

Timothy's Quest Is Praised by Atlanta Committee

In a letter to American Releasing Corporation The Better Films Committee of Atlanta places its unqualified endorsement upon Kate Douglass Wiggin's "Timothy's Quest." This committee comprises representatives of schools, parent-teacher associations. newspapers, welfare boards and clubs of all kinds.

The letter from Mrs. B. M. Boykin, chairman, says: "The Better Films Committee of Atlanta today had the pleasure of viewing the screen version of Kate Douglass Wiggin's delightful story, 'Timothy's Quest.'

"If only more pictures could carry as beautiful a message, and have the same wonderful appeal for children and grown-ups alike! The Better Films Committee of Atlanta feels that it cannot be praised too highly and places its unqualified endorsement upon 'Timothy's Quest.'"

Work Started On "Bella Donna" Starring Pola Negri

Scenes in London's luxurious Savoy Hotel marked the start, on October 7, of Pola Negri's first American-made Paramount picture, "Bella Donna," by Robert Hichens. This George Fitzmaurice production adapted from the Hichens story by Ouida Bergere, will present Conway Tearle and Conrad Nagel in featured roles in support of Miss Negri, while Claude King who played opposite Ethel Barrymore in "Declassee," will portray the character of Dr. Isaacson.

Conway Tearle is to have the strong featured role of Baroudi, the exotic, saturnine lover of the desert who is the cause of the conflict and tumult which carries the career of the adventurous Mrs. Chepstow (Bella Donna) to a pinnacle of drama.

Conrad Nagel plays the part of the English husband of "Bella Donna."

"Kindly Act Week" Is Launched By Distinctive Corp.

The launching of a "Kindly Act Week" campaign to cover all of greater New York, was the occasion of a special invitation presentation of the latest Distinctive production, "The Man Who Played God," starring George Arliss, at the Palace Theatre, N. Y., on Tuesday morning, October 17th, at 10:30. Invitations were sent to clergymen, educators and Boy Scout leaders.

"The Man Who Played God" has already been endorsed by the Better Pictures Association of the World, having had their exclusive Seal of Merit placed upon it on the occasion of a luncheon tendered to 500 men and women representing press and club circles on September 26th, when the picture was shown for the first time.

The "Kindly Act Week" will be launched by the Keith, Proctor and B. S. Moss houses, during the week that this feature picture is shown in their various theatres.

Names "Grandma's Boy" As Best of New Features

"Grandma's Boy," is accorded first position in the Indianapolis *Star's* "gradated list of the best pictures for September." That paper's reviewer, names five which he considers of special merit, and these, he explains, "by virtue of their novelty, acting, story and entertainment, fall into this respective order," the Harold Lloyd classic being indicated as "No. 1" in the list.

"September in the Indianapolis photoplay field brought in with it a group of the better pictures of the year," the reviewer comments further. After a summer of seldom more than half-hearted pictures, the last few days of August and the month of September came with a refreshing lot of well-made films. On the merits of 'Grandma's Boy' we have held forth at length before. Harold Lloyd's comedy is the best thing he bas done and one of the best plays by any comedian. It ranks high in the scale of entertainment."

"Oliver Twist" Exploitation Prize Awards Cancelled

The proposed cash awards to exhibitors by the Jackie Coogan Productions for suggestions and ideas in exploiting Jackie's recently completed and soon to be released "Oliver Twist" production has been cancelled.

The producers of the Coogan picture found that the Postoffice rulings on contest sof this nature interfered with the plans and before the said contest was started, it was decided best to cancel it entirely.

Naturally the "Oliver Twist" exploitation will be a tremendous success and an exhibitor would not need an incentive such as a cash prize to make the production a big hit everywhere. It was the intention of the Coogan organization to offer this as a special inducement to all exhibitors but unfortunately the manner in which the campaign was presented did not meet with the full requirements of Postal laws.

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Stereoscopic Process Demonstrated

"Power of Love" Projected By Means of New Method at Los Angeles Showing

Considerable interest has been aroused in the industry by the announcement of a stereoscopic method of projecting pictures as devised by the Fairall Trust of Los Angeles, of which H. K. Fairall is the inventor.

The process was recently demonstrated at a preview given by the Perfect Pictures Company at the Ambassador Theatre, in the California city. "The Power of Love," a six reel feature, produced by Perfect, was projected by the new process and was received by the invited audience with great enthusiasm. A Yosemite scenic was also projected, and Sid Grauman offered a booking for the scenic immediately.

This stereoscopic method is obtained by the projection on the screen simultaneously and super-imposed of two positive films, which have been photographed at the same time through a single camera having two lenses, separated a distance equivalent to the position of the human eyes.

The films are treated in such a way as to allow projection at any distance, and the use of viewing screens similar to spectacles, consisting of a blue and a red lense, which are complementary colors, makes possible stereoscopic vision, in that each eye sees a single picture of its own, and the one eye cannot see the picture viewed by the other, which is necessary to obtain the relief and perspective.

Furthermore, by the Fairall process of projection, the picture as shown on the screen has no distortion when viewed from any part of the theatre, it is stated. The front corner seats are just as advantageous as the center seats, because the image squares itself to the individual.

Another peculiarity of the stereoscopic photography is that all objects either in the foreground or in the far background, are in perfect focus when projected by this new process.

Pictures Educating Public's Taste, Says Kane

Arthur S. Kane, president of Associated Exihibtors and of Arthur S. Kane Pictures Corporation, when in Kansas City on the way to the Pacific coast, was interviewed by the Kansas City Star. Under the head, "Films Big Future in Drama—Arthur Kane Sees Advance in Mechanical Details Also," the article was as follows:

"The motion picture industry is so evolutionary, so revolutionary, that the only way I have been able to keep pace with it is to come to my desk every morning prepared, if necessary, to revise entirely all my opinions concerning it."

"The pictures change constantly." The taste of the public has become so well educated that a picture made four or five years ago is far below present standards. Sometimes popular demand results in a revival of some old film, but it invariably is a disappointment. People do not realize how much higher their tastes have become until they have the chance to compare them with their likes of earlier days.

The ultimate heights have not been reached and probably will never be reached, according to Mr. Kane. Most of the future development lies on the dramatic side rather than the mechanical, the producer said. The combining of the best of the stage with the best of the screen is a future development to which Mr. Kane looks.

Big Campaign Is Planned For "Quincy A. Sawyer"

As an indication of the importance attached to the forthcoming release of "Quincy Adams Sawyer," it is announced that Sawyer and Lubin, of S-L Pictures, producers of this special, will combine their efforts in an extraordinary expenditure for the purpose of exploiting this film to the trade and public. In addition to an unusual campaign on the part of the Metro, S-L Pictures will expend more than $25,000 in exploiting the screen version of the famous novel and stage play by Charles Felton Pidgin.

A full page advertisement will appear in the *Saturday Evening Post* for the issue of October 28th. This advertisement will also form part of an eight page broadside which will be mailed to every newspaper and every exhibitor in the United States and Canada, seeking a tie up between newspaper and theatre for the purpose of capitalizing the appeal of the Post advertisement to the public.

Eight page inserts in three colors will also herald the coming of "Quincy Adams Sawyer" in the various motion picture trade papers. A special photoplay edition of the novel will be published by Grossett and Dunlap. A series of autographed photographs of the cast, which includes Blanche Sweet, Elmo Lincoln, Lon Chaney, John Bowers, Barbara LeMarr, Louise Fazenda and many others, will be available for distribution on the part of the exhibitors throughout the country. A complete short story version of the screen play will be published in more than five hundred newspapers. Twenty styles of oil paintings in two sizes will be available for lobby use, together with a banner giving the photos and names of the cast. In addition to the foregoing, several novelties have been devised, including a movie booklet which shows one of the biggest scenes in "Quincy Adams Sawyer" in animation. The combined efforts of Sawyer and Lubin and Metro pictures Corporation will be bent toward making this film one of the most talked of pictures of the current season.

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Roth Gets First Booking of "Dr. Jack"

Rental Said To Be Highest Ever Paid In San Francisco

What is declared to be the highest guaranteed rental ever paid by a San Francisco exhibitor for any type of picture is stipulated in Pathe's first contract booking for "Dr. Jack," Harold Lloyd's new five-reel feature comedy, for the Portola Theatre in that city.

This contract was made last week at the Pathe Home Office by Eugene H. Roth and General Manager Elmer Pearson. Mr. Roth is also the owner of the Imperial, the California and the Granada theatres in San Francisco. He had made the trip to New York with the special object of personally booking "Dr. Jack."

The guaranteed rental price agreed to by Mr. Roth is not indicated by either party to the contract further than in the above statement that it establishes a new advance booking record for San Francisco, no star or type of production excepted.

The exact date of the Portola's opening with "Dr. Jack" is not stated, but it is said to be toward the middle of November.

Having completed the object of his long journey, Mr. Roth said: "I am proud of having accomplished my desire to be the first exhibitor to book Harold Lloyd's latest feature comedy achievement, 'Dr. Jack.' I have seen the picture in pre-view, and I consider it a drawing attraction superior to anything else the market has to offer."

Trade Showings For "Oliver Twist"

A new plan to present "Oliver Twist" to every exhibitor throughout the country has now been determined by the Jackie Coogan Productions with regard to "Oliver Twist."

This production will not only have the assistance of exploitation representatives now in the field under the First National banner, but it will be aided by special representatives of the Coogan organization.

Each key center will be accorded a trade showing of "Oliver Twist" supervised by the Coogan representatives and the exchange manager and exploitation man.

The important feature of this combination will be in form of a special preview in every large city. Max Roth, one of the Coogan representatives has already departed on tour. Roth will visit each exchange, arrange for a theatre or hotel banquet hall, orchestra, proper projection, attaches to take care of the exhibitor guests and do all of the necessary preliminary work possible.

The exchange manager will send all exhibitors in his territory, invitations to come as guests of the Coogan Productions and witness the trade preview of the Dickens film.

Harry Rathner, another Coogan representative will follow on Roth's tour three days later. Rathner will carry the print of "Oliver Twist" and will supervise the actual trade showing while Roth, three days ahead, is making initial arrangements in the next center.

In this manner, every exhibitor interested in booking Jackie Coogan's "Oliver Twist" product will have the opportunity to see the picture under the proper conditions. There will be no theatre projection room showings without music and with frequent interruptions as is so often the case in looking over advance feature films.

The Coogan special representatives will travel under the supervision of Irving M. Lesser, manager of the eastern distributing offices of the Jackie Coogan Productions.

Similar procedure will be put in operation on the west coast under the supervision of the Jackie Coogan Productions in Los Angeles.

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Victor Herbert Is Engaged By Cosmopolitan

Victor Herbert, the composer, has been signed by Cosmopolitan Productions to render his services as musical conductor in conjunction with the Cosmopolitan picture, "When Knighthood Was in Flower," starring Marion Davies, now running to capacity houses at the Criterion Theatre, New York; The Roosevelt Theatre, Chicago; and the Scala Theatre, London.

The engagement of Mr. Herbert is for two weeks, commencing Monday, October 23, Cosmopolitan Productions also have an option for four additional weeks of the composer's services.

The engagement of Herbert follows in the wake of the success of his Marion Davies March, composed by him especially for "When Knighthood Was in Flower," which serves as the overture in the houses where the picture is playing.

During the two weeks' engagement of Herbert, as it is now planned, he will open "When Knighthood Was in Flower" in Washington on Monday, October 23, and conduct there on the 23rd, 24th and 25th. He will then open the popular film in Boston on the 26th and conduct there on the 26th, 27th and 28th. The second week may be a continuation of the Boston engagement, or in Chicago, or in any other eastern city that Cosmopolitan Productions may decide upon.

Making Historical Picture Is Treat, Says Vignola

Contrary to the general opinion among motion picture and lay people, the making of a historical production is a pleasurable experience, according to Robert G. Vignola, the director of "When Knighthood Was In Flower."

"Despite the fact that a great deal more mental and physical labor is involved in the making of a historical picture than is possible in a modern story, it is, nevertheless, a distinct treat to be able to make such a production," said Mr. Vignola. "Any one who loves history can readily understand why 'Knighthood' gave me such enjoyment.

"From the director's point of view one of the joys was the cast. In all my experience I've never had such whole hearted co-operation from the players. It was gratifying to me to work with such people and particularly Miss Davies."

Ben Grimm Returning to New York

Ben H. Grimm, who left Universal in New York last March to organize the publicity departments of the European Motion Picture Company, Ltd., Universal's British distributors, is soon to return to New York.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Simeral Company Buys Many Arrows

Will Distribute in Western Pennsylvania and West Virginia Twenty-seven Features and Twelve Comedies

One of the largest and most important deals to be consummated in the independent field this season has recently been completed between Dr. W. E. Shallenberger, president of Arrow Film Corporation, and Harry Simeral, who operates the H. C. Simeral Company, an Independent exchange in Pittsburgh, of which Mr. Simeral is the president and P. W. Hamilton is the secretary and treasurer.

Under the terms of this contract H. C. Simeral Company will distribute in Western Pennsylvania and West Virginia: "Night Life in Hollywood," "The Streets of New York," "The Innocent Cheat" and "Chain Lightning," four Peter B. Kyne's, four Neva Gerbers, two Graee Davisons, six Jack Hoxies, six William Fairbanks and twelve Eddie Lyons special comedies.

Mr. Simeral is building up a new organization for the proper handling and exploiting of the pictures named. Ben Abrams, one of the real veterans of the film industry, who began his activities some eighteen years ago with Ad Kessel and who has just severed his connection with First National, which organization he served in the eapacity of speeial representative, has affiliated himself in a like capacity with the new eompany.

Mr. Simeral has been in conferenee with various Arrow exeeutives during the past week, perfeeting his plans. "I feel," said he, "that with this new product the H. C. Simeral Company is in a position to eompete, pieture for pieture, with any exchange in the Western Pennsylvania and West Virginia territory."

Harry Warner Buys Three Stories for Production In 1923

Just prior to his departure for the Warner Brothers west coast studios Harry M. Warner announced that he had purchased three stories for production and distribution during the season of 1923. Two of the stories are stage plays that are said to have enjoyed considerable success and the other is an original script written by Elinor Glyn.

The stage plays purchased by Mr. Warner are "Beau Brummel," Richard Mansfield's great stage success written by Clyde Fitch, and "Cornered," in which Henry W. Savage presented Madge Kennedy on the stage the past season. The Glyn story is called "How to Educate a Wife."

According to Mr. Warner these screen acquisitions are the forerunners of a number of others which will shortly be announced. The Warner Brothers plans for 1923 are among the largest ever attempted by an independent concern, and will total eighteen pictures.

Cameramen Signed by Schulberg

Two veteran cameramen have been signed by B. P. Schulberg as members of the co-operative producing organization he has developed on the coast. They are Harry Perry and Karl Struss. Perry has been identified with the Forman producing unit for some time. Struss worked with Cecil De Mille on two of the latter's important Pictures.

Joe Brandt Reports Genuine Interest in "Only a Shopgirl"

From out in the territory this week comes word from Joe Brandt, president of the C. B. C. Film Sales Corporation, that exchanges and exhibitors he has seen thus far on his trip have all expressed themselves deeply interested in "Only a Shopgirl," second of the company's series. Mr. Brandt says the interest in this second picture exceeds even that which he encountered in the case of "More to Be Pitied"—due to the fact that the first picture having established itself a success there is already an established basis for judgment on the rest of the series and a demand for it.

He has encountered also, he says, much praise for the system of follow-up publicity and continued aid for exchanges playing their pictures.

"Secrets of Paris" Reported Sold For 80 Per Cent. Area

Further announcement of sales on "Secrets of Paris," the Burr-Bennett version of Eugene Sue's celebrated novel, "The Mysteries of Paris," was made this week when C. C. Burr reported that territorial rights were sold to William Skirboll of Skirboll Brothers Gold Seal Productions, Cleveland, and to Joseph Skirboll of Associated First National Pictures, Pittsburgh. The total of sales already consummated is well over 80 per cent of American and foreign rights. The rapid turnover on this feature is reputed to be one of the quickest in states rights history, inasmuch as the territorial buyers have contracted for this dramatic six-reeler on the strength of the stills on this production.

Prints are now being rushed to all exchanges, and it is probable that release will begin simultaneously throughout the United States. Exchangemen report that many first run bookings already have been arranged on the strength of the cast, which includes Lew Cody, Gladys Hulette, Montague Love, Dolores Cassinneli, J. Barney Sherry, Effie Shannon, Rose Coghlan, William Collier, Jr., Walter James, Bradley Barker, Harry Sothern and Jane Thomas.

Wally Van to Be Featured in "The Drivin' Fool"

Regent Pictures, which is producing "The Drivin' Fool," a comedy drama of thrilling automobile action, has secured studio space from the Christie Film Company and work on the special production will begin immediately, states E. D. Newman, head of the recently organized company.

Bob Thornby, a director of prominence who has recently been producing his own pictures, has been engaged to direct "The Drivin' Fool."

Wally Van, who for many years was a comedy star, is playing the title role.

Qualtoplay Buys Hoxie Series

W. Ray Johnston, Vice president of Arrow Film Corporation, has sold to Qualtoplay Film Company of Syracuse, the Jack Hoxie Series, for Upper New York. The company is operated by Messrs. Hagedown and Dodds.

Mr. Johnston, who visited Buffalo and Syracuse on his recent trip, called on all the independent exchanges and reports conditions on the upgrade in the Northern New York territory.

Third Hines Comedy in Preparation

Sixty Exhibitors and Forty Newspaper Folk Attend Affair in Los Angeles

The C. C. Burr Glendale Studio has taken on the aspect of a busy organization, in preparation for Johnny Hines' next feature vehiele adapted from an original story titled "Luek," by Jaekson Gregory.

With an augmented technical force to build the many large interior sets prior to Hines' coming, which will probably be the early part of next week, the studio staff under the direetion of Charles O. Seessel and Production Manager Riehard Thorpe is working in double shifts, so that no time will be lost in shooting all interior seenes as quiekly and efficiently as possible. Coincident with the building of interiors an additional staff of carpenters is engaged in the ereetion of a village scene immediately outside the studio, and directly on the studio grounds. Twelve small houses are slated to be built plus the regular aeeessories of a general store, a bank and other neeessary appurtenances to make this village appear like the real thing.

Advance reports indicate that the story ehosen for Hines is particularly adaptable for the typical breezy Hines charaeterizations, at the same time affording untold opportunities for his support, which to date includes Edmund Breese, J. Barney Sherry, Charley Murray and Joe King. The contract with a well known woman star has not yet been fully elosed.

With "Sure Fire Flint" already off to a flying start in Boston, where it played to capaeity audiences all of last week at Gordon's Olympia Theatre and the laudable newspaper comments, Producer Burr and Johnny Hines are determined that this latest Hines feature "Luek" now in the making will be an even greater and more pretentious six reeler than either "Burn 'Em Up Barnse" or "Sure-Fire Flint."

Great Double Bill Staged at Biltmore

"Sure-Fire Flint" Is Corking Melodramatic Comedy— "Secrets of Paris" Notable Adaptation of Sue Story

At the Biltmore Hotel, New York, on the evening of Wednesday, Oct. 18, in the grand ballroom on the nineteenth floor two pictures were shown. The first was C. C. Burr's "Sure-Fire Flint," featuring Johnny Hines. The second was "Secrets of Paris," produced jointly by Mr. Burr and Whitman Bennett and under the supervision of Mr. Bennett. Both pictures triumphed over an obstacle that must have caused real distress to the cameramen who photographed them as well as dratts on the skill of the man who projected them: i. e., the flooding of the screen by the orchestra lights. It was not as flagrant as a recent example of hotel showing, but nevertheless it was a handicap.

''Sure-Fire Flint''

"Sure-Fire Flint" is well named. Sure fire it is, and there are no two ways about it. When this picture was finished we remarked to a sidekick that it was going to be an easy story to tell, but here at 1:15 in the forenoon and another day coming we find ourselves fiddling around trying to get it started.

Anyway, it's a rattling good picture. It is melodramatic comedy. There's lots of comedy in it—comedy in the action that zips and bounds along with any number of high spots; comedy in the titles that sparkle—page Ralph Spence—and carry the story through with a sweep. There's a bit of drama in it—and who would have believed that the action of a faultlessly dressed man removing his gloves before shaking hands with a poorly dressed child could get under your skin? And melodrama?

Here's just one sequence: A bridge tender's child hides in a barrel at the edge of the structure. The bridge tender in opening the draw to let through a boat knocks over the barrel. He sees the child clinging to the slippery support and he sees a train approaching at high speed. It is the life of the child—and it is all he has in the way of kin—against lives of the passengers. He closes the bridge. From the train window Flint—and Flint is Johnny Hines in case you don't know it—sees the child and from the rear platform dives and rescues the little fellow.

But that train was taking Flint to the rescue of a girl—the girl—imprisoned in a safe. He jumps a bicycle, commandeers consecutively a motorcycle, an automobile and a locomotive—and catches the train, getting into his seat just in time to hand the conductor his ticket.

Johnny Hines is great, all the way—and in saying this we are thinking of the impromptu dance Flint stages in the restaurant with a skillful and shapely partner. Doris Kenyon is a charming June, wholesome, winning. Edmund Breese, the older pal of Flint, is one of a quartet of veterans all of whom shine—just as you know they are bound to do—the others being J. Barney Sherry, who portrays the very new father in a brief role that is somewhat novel for him but thoroughly enjoyable; Robert Edeson, as the father of June, the steel manufacturer, and Effie Shannon as June's mother. Charles Gerrard is June's fiance, and it is his death that clears the mystery, successfully concealed, of the identity of June's brother, there being a feeling that it will prove to be Flint.

Dell Henderson directed the picture with real skill. Gerald C. Duffy is the author of the story and the scenario. The picture is 6,000 feet in length.

''Secrets of Paris''

Here the tempo changes. From a melodramatic comedy of today to stern drama of another day brought up to date the transition is sharp. We say brought up to date, because an automobile was hardly in Eugene Sue's ken when he wrote "The Mysteries of Paris." But even if the necessary readjustment make demands upon the reviewer, there can be no question that Whitman Bennett has given us a really fine picture, possibly a great feature.

Surely it is a showman's picture. For there is no conceivable test to which it will be put in a theatre that will match the handicap under which it was shown. Hundreds of persons unable to obtain seats had been standing for nearly two hours when the picture opened and yet throughout the running of the 6900 feet there was evident a tenseness, a silence, that spoke volumes for the grip of the picture. If you say the two thousand persons present constituted a friendly house we will remind you that it also was a hard-boiled one, made up of persons not accustomed to taking their pictures standing, not for three hours, anyway.

There is a tender opening, the farewell of the prince, well played by Lew Cody, and his sweetheart Margot, a girl of the people. It was finely done, as was the subsequent scene of the death of Margot, and made one regret that Janes Thomas is so quickly removed from the tale.

The development of the story is rapid; and what is unusual where a dozen characters, all more or less important, are introduced the action is not only intelligible but clear. This is a tribute to the painstaking work of Dorothy Farnum, the scenarist, and Mr. Bennett, who between them devoted months to the story before putting it on. And we are not forgetting Kenneth Webb, the director.

The characters mostly are habitues of the Rat Hole, a resort of the underworld of Paris. There are Rose Coghlan, the Owl, an impressive portrayal, one that while it may jar the admirers of this stage star of another generation nevertheless will bring unstinted praise; Montagu Love as the schoolmaster; Walter James as the Strangler; Harry Sothern as the Hunchback; and Dolores Cassinelli as Lola, "a dangerous woman." Then in another group are Gladys Hulette as Mayflower and William Collier, Jr., as Francois, sweethearts.

Effie Shannon is Mme Ferrand, the mother of Francois. It is the death of the boy, restored to her after years of absence only to breathe his last in her arms, that brings into the story one of its most moving moments. J. Barney Sherry and Bradley Barker are the Chancellor and the Hindu, in the royal entourage.

It is difficult in necessarily brief space adequately to indicate the many moments of stirring action, but the scenes surrounding the flooding of the cellar and the attempted drowning of the King and Mayflower stand out.

The picture by some may be described as gruesome at times, but its hold is hard and fast. It is a production that will enhance the reputation and should swell the treasury of its makers. G. B.

"Beware of The Law" Is Simple Drama of the Canadian Border

"Beware of the Law," which Jawitz Pictures Corporation is distributing on the state rights market, is a simple tale of the Canadian border. The settings are largely exteriors. The story, which was written by Frank S. Beresford, is of bootleggers who make their headquarters in a boundary village, of their minor misdeeds and major crimes, and of the evil influence they exert generally in the primitive community.

Marjorie Payne heads the cast in the role of Rose Le Barbe, a grocery store keeper whose father finds the cache of the rumrunners, steals of the wet goods what he can carry and sells to his neighbors what he cannot drink. Rose falls in love with a revenue agent who is injured by the men he seeks and who by her is nursed back to health. Others in the cast are William Coughey, Henry Van Bousen, Ann Deering, D. W. McReynolds, John Altieri and Williard Cooley.

The picture opens with a smashing automobile accident and closes with a fist fight, in which the revenue agent, restored to health, captures the men he has sought for rumrunning but now charged with murder, and wins the grocery store girl. The subject does not rise to dramatic heights and does not make any special appeal to the emotions. It was directed by Frank S. Beresford. G. B.

"Flesh and Blood" Widely Booked and With Good Results

Evidence that exhibitors will book quality productions regardless of who makes them is furnished in the reports coming into the New York offices of Western Pictures Exploitation Company from exchanges releasing the Lon Chaney special, ''Flesh and Blood.'' Representative first run theatres in every key city in the country have booked this feature, which has been praised by both trade and daily press critics, who see in the ''man with a thousand faces'' a character whose box office value is undisputed.

However, the success of ''Flesh and Blood'' is due entirely to the calibre of the production together with its exploitation possibilities, which, wherever capitalized by exhibitors, have been productive of results at the box office. Particularly successful was the showing of ''Flesh and Blood'' over the U. B. O. Circuit of New York, which, according to box office statements, brought this picture a gross that compared favorably with the foremost productions of the year.

Practically every theatre circuit of importance has booked ''Flesh and Blood.''

Change Firm Name And Will Distribute Second Nationals

Planning an active campaign for the distribution of Second National Pictures Corporation releases in North and South Carolina, the Continental Pictures Corporation, 6 South Graham Street, Charlotte, N. C., under new management, has changed its designation to Second National Film Exchange. H. Van Matie, the new manager, in a communication to the main offices of Second National in New York, states:

"The writer is sold on the product of Second National Pictures Corporation, and it is his intention to push them to the limit and convince the exhibitors of our territories just what Second National stands for—'proved merit and box office power.'"

Second National has released two pictures for the fall season, in addition to the three released last Spring, and another is in preparation, for release within the next ten or twelve days.

Strong Cast For Warner Production

Marie Prevost Will Head a Long List of Well-Known Players for Making of "The Beautiful and Damned"

An exceptionally large cast of popular screen players are included in the Warner Brothers' production "The Beautiful and Damned," featuring Marie Prevost, announced as the second of seven releases for this season. The production, directed by William A. Seiter, was made from the novel of the same name written by F. Scott Fitzgerald. Olga Printzlau adapted the story for the screen.

Included in the cast headed by Miss Prevost are Kenneth Harlan, Louise Fazenda, Tully Marshall, Harry Myers, Cleo Ridgely, Emmett King, Kathleen Key, Clarence Burton, Walter Long, Parker McConnell, George Kuwa and Charles McHugh.

Miss Prevost, who plays the part of Gloria Gilbert, the vivid and fascinating beauty as described in the novel, is declared to have a large following of motion picture enthusiasts. Another added asset for exhibitors is Kenneth Harlan, leading man for the Talmadges, whose popularity is said to be so great that producers are constantly angling for his services.

Another household name is that of Louise Fazenda, one of the best known comedy actresses, who plays the part of the jazz baby in the picture. Some of the latest pictures in which she has appeared are "Down on the Farm," "The Beauty Shop," and "Quincy Adams Sawyer." Harry Meyers is perhaps best known for his characterization in "A Yankee in King Arthur's Court." He has been allied with the industry for more than eleven years, and he plays the part of a poet and author in the Warner production.

The other members of the cast, notably Tully Marshall, Emmett King and Walter Long, have appeared in scores of pictures, and these facts are coupled with a production that is said to be filled with glitter and color interwoven in a fascinating story revealing a significant phase of American society.

Warners Get Ready to Produce Story of "Little Church"

Following the completion of the screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost, S. L. and Jack Warner, at the Warner Brothers west coast studios, have begun active work on "Little Church Around the Corner," an original story written by Olga Printzlau and based on the stage play of the same name by Marion Russell.

E. Mason Hopper has been engaged to direct the picture. While no announcement has been made relative to the cast it is reported that a number of prominent screen players are being chosen by Hopper and the Warner brothers.

"Little Church Around the Corner" is said to be a homely, human document with an appeal to all natures. It enjoyed a great vogue as a stage play, and later its success was duplicated in novel form.

Co-operative of Australia Buys Much Arrow Product

In addition to the big Arrow feature contract recently closed with Co-operative Film Exchange, Ltd., of Melbourne, Australia, David J. Mountain, manager of Arrow's foreign department, advises that he has now closed a contract with the same concern for Australia for eleven Sport Pictorials, "Ten Nights in a Barroom" and a minimum of fifty-two 2-reel comedies.

This is one of the largest short subject deals closed in the foreign market for a long time, and gives Co-operative practically the entire output of Arrow.

Mr Mountan also announces a sale of a series of Hank Mann Comedies to Hilda Cowan for Central America.

Edria Fisk, Beauty Winner, at Work in Arrow's "Jacqueline"

Edria Fisk, one of the winners of the Atlantic City beauty contest, who was engaged by Arrow Film Corporation for a part in their big, new Curwood special, began work last Wednesday in the Peerless Studios, Fort Lee, New Jersey, under the guidance and direction of Dell Henderson.

Miss Fisk's motion picture debut is a noteworthy one, for she will find herself surrounded by one of the most unusual casts ever assembled by this company. "Jacqueline" is an original James Oliver Curwood story and numbers in its cast such players as Lew Cody, Marguerite Courtot, Paul Panzer, J. Barney Sherry, Edmund Breeze, Kate Bruce, Sheldon Lewis, Effie Shannon and Rose Coghlan.

Edria Fisk, new Arrow player, making debut in "Jacqueline"

Miss Fisk is a girl of rare beauty and apparent talent. She will be given a prominent part, and it is expected her development will be rapid, for she is possessed of intelligence as well as good looks.

Apollo Will Issue Nigh's "Notoriety" In New York State

The biggest territory in the country is the first to secure the rights for the distribution of Will Nigh's latest feature, "Notoriety." While the working print of the seven-reel society drama was still being put in final shape, the Apollo Exchange of New York was already booking the feature for first run.

A campaign is being staged to introduce the picture in the metropolis. Extra billboard locations have been contracted for in an outdoor advertising drive. Regional trade-paper advertising, in addition to the national advertising of the producers, L. Lawrence Weber & Bobby North has been arranged.

The advance business signed up by Apollo totals more per week than that written on any previous release. The only exhibitors who have seen "Notoriety" are the Boston film men who attended the private screening at the Copley Plaza Hotel two weeks ago.

The usual variety of exploitation aids, in addition to the stock accessories, are a factor in the heavy advance booking. The advertising department of Weber & North has put forth an effective list of novelties, and even the usual give aways are different in this picture.

Schrempp of St. Louis Buys "The Curse of Drink" Rights

Sam Sax, sales manager for L. Lawrence Weber & Bobby North, announces the sale of "The Curse of Drink," which that firm is distributing in the independent field, to J. J. Schrempp of the Schrempp Film Company of St. Louis for Eastern Missouri and Southern Illinois.

Schrempp's purchase of the subject followed a trip East, where he had the picture screened at the home office of the distributors.

Burr Nickle to Make Dozen Features

Besides These New Los Angeles Company Will Produce Two Specials, All from Stories by Regular Authors

A new motion picture company formed in Los Angeles, known as the Burr Nickle Productions, incorporated in California, with offices in the Story Building, is controlled by business men of Los Angeles, such as Burr Nickle, president and general manager; Fred V. Gordon, vice president, and Richard Welty, secretary and treasurer.

Mr. Nickle has been engaged in the picture business for the past eighteen years. F. V. Gordon is a successful oil man, having holdings in California, Texas and Mexico.

Mr. Nickle states he will have ready for release November 1, "Sunken Rocks," from the story by E. Temple Thurston, featuring Alma Taylor. He says every picture he releases will be from stories by famous authors, enacted by skillful players, portraying strict adherence to the technique of the picture. Following the November 1 release the company will release one picture a month until a series of twelve has been sold.

December 1, "Narrow Valley," a story from the pen of George W. Dewhurst; January 1, "Tansy" will be released, which is a screen interpretation of the novel by Tickner Edwardes; February 1, "The Bargain," from the stage play by Edward Irwin and Henry Edwards; March 1, "The Kinsman," from the novel by Mrs. Alfred Sidgwick. There also will be two specials released in addition.

The first special, "Once Aboard the Lugger," which is by the same famous author, A. S. M. Hutchinson, who wrote "When Winter Comes," will be ready for release about December 15.

These pictures will be sold on the State Right basis.

Get Good Reports on "Chicago Sal"

Eastern Manager Irving Lesser of Principal Pictures Says No Sales Will Be Made Except After Examination

Word reached Eastern Manager Irving Lesser of Principal Pictures Corporation this week from Los Angeles to the effect that the Irving Cummings special, "Chicago Sal," starring Alice Lake and Milton Sills, who are supported by a strong cast of players, had been completed. Cutting and titling this production are now well under way and it is expected that the feature will be ready for general release some time in November.

While reports from the Coast studio praise the production as one of the best of the year, Manager Lesser, after carefully reading the reports and statements from the studio, said that under no consideration would he offer the picture to any exchangemen before the latter has had an opportunity to see it.

"I want to emphasize our policy of making pictures for anything but competitive propositions," said Mr. Lesser. "I am happy to receive this information relative to 'Chicago Sal' whose title we are contemplating changing. But I will not hop out of my chair in enthusiasm, for while the reports from the Coast brand it as a 'feature we should feel proud of' I want to reserve all exclamations and decision until after I have seen it.

"We will at no time make an effort to sell any of our product to any exchangeman who has not seen the picture. We will place our productions strictly on their merit and only on such a basis will we offer them to exchanges. As soon as a completed print of this feature reaches our Eastern offices exchangemen will be duly notified and showings will be arranged for those who are interested.

"The organization of Principal Pictures is completed to the extent that we maintain a field force. Members of this staff, men well known to exchangemen and exhibitors alike, will make a special tour of the key cities for the purpose of showing our pictures to prospective buyers.

"Our production department believes that in 'Chicago Sal' it has a production that is superlative. That means considerable, for the reason that orders were given on the coast by Mr. Rosenberg, who is in charge of production, to refrain from any outbursts of enthusiasm unless they were distinctly justified."

George Gould Joins Murray W. Garsson as Business Manager

Murray W. Garsson, last week announced that he had signed George D. Gould, until recently managing editor of Motion Picture News, as business manager of Murray W. Garsson, Inc. He will also direct publicity and advertising for the concern, which in addition to offering a new series of twelve Nick Carter pictures now has two units working on feature productions under the respective direction of Ralph Ince and Roy Sheldon.

Mr. Gould was for five years with Motion Picture News in various executive capacities. He has also had experience in the production end of the business. Prior to entering the motion picture business he was for several years on New York and San Francisco dailies.

Weber & North Buy Three Stage Plays for Will Nigh

L. Lawrence Weber & Bobby North, producers and distributors of Will Nigh's "Notoriety," have bought the picture rights to three successful stage plays that had long runs on Broadway last year. The purchase, which is said to involve an unusual sum, was negotiated direct with the authors by Mr. Weber.

Will Nigh, it is understood, will adapt the three plays into scenario form and will cast and direct them.

Although Will Nigh thus far has never yet depended on any stage play for his script, Weber & North went out of their way in their effort to give the independent field really worthwhile material.

"More to Be Pitied" Goes Over at Two Premier Showings

"More to be Pitied," first of the C. B. C. Films Sales Corporation's series, went over big at two premier showings in different territories this week.

The first opening on Monday, the 16th, was at the Hippodrome Theatre, Reading, Pa., and marked the opening gun in this territory of De Luxe Film Company of Philadelphia, which holds Eastern Pennsylvania and Southern New Jersey rights.

The other premier was in the Michigan territory, where it opened a week's run at the Colonial Theatre, Detroit, also on Monday. According to Ray J. Branch, who holds the Michigan rights, it broke many house records for attendance there.

Word of the booking of "More to be Pitied" over two entire circuits comes from H. A. Lande, president of Quality Film Corporation of Pittsburgh, where the feature will be shown over the entire Rowland & Clark circuit in Pittsburgh, and over Ike Libson's circuit, covering Cincinnati, Columbus, Dayton and Louisville.

"Ten Nights" Is Now Sold for All the Territories

"Ten Nights in a Barroom," which was released by Arrow Film Corporation and scored heavily, reached the high point of its career last week. W. E. Shallenberger, president of Arrow, sold the Ohio rights to Sandor Weiss, theatre-owner of Columbus, Ohio.

Lichtman Finds Optimism

Al Lichtman, head of the company bearing his name, has returned from another of his numerous sales trips. This time he visited Kansas City, Chicago and other Middle Western points, where he says he found exhibitors in a more optimistic frame of mind. Business is improving, according to his observations.

"It Is Time to Remodel"

The Theatre Reconstruction Studio

212 East Superior Street
Chicago, Ill.

Ideas, Plans, Execution, Artists, Engineers, Contractors

We Make the OLD—NEW

Commanding a complete organization trained and experienced in solving
Architectural—Engineering, Ventilating, Lighting, Seating, Decorative and Equipment

Problems in connection with REMODELING of THEATRES. A Centralized and Unified Service which will *save you money.*
Write for further information on our unusual service today. We have remodeled scores of theatres all over the coutry and *saved and made* money for the Exhibitor.
Every day operating under old conditions means just that many days loss of the increased profit bound to come under NEW conditions.

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Delay "Shadows" Premiere a Week

Lichtman Corporation Postpones Biltmore Showing in Order to Satisfy Demands of Out-of-Town Exchangemen

The showing of "Shadows," B. P. Schulberg's second release through the Al Lichtman Corporation, has been postponed from Friday, October 20, to Friday, October 27, in order to make the presentation a more elaborate one. Another determining factor in changing the date has been requests from Lichtman franchise holders to put off the showing a few days so that they can arrange to come on to New York "en masse" for the affair.

Present indications point toward an unusual gathering at the Biltmore on the evening of the 27th. The list of guests will include well known figures in the film world, prominent professionals, familiar figures in the world of art, letters and finance. Lichtman and Schulberg have a host of friends in the producing, distributing and exhibiting ends of the business who have indicated their desire to be on hand when the picture is shown.

There have been a long list of requests made for invitations. Prominent first-run exhibitors in neighboring cities have promised to come into town. There will be a special party composed of Lichtman franchise holders. Tom Moore of Washington intends coming for the premiere.

Not only will the trade press and the New York critics be present, but invitations have been extended to the foreign language press, the foreign papers and New York representatives of important out-of-town publications.

Louis F. Gottschalk prepared the music score for "Shadows," and the presentation will be a feature of the showing. About 2,000 are expected.

Some of the franchise holders have informed the Lichtman offices that they intend forming parties of prominent exhibitors and that they have discovered that the time was too short to take care of this adequately. They have therefore suggested a postponement until the following week.

Wesley Barry Makes Successful Start on His Vaudeville Tour

Wesley Barry, freckle-faced star of the Warner Brothers picture, "Rags to Riches," started last week on the first lap of a nation wide tour of the principal cities as a legitimate juvenile actor. For the first time in his career Barry will do a song and dance specialty surrounded by ten other stage prodigies.

According to reports from the Warner west coast studios Barry had had the stamp of approval placed upon him by both the dramatic newspaper critics and the public, following his appearance in a number of the larger vaudeville theatres. The tour will last for at least fifteen weeks, it is said, after which he will return to the Warner studios to begin active work on another picture.

Barry has been signed to appear exclusively in the Warner Brothers productions. The actual number of pictures to be made annually by the youngster is not known. The vaudeville tour was planned shortly after the completion of "Little Heroes of the Street," a Harry Rapf production in which Marie Prevost plays a prominent part.

In planning the vaudeville tour, S. L. and Jack Warner, both of whom are handling the production end of the Warner organization, feel that they are rendering exhibitors throughout the country an invaluable aid in helping to put over the Barry pictures. This fact, augmented by the popularity he has already attained, will help theatre owners to draw larger crowds to their theatres with the announcement of the latest Barry feature, "Rags to Riches."

"Madonna in Chains" at Half Way Mark For Amalgamated

Amalgamated Exchanges of America is half finished with its initial production, "The Madonna in Chains," at its New Rochelle studio, and the final scenes will be finished next week.

The newly formed company aims to make its first production as spectacular as possible. At the studio last week Harry Grossman called a large number of players on the set for the making of a coronation scene. The set measured 60 by 100 feet. In addition to this, the script, which was adapted from the book of the same title by Edward Owings Towne, calls for five or six scenes equally as large and necessitated the use of the company's other studio at Yonkers.

The story of the first picture is laid in Paris, America and on the Isle of Martinique. Portraying the principal roles of the production are E. K. Lincoln, Martha Mansfield, Mrs. Rodolph Valentino (Jean Acker) and W. H. Tooker.

William P. Burt is handling the direction under the supervision of Harry Grossman, while the credit for the sets and color scheme goes to E. Douglas Bingham, technical director.

The picture will be ready for its final screening by the end of November and will be released to the franchise holders of the company December 1.

Barthelmess Picture Will Soon be Ready for State Righters

The Producers Security Corporation, which is to handle the distribution of "Just a Song at Twilight," the Dick Barthelmess feature announces that releasing arrangements are being speeded up, and the subject soon will be ready for the independent market.

Richard Barthelmess' support is strong. Evelyn Greeley, star of "Bull Dog Drummond," and Pedro De Cordoba are cast in important roles.

Producers Security will announce release date in a few days.

Four Simultaneous Runs

"Rich Men's Wives" has been booked by the Interstate Circuit of Dallas for a simultaneous run in Dallas, Forth Worth, Houston and San Antonio beginning Oct 29. This will serve to introduce the initial release of the Lichtman company in Texas.

Savini Buys Amalgamated

Bob Savini of Savini Brothers of Atlanta was a recent visitor in New York for the purpose of purchasing films. He has become a southern franchise holder in Amalgamated Exchanges of America.

Garsson is Producing Two Features

Ralph Ince Directing "Success" in New York While Roy Sheldon Is Making "Way Down South" in Georgia Locale

Indicative of the fact that Murray W. Garsson intends to take an even more prominent place in the producer ranks is the announcement made this week that two companies under his banner began work on feature productions.

Ralph Ince started shooting on October 16 at the Talmadge studios, New York, on a screen version of the stage hit "Success." While the working title of "The Has Been" has been used in announcing this production, it is probable Mr. Garsson will keep to the original title, "Success," when the feature is ready for release.

A cast of unusual strength has been provided by Mr. Garsson, the well known names including Brandon Tynan, (through special arrangement with Flo Ziegfeld); Naomi Childers, Mary Astor, Dore Davidson, Stanley Ridges, Lionel Adams, Gay Pendleton, Billy Quirk and Joseph Kilgore (through arrangement with Sam Harris). Thomas Atkins is assistant Director.

Simultaneous with the activity of the New York company, another group under the direction of Roy Sheldon, which left New York on October 15, starts work on "Way Down South" at Albany, Ga., the locale of the story. Careful selection by Mr. Garsson of players has resulted in the collection of a strong cast in support of Marion Swayne, who plays the leading feminine role, and Joe King, the male lead. The cast includes Jack Richardson, Irene Boyle, Isabelle Fisher, Norma Lee, Dan Haynes, W. F. Chaplin, Melville Shyer, John Jenkins and Frances Grant.

The first four of the new series of twelve Nick Carter two reel productions are now available for screening, the Garsson office announces. Mr. Garsson says that state rights buyers must view these pictures before any sale is closed.

The Garsson office wishes to emphasize the fact that this series is new in its entirety, and not to be confused with a previous group of Nick Carter pictures which were released some years ago. John J. Glavey supervised the production of the new group.

Short Subjects and Serials

"The Ropin' Fool" Is a Real Novelty

Will Rogers Takes Photoplay Public Into Confidence and Shows What Has Been Up His Sleeve All This Time

While the majority of picturegoers may know that Will Rogers is expert with a rope it is unlikely they have any conception of the degree or height of that wizardry. Before the Associated Motion Picture Advertisers October 13 the humorist made casual and very distant reference to a picture of his in which he had "tried to show my little skill" with a rope—or words to that effect. No such thing. There's no "little skill" at any stage of "The Ropin' Fool," which Pathe is releasing October 29. It's all big stuff.

With the assistance of the slow motion we are enabled to see how it is done where under the ordinary camera the movements necessarily are too fast for the eye to follow. There's comedy in this two-part subject, but it is subordinate in interest to the marvelous performance of this master of the rope.

Among the more notable of the series are those of the figure eights, one loop, for example, over the shoulders of the rider of the horse and the other over the animal's; or over the head of the horse and the second loop on his forelegs. At another time Mr. Rogers throws three ropes, one taking the horse's forelegs, the second his head and the third the body of his rider. And the horse is indulging in no sauntering. He is galloping.

There are any number of these different evolutions. The rope in the hands of this performer is a living thing—that's all. As for the story the Ropin' Fool is an individual who ropes everything in sight—dueks, goats, farm animals of various kinds, even a rat which foolishly extends its head from its retreat. The cast, what little it has to do, is competent. "Big Boy" Williams is the ranch foreman.

We are ready at any time to look at this two-reeler again. G. B.

Phyllis Haver to be Starred by Sennett In a Comedy Drama

F. Richard Jones' return to Los Angeles, after an absence of six weeks in New York City, summons to the Mack Sennett lot a host of players who during Jones' sojourn have been taking life easy.

As he had promised when taking leave of the film city, Mr. Jones interviewed and made photographic tests of several of the well known younger generation of stage stars now prominently identified with Broadway successes, and gives assurance that a few of them will, at the expiration of their present contracts, be seen in future Sennett productions.

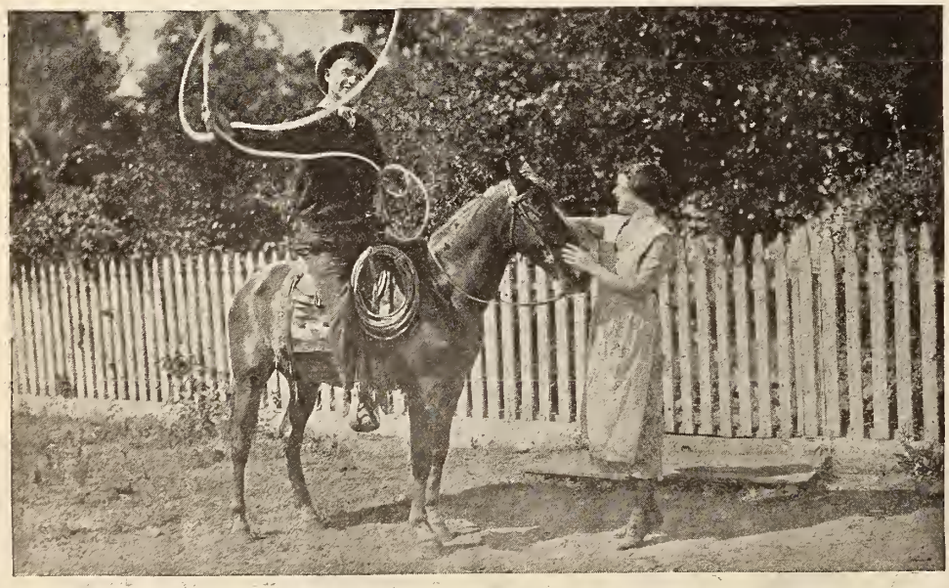
With the return of the production manager of the Mack Sennett organization work will start almost immediately on the multiple-reel comedy drama production in which Phyllis Haver will make her debut as a full fledged cinema star.

Pathe's Novelization of "Speed" is Ready For Issue to Press

The new Pathe serial "Speed," with Charles Hutchison, is the subject of a special novelization by Herbert Crooker. The story is in fifteen installments, each following closely the action of the corresponding picture episode, and is supplied by Pathe in proof sheets or mats in response to a demand from newspaper and magazine editors.

Exhibitors, says Pathe, have found this sort of publicity so valuable in connection with their announcements of Pathe serial showings that many of them make a personal matter of securing publication of these popular novelizations in their local papers, and this has added hundreds to the Pathe list of editors who regularly send in their requests for "copy" or mats in response to the first announcement of a new chapterplay production.

A novel exploitation outgrowth is reported in the readiness of exhibitors to screen slides naming the newspapers in which the novelization of their serial attraction is appearing, in return for which "circulation aid" the latter publish lists of the theatres the screens of which announce their serial story publication. Pathe quotes letters from editors acknowledging the "circulation value" of Pathe serial novelizations owing to the intensity of their suspense combined with rapid and thrilling action.



It is evident that Will has just told the young woman a good story—her smile proves this. Will Rogers will be seen in "The Ropin' Fool" to be released through Pathe.

Pathe's Timber Story "Price of Progress" Is Set For Nov. 15

Something "thrillingly different" Pathe declares to be its opinion of the Kiser Studios' production called "The Price of Progress," which it will accordingly release about the middle of November as a two-reel feature. The picture is described as a thrilling human drama of the big timber country—a sort of screen epic in which men and machinery triumph over natural obstacles in felling and transporting giants of the Oregon forests.

The producers of "The Price of Progress" are the same as those with whom Pathe recently contracted to distribute a succession of short subjects bearing the general title of "Oregon Trail Series." The Kiser Studios are located at Portland.

Al Haynes Making Series of Two Reelers for Storey

Al Haynes in a series of 26 one-reel comedies, one every two weeks, is the latest offering of Storey Pictures, Inc., for the independent market. He is supported by George French, Vera Reynolds, Bille Bennett, Tom Dempsey and Jack Henderson.

Elsie Davenport, featured in Burlesque Photoplays, a two reel satire every month, has resumed production work on the series released by Storey Pictures, Inc.

"Shadowlafs" is the title of a series of one-reel animated silhouettes, one every two weeks, also offered for the independent market.

Stores and Century Co-operate

In Toronto, Canada, one of the largest department stores, Robert Simpson Company, will co-operate with the Century special fairy tale series and give large display to the fairy tales that Century will make. This will be done in connection with the selling of their children's fairy tale books, and photos and placards will be used. In Montreal the same thing will be done.

Jack Henderson With Century

Jack Henderson, who has appeared in numerous Century Comedies, is again with that outfit. Jack is playing a canny Scotchman for Alf Goulding, who is busy shooting the latest Baby Peggy story, "Little Miss Spunk," a tale of the New York underworld.

Buster Keaton Springs Real Novelty

It Is "The Electric House," and Rightly Named It Is, for It Will Generate Sparks Aplenty and Make Real Fun

If you are one of those who are convinced there is nothing new under the sun or on the screen go see Buster Keaton in "The Electric House," released by First National. It is a novelty, from start to finish, and remarkable in its originality.

To be sure, all of us who have to live around towns large or small are acquainted with escalators, or moving stairs. But there are a lot of us who are unacquainted with the larger number of electrical devices that Buster installs in the home of his wealthy patrons. For instance, the young lady of the house from her bed may touch a button and her filled bathtub will glide from its recess and stop alongside her. Of course when Buster in demonstrating to a number of men guests some of the appliances with which he has equipped the mansion does not know when he touches the fatal button that the aforesaid daughter is reposing in the tub, but all of the absorbed visitors discover the fact to their consternation and also to the young woman's when the tub is shot into their midst."

Naturally a lot of things happen on and about the escalator. So, too, do they at the dinner board, which is served by an electric railway the track of which circles the table. On one occasion, however, when the well filled plates containing the piece de resistence are served Buster loses control of the train, its speed is accelerated beyond the safety point and the four plates and their contents are dropped in the ample lap of the lady of the house. What she says is not repeated on the screen.

Then there is a pool table electrically operated and a library which shoots out from a rack the book desired. Of course, the larger fun comes when the villain in the form of the real electrical engineer, the one who by the graduated botanist has been cheated out of his commission, gets his hands on the switchboard and mixes up the wires and connections.

The picture is worth, in fun and entertainment, all the time and pains that plainly have been expended on it. G. B.

Speaking of "Spooks" and a Tannery and—a Morgue

I. Maurice Schwartz, manager of the Educational Film Exchange of Illinois, sends in the following copy of a post card received by him (the blanks are ours): "Comedy 'Spooks' sent me today skins ——, —— —— and —— —— so much you could start a tanning factory with their hides. Very truly, T. H. Buckthorpe, Rialto Theatre, Jacksonville, Ill."

We can understand Mr. Buckthorpe's enthusiasm for "Spooks" and Mr. Schwartz' pleasure in receiving the card. Very likely the latter can understand also that if we shared that pleasure so far as to print the names mentioned by his satisfied customer there would be started at this desk by the wild-eyed representatives of the three men named not a tannery but a full-fledged morgue. —Ed.

"Punctured Prince," Metro Two-Reeler, Farcial and Funny

In "A Punctured Prince," the latest two-reel comedy starring Bull Montana, there is an abundance of action and a scant outline of plot, but quite enough of the latter to carry the aggressive Bull through a variety of wildly farcial situations to a triumphant climax. The star first appears as waiter and chef in a quick lunch restaurant, where he serves meals with such force and fury that he pushes himself out of a job into the street. There is a good deal of clever trick photography utilized in this opening scene, notably the antics of a fish that capers about in truly marvellous fashion. Bull next tries his hand as a motor cop and from then on his adventures become hilariously complicated.

He is the cause of a squad of detectives breaking down in their rush by auto to protect a foreign prince on a train, whose life is threatened by enemies. Thereupon Bull takes up the task, assumes the prince's identity and goes into society. And Bull, in splendid uniform, his broad chest blazing with decorations and cauliflower ears striking out proudly, is a refreshing sight for troubled eyes as he gaily promenades among the elite, occasionally tripping over his dangling sword.

There are Secret Service agents, low-browed thugs, charming women, all mixed up in the prince plot. Bull, challenged to fight a duel with rapiers, accepts, grabs his adversary's weapon under his armpit and throws him head-over-heels, thus terminating the combat successfully. The plot is foiled and Bull promoted to be a real detective. It is all very funny stuff of its kind, slambang, slapstick farce, kept within reasonable limits and a good program filler. G. T. P.

A Corking Western Is "Bar Cross War" With Leo Maloney

There's genuine suspense in the latter half of the two-part "The Bar Cross War," which Pathe is releasing October 29. Leo Maloney has the role of a ranchman who wins the contempt of his slated father-in-law when he expresses an aversion to bloodshed. But like the deacon who swore only when necessary the young ranchman fights when circumstances seem to justify such action. It's a rather pretty muss, too.

Josephine Hill is the daughter of the neighboring ranchman who finds her engagement broken by order of her father. One of the best bits of acting is that of the portrayer of the visiting brother of the latter, wrongfully accused of murder, and who is defended by Maloney. In fact, the acting throughout is noteworthy, and the same goes for the directing.

The picture ranks as an unusual two-part western, with enough kick in it for a considerably longer story. G. B.

REVIEWS OF CURRENT SHORT SUBJECTS

OCEAN SWELLS—Christie Comedy, released by Educational.—An excellent polite comedy, featuring Neal Burns. The story is of a young couple who by means of a derrick lift their seashore house from the land on to a float, converting it into a houseboat. When six of Mary's family drop in on them Dick tries to get away, but with dubious success. The story is by Frank Roland Conklin and the picture is directed by Scott Sidney. In the supporting cast are Charlotte Merriam as Mary, Sylvia Ashton as Mother, and Bebe Blackburn as Baby—a diminutive mermaid, by the way. The subject has amusing situations and is high class generally.

THE GRAPHIC NO. 2543—Released by Educational in one reel.—This new publication is divided in four sections, the first being "Lunch Time in Mad Manhattan." It consists of a series of studies of downtown New York at the noon hour—in Trinity Church yard, on top of a 'bus and of other places where the crowd eats. "Making Moonshine While the Sun Shines" is a bold portrayal of the making of corn liquor. "American Champions" gives a number of pictures of Adeline Gehrig, champion fencer and athlete. Cartoonist Ollendorf portrays "Who's who in the human zoo."

WEDDING PUMPS—Two-part Century Comedy, released by Universal.—If there be those who say a comedy cannot be built about or around a dog let them see Brownie the pup in this picture. The dog is assisted in his adventures by Jackie Morgan, and Jackie does well—plays his part with understanding and with vim. William Irving and Alberta Vaughan are the bridegroom and the bride respectively. Fred Hibbard has directed the subject, and he has given us something that will be liked by grown-ups as well as the kiddies.

THE SOLITARY CYCLIST—Two-part Sherlock Holmes story, released by Educational.—The picture fails to make quite the same impression as do the majority of its predecessors, partly by reason of a story which in its grip falls a little short of the series' average and also on account of the personality or lack of it of the young woman who plays the role of Violet Smith. The work of the two leading characters, Eille Norwood and Hubert Willis, as Sherlock and Dr. Watson, is up to its usual high mark.

DOING 'EM GOOD—One-reel Universal comedy.—Nervy Ned, played by Neely Edwards has rather a rough time following the advice of a captain of industry—that is, he does until the aforesaid captain learns that Ned has euchred him out of his intended bride. Violet Joy is the girl in the case, and she is attractive—whether in a bathing suit or in street garb. Good comedy for anybody or anywhere.

PATHE REVIEW 179.—The "Photographic Gems" are rare autumn shots, with remarkable cloud effects, with unusual definition in the distant as well as near landscape. Under the title of "The Floating Egg" there are some simplified demonstrations of specific gravity, which are very interesting. The Pathecolor is of Alpine scenery along the French-Italian border.

AT THE OLD STAGE DOOR.—Harold Lloyd reissue, released by Pathe.—It may be an old one, but it well might have been new so far as its action and interest are concerned. Snub Pollard is a stagehand and Bebe Daniels is a leading woman. Good stuff.

THE GOLF BUG.—Hal Roach Comedy, released by Pathe.—Paul Parrott, aided by Jobyna Ralston, puts on a jazz game which will be enjoyed even by those who cannot qualify as golfhounds.

HENPECKED HARRY.—Aesop's Fables released by Pathe.—Up to the high average of the series.

Live News of the West Coast

By RENEE BEEMAN

THE work of cutting Charles Ray's second feature for United Artists, "The Girl I Love," has begun. With the editing it will consume about six weeks. It is promised as the star's high-water mark of achievement on the histrionic side.

A cast selected absolutely for type is that chosen for "The Covered Wagon," a James Cruze production for Paramount of the Emerson Hough novel which Jack Cunningham adapted. Lois Wilson plays the heroine—Molly Wingate, a girl of the frontier days.

J. Warren Kerrigan will be Will Babion, the intrepid leader. The rival, Sam Woodhull, is portrayed by Allen Dale. Other notables in the cast are: Tully Marshall, Charles Ogle, Ethel Wales, Ernest Torrance and Guy Oliver.

The picture will be made in Utah and Nevada and the preparations are epochal in their extent.

Production work on "Michael O'Halloran," the first of a series of screen adaptions of her popular novels, has begun under the personal supervision of Gene Stratton Porter, the novelist, at the Thomas H. Ince studios, Culver City.

James Leo Meehan is directing, with Mrs. Porter's daughter, Jeanette Helen Porter, as the assistant and Tennant Wright as the production manager.

There is at least one fond mother in the Hollywood film colony that stands out, who isn't going to give her baby absent treatment while on location. That mama is no other than Zasu Pitts, who is playing leads in the newly organized Jack Stower Productions.

When Miss Pitts, who is Mrs. Tom Gallery in private life, goes on location, her small infant is not left to the mercies of a nurse, he is toted right along.

Leah Baird's latest production which has as a working title, "When Civilization Failed," is rapidly nearing completion at the Ince Studios. Miss Baird is busy writing the story for her next production while the final re-takes are being shot.

Within the next week Laurette Taylor will conclude her work before the camera. "Peg O' My Heart" will be ready for the screen before another month rolls around. Following the completion of the production Miss Taylor and her husband, Hartley Manners will leave for their home in the East.

The finishing of the camera work this week on "The Christian" at the Goldwyn studio marks the end of four months of earnest work on the part of Maurice Tourneur and his associates and cast, which is headed by Richard Dix and Mae Busch.

The editing and cutting of the picture now going forward under the supervision of Paul Bern, is confidently expected to result in a production which will be a real feature of the season.

Alf Goulding, Baby Peggy's director, has surounded his little star with a cast of well-known stage folk for her current Century Comedy Special, "Blittle Miss Spunk." Joe Bonner, Peggy's chief-aide-de-camp, played the parts originated by George M. Cohan in the road show company of everyone of Cohan's earlier successes. Arnold MacDonald, Peggy's father in the story was four years a featured member of the famous Kold and Dill organization, while Paul Stanhope, the heavy, just returned from Australia where he had his own traveling company for the last eight years. Every other member of Peggy's cast has had a stage experience.

The Jess Robbins company has signed Katherine Key to play opposite Edward Horton in his second feature of a series. the working title is "Oh! Be Reasonable." Work starts this week at the Fine Arts Studios on this independent production.

One of the most important announcements of the past week was made by Irving Cummings, the independent producer. Cummings is about to film one of these classics. "The Last Days of Pompei," from the story of Bulwer-Lytton, will be made into a spectacular special production. The company will work at the Robertson-Cole studios, and on various locations suitable to the story.

After making a painstaking search of literature for a story offering the greatest opportunity for spectacular features, and at the same time possessing a beautiful love theme, Cummings has selected "The Last Days of Pompei" as being the ideal vehicle. He is at present working out a series of spectacular lighting effects to make the scene showing the eruption of Mt. Vesuvius, one of the most thrilling of its kind ever filmed.

"The Last Days of Pompei" will be the third of a series of super-features to be released and distributed by the Principal Pictures, the others being Elinor Glyn's romance of Hollywood picture life, "The World's a Stage" starring Dorothy Phillips and "Chicago Sal" with an all-star cast headed by Alice Lake and Milton Sills.

The Bulwer-Lytton tale has been filmed before. An Italian company made the production about ten years ago. However, while the backgrounds were magnificent and some of the acting very good, and it was something of a sensation at the time, probably if shown today it would appear third rate.

An all star-cast is being assembled to play the principal roles and it is expected that many months will be spent in filming the picture. Whether Mr. Cummings, himself will play one of the roles is not yet settled.

Kid McCoy, the former pugilist, has been putting Johnny Walker and Francis McDonald playing in "Captain Fly-by Night," through a regular prize-fighter's course of training, with the result when the time came for the struggle, Walker and McDonald were hard as nails and in the pink of condition.

Metro announces the new Mae Murray picture, a Tiffany Production entitled "Coronation." Miss Murray will be directed by Bob Leonard. The story is by Edmund Goulding, and work has just started.

Lester Cuneo is starting work on a new western story. He will be directed by Henry McCarty, who also wrote the story which gives Cuneo a chance to show his ability as a French-Canadian.

Shirley Mason's new picturization of life under the "big top" has just finished under the direction of Rowland V. Lee. The new picture is called "A Circus Story."

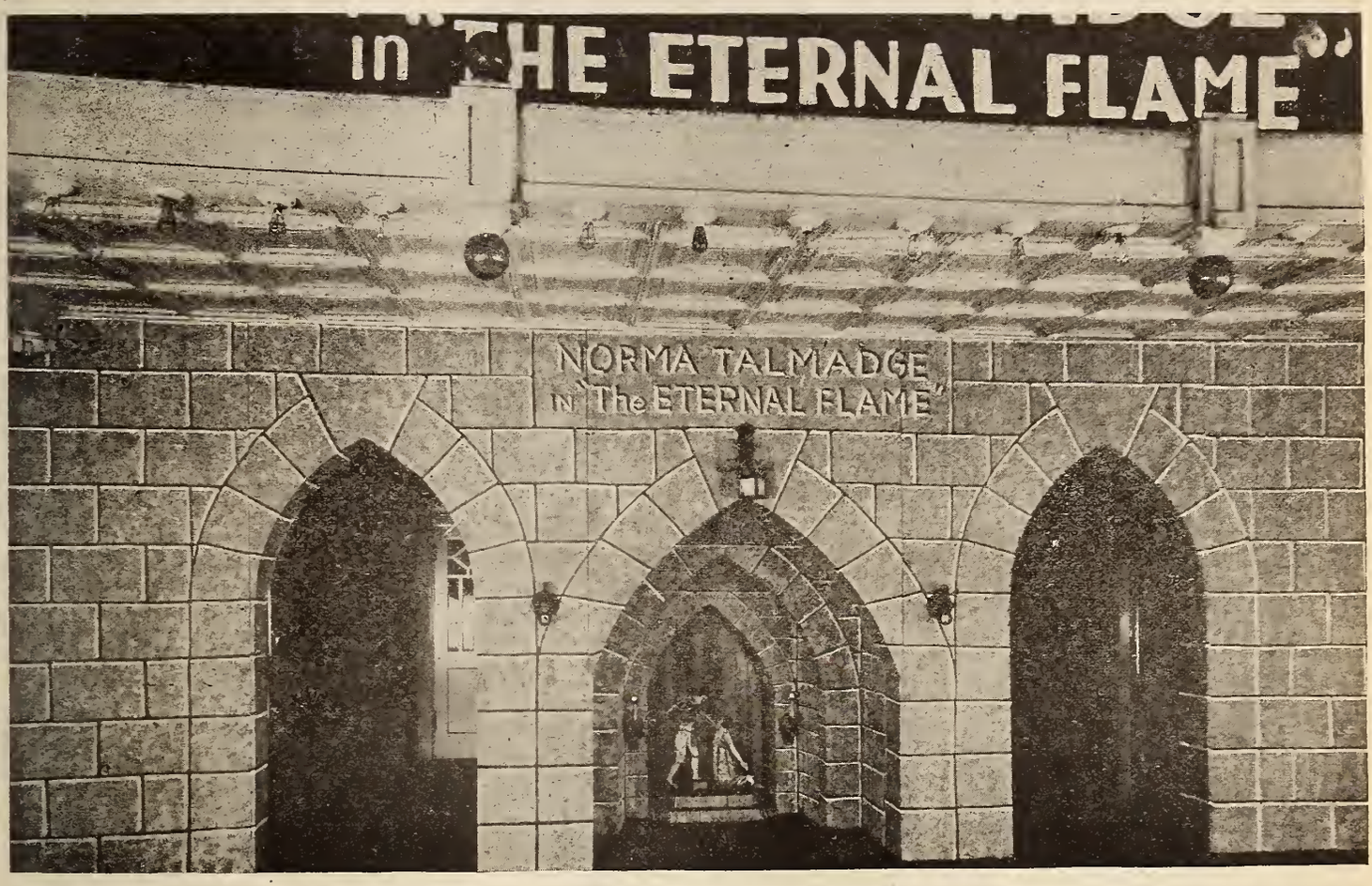
"Passions of the Sea," the South Seas picture directed by R. A. Walsh for Goldwyn, is completed. A brilliant cast was engaged for the filming of this picture, including such people as House Peters, Pauline Starke, Antonio Moreno, Rosemary Thebe, Bill Mong and Walter Haines. During the filming of the picture the company spent two months in Tahiti, during which time a great battle was staged using several thousand natives.

A group on the set of "Omar The Tentmaker" starring Guy Bates Post. In modern dress at the left is Richard Walton Tully, producer; at the right James Young, director. The actor in the center is Douglass Gerrard, Hassan of the film; at the left is Gordon Mullen as a fanatic priest, and at the right is Boris Karlof as a mad Mullah. To be released by First National.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre



Manager Abe Levy achieved the air of dignity and stateliness which properly should be evident in a display for First National's "The Eternal Flame" with this design for the front of the Strand, Waco, Tex. Withal he has not sacrificed attraction value. The setting was built up of composition board and expresses attractively the convent exterior in the photoplay. The centre arch served as a frame for the figures shown in cutout, the latter lending action to the picture. The flanking arches were used as entrances to the theatre. The bronze sconces, illuminated with electric lamps, added considerably to the effect.

Exploitorials

AN investment in star photographs is one that many exhibitors have found profitable. Among these is Herbert Effinger, General Director of the 69th St. Theatre, Philadelphia. In his program Mr. Effinger announced that 100 photographs of Rodolph Valentino, each one autographed by the star, would be distributed to ladies attending the matinee performance during the showing of "Blood and Sand." "Mr. Effinger," the announcement read "at first planned to have him make a personal appearance. Previous engagements prevented this, however, and Mr. Valentino then offered to autograph a number of his photographs." The lines then formed to the right at the matinees designated.

THE Goldwyn field exploitation men have been dubbed "Goldwynners." Their title has an auspicious sound and here's hoping their accomplishments measure up to the full significance thereof.

THE engrossing mystery involving the strange disappearance of Broadway's famous habitual stilt-walker has been solved by Detective Walter Eberhardt. Sleuth Eberhardt ran all the way to Yonkers before apprehending the erstwhile towering trekker of Broadway. Sherlock Eberhardt's coup was complete. Not only did he bring back photos of the famous stilt-stumper but also pictures showing the incorrigible ballyhoo doing his stuff in the interests of "Hurricane's Gal" at the Hamilton Theatre, Yonkers, N. Y.

THE course of theatre events moves up to another occasion where the purchase of bunting and flags should be a good investment. November 11 is Armistice Day and a time for the patriotic display, which is ever effective. The activities of Legion Posts also offers opportunities for tieups and special advertising which may bring immediate returns and produce permanent benefits in the way of increased good will toward your theatre.

TOM KENNEDY.

Inexpensive and effective exploitation was carried out by the American Legion when "Cardigan," distributed by American Releasing Corporation, played a week at the Circle Theatre, Indianapolis. Miss Hilda Scheurer (right), an ardent worker in the Legion Auxiliary, and five associates donned Colonial costumes and called themselves "Flappers of 1776." They appeared on the streets and in the theatre and proved valuable aids in crowding the house during the week.

Summons to See "Reported Missing" Produces Well

"It got me the business," says Earl R. Baxter of the Liberty and Rex Theatres, Darlington, S. C., speaking of a summons printed up in realistic form and filled with the impressiveness of legal phraseology, which he used to exploit "Reported Missing" at the Liberty.

The summons was printed on a form of the regulation size for this legal document and read "Owen Moore vs. Yourself and Yours." It was signed "O. U. Funfest, Clerk." The summons was a requisition on the presence at the Liberty Theatre at 5:30, 7:15 or 9 P. M. on Monday or Tuesday, to "Chuckle, laugh, roar and otherwise revel in 'Reported Missing.'"

The back of the folder was printed in large red type for the second day and flamed forth the information that 'Reported Missing' proved even a bigger hit yesterday than I expected. Don't miss it today." This was signed by Baxter.

Mr. Baxter, who has directed the Rex Theatre in Darlington, took over the other house in that town, The Liberty, August 1.

Display "Norma Pearls"

F. and R. Lazarus Co., the largest department store in Columbus, O., jumped at the idea of a tie up with a Norma Talmadge picture and gave over an entire window to a display of pearls similar to the necklace worn by Norma Talmadge in "The Eternal Flame" when the First National attraction played at the Colonial Theatre.

"Five Dollar Baby" Contest Effective

Milwaukee's Strand Theatre and Wisconsin News Stir Up Enthusiasm for Dana Vehicle

A "$5.00 Baby Contest," a tie-up between the *Wisconsin News* and the presentation at the Strand Theatre in Milwaukee of Viola Dana in Metro's "The Five Dollar Baby," proved one of the most effective stunts of its kind ever attempted at this theatre.

A week before the showing of "The Five Dollar Baby" at the Strand, the *News* carried a front-page story about the contest. It announced that it would take motion pictures of babies in Washington Park on Thursday afternoon, and on Friday afternoon at the Lake. These pictures, showing the children in action would be flashed on the screen the following week at the Strand, along with the feature "The Five Dollar Baby."

Upon entering the theatre, each patron received a blank ballot. After the film showing the baby contestants was run off, each spectator filled out the ballot, giving the number of the child which he considered the "cutest" baby. The voting ballot was worded as follows: "Vote for the cutest baby in the Strand—Wisconsin News Baby Contest. Who do you think is the cutest baby on the screen? Make your selection while watching the Contest Picture—then mark number of baby selected in square."

Five prizes were awarded to the five leading contestants in the final rating. The first received a savings account of $5.00 each month for six months. The baby given second prize received $5.00 a month for three months, and the next three babies presented with savings accounts of $5.00 each. All five savings accounts were opened with the American Exchange Bank in Milwaukee.

The *Wisconsin News* was lavish in the amount of space it granted to the contest. Photographs of Miss Viola Dana, star of the photoplay; the camera man in action, and one of the contestants were printed in one issue of the News. In a later issue were shown photographs of two of the contestants, and a scene in the park where the camera caught the tiny film 'actresses.'

Cave Setting for "Primitive Lover"

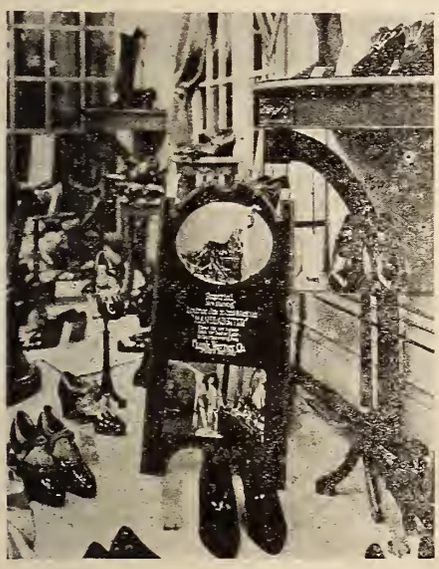
Cave Man environment reproduced in the lobby of the Strand, Waterloo, Iowa, for the presentation of First National's "The Primitive Lover."

The primitive as it was suggested by Arthur E. Weld in his decoration for First National's "The Primitive Lover" at the Strand, Waterloo, Iowa. In carrying out the cave-man environment Mr. Weld did not stop at making the boxoffice look like the rocky retreat of some stone age aristocrat but carried the idea from that point on out to the front of the theatre.

The sidewalls of the lobby were covered with compo-board painted in vivid hues to show a wide expanse of rocks, water and sky. Across the front entrance was another scene supported by rocky pillars, also achieved with the painted board, which was fastened to the door jambs. The effect was given depth by standing about in various parts of the lobby a number of cut-outs. There was not a great deal in the picture that recalled the stone age but the title sufficed as a suggestion for something away from the ordinary in the arrangement of the Strand's lobby.

Profitable "Manslaughter" Campaigns

City officials and civic organizations in 17 key cities are now engaged in exploiting Paramount's "Manslaughter." The photographs above show the methods used in a "safe and sane driving campaign" as conducted by these bodies in connection with the showing of the DeMille drama at theatres in the town. It is a profitable exploitation angle and may be employed with great advantage to the theatre. On the left is a "drive carefully" poster displayed on the booth of a traffic policeman in Washington, D. C. Centre: a warning painted on the pavement in Niagara Falls, N. Y., arranged for by Harris Lumberg, Lumberg Theatre. At right is the warning sign attached to stands throughout the city of Washington.



Window display in San Francisco, Cal., arranged by the Imperial Theatre for the showing of "Manslaughter." Shoes for all occasions of the quality and fashion displayed in "Manslaughter" is the line used to hook up the merchandise with the picture.

Street ballyhoo used to exploit "Manslaughter" at the Lumberg Theatre, Niagara Falls, N. Y. The remains of a smash up was strung up behind a wrecking car and a sign reading "The driver of this car was charged with 'Manslaughter.'" Mr. Harris Lumberg is shown at the extreme right of the picture.

Lobby arrangements used with the presentation of "Manslaughter." On the left is the colorful display designed by Manager E. Cummings of the Fort Armstrong Theatre, Rock Island, Ill. Right: A display featuring the motor wreck of the picture in the lobby of the Rex, Spartanburg, S. C. A. C. Cowles, manager of the Rex, obtained the properties gratis from a local automobile dealer.

The lobby of the Blackstone Theatre, Pittsburgh, was somewhat transformed for the presentation of the F. B. O. police drama "In the Name of the Law" with a big cutout, fitted into the curve of the dome over the entrance doors and display frames.

The Grand, Columbus, O., shouted out its presentation of the Fox version of "Monte Cristo" with electrics that were both big and bold. The sign was 69 feet high, 11 feet wide and each letter of the title 4 feet high.

"Hurricane's Gal" with her Chink, a goat and monkey were prominent figures about the streets of Omaha in advance and during the run of the First National offering at the Rialto Theatre. The goat wore a blanket that put an end to all doubt as to the identity of the group, which at times enjoyed all the luxury of tossing about on the upholstery of a sedan.

Detroit Citizens Told About "A Tailor Made Man"

When Charles Ray's "A Tailor Made Man" was shown at the Broadway Strand Theatre, Detroit, Mich., Phil Gleichman sent to his mailing list a postcard bearing on the address side a reproduction of an artist's design taken from United Artists campaign book which gave a portrait of Ray in evening clothes drawn in angles and bearing the inscription "A Tailor Made Man" It's Good (On the Square).

Attached to the mailing card was a small business card with the name of Charles Ray and in small letters in the lower left-hand corner the title of the picture.

On the reverse side of the postcard was a cut of Charles Ray and the statement that Ray "is making but two big pictures a year and the first is in nine reels, 'A Tailor Made Man.' It is the biggest and best picture of his career. It contains everything—thrills, comedy, romance. This is a real superspecial. You know when it comes to photoplays the Broadway Strand has always had the exceptional. The new Ray picture is better than that and I personally promise you better entertainment than you can find elsewhere in Detroit."

This was signed by Phil Gleichman and bore a "P.S." which said that the performances started at 11 A. M. every day, running continuously to 11 P. M.

Window Champ

Harry Swift, who has a record of three hundred and sixty windows in ninety days, secured a neat tieup for "Her Gilded Cage" when it played at the Walnut Theatre, Cincinnati, O.

The Paramount exploiteer tied up a Victrola Shop and arranged a display consisting of a gilded bird-cage with a noisy canary, stills from "The Gilded Cage," and the usual display of phonographs.

The tieup card read:

No bird in "Her Gilded Cage" has as sweet a tone as The Victrola.

Post Card Ads

The Royal Theatre, at Sabetha, Kan., has hit upon a practical and inexpensive method of advertising its features. Ordinary government one-cent postal cards are used, with a printed announcement, carrying at least one small illustration. It is effective in reminding country people of features in advance, and has been the means of filling the theatre on many occasions, almost exclusively with motor car crowds from the country. The theatre used with great success recently with "The Prodigal Judge."

Nearly Radio

W. H. Lindsay, of the Paramount Theatre, Logansport, Indiana, is an ardent radio fan, as well as a competent showman. Coincident with his showing of "My Wild Irish Rose," he contributed a new idea. Equipping a phonograph with a repeating device, and the vocal record, he hooked it up to his radio amplifier, and placed the whole assembly on the roof of the theatre. With the machine slowed down a little more than ordinarily would be done, the effect was wierdly attractive.

Beresford Succeeds White As Manager of Keeney's

Williamsport, Pa.—Gus G. White, who has been manager of the Frank A. Keeney theatre enterprises in this city for the past two years, has been succeeded in this capacity by Alfred Beresford, a Williamsport man.

The Keeney interests include the Keeney Theatre, a house that has played combination vaudeville and pictures, but which is now devoted entirely to pictures, and the Grand Theatre which has been closed a short time for redecorations and repairs but which will be re-opened early in October. Mr. Keeney also operates the Keeney Dan-Co.

It is understood that Mr. White will enter another line of work but will remain here.

The Keeney Theatre played "The Delicious Little Devil" as a Labor Day attraction to capacity business at advanced prices. Special advertising and lobby display were used. The name of Rodolph Valentino, who played opposite Mae Murray in this Universal, was given prominence in the advertising.

Novelties Prove Value

Despite the many stringent regulations against advertising on the famous Boardwalk in Atlantic City, Charlie Giegerich, F. B. O. Exploiter, managed to bring "In the Name of the Law" to the attention of all who promenaded on the famous avenue when the photoplay ran at the Criterion Theatre in that city recently.

The special novelty, police hats, which were issued by the Department of Publicity and Advertising of the F. B. O. did the trick. These hats were distributed to hundreds of newsboys and other youngsters of the city, with instructions that the wearers "do" the Boardwalk during the entire day.

Mr. Giegerich also was able to plant the three sheet cut-outs, which decorated the Grand Central Terminal during the New York run of the picture, in all the railroad terminals in Atlantic City.

Plays Up the Historic

Augusta, Ga.—For Paramount's "The Loves of Pharoah" manager Frank J. Miller, made a direct appeal to school teachers, architects, and others who might be especially interested in the historic, artistic and spectacular qualities of this production. This appeal was made thru personally written letters, mailed several days in advance.

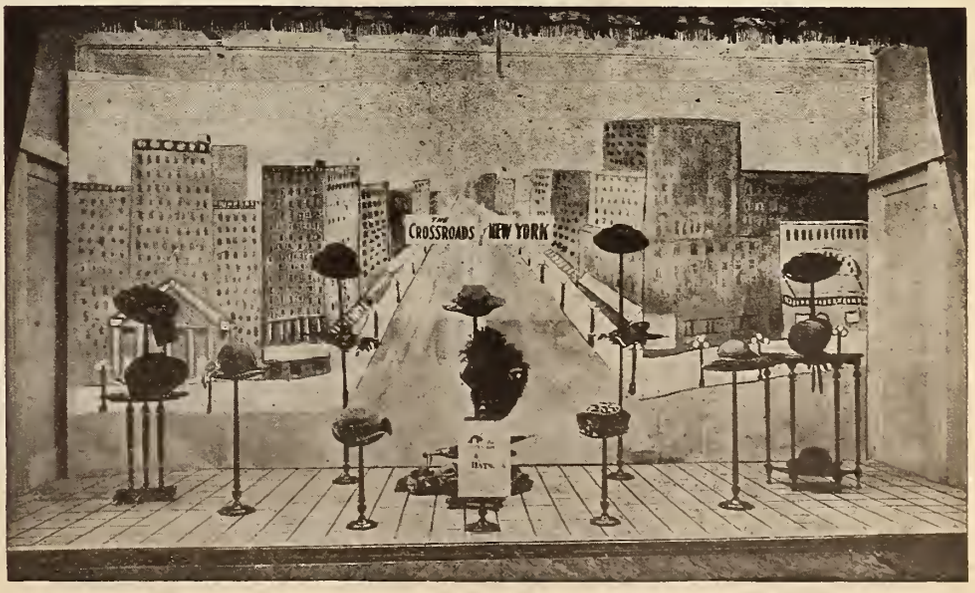
About ten days in advance a contest was announced offering 25 passes as prizes for the best answers to the question, "What Was the Greatest Love of Pharoah?" Of course this could not be answered until the picture had been seen, but Mr. Miller started well in advance to work up interest in the question.

A desert scene was created in the lobby for the engagement. A large stand about 2½ feet high and 6x12 on top was placed in the centre of the lobby and unevenly covered with sand. Cut-outs from the 1-sheet were arranged on this, showing a sphinx, a pyramid, and a caravan crossing the desert.

The Chicago Daily News clubbed in with the Chicago Theatre in telling the public about the showing of First National's "The Masquerader." The newspaper published the play in serial form and was not the least bit backward about letting people know about it. The *News* advertised the story as a "Drama of Tangled Lives" with banners displayed on all delivery trucks.

The Liberty, Spokane, Wash., with decorations made up of potted plants and other greens garlanded and festooned inside the lobby and under the canopy for the occasion of the run of Associated Exhibitor's "Grandma's Boy." Roy Grombacher, managing director of the Liberty, thus indicated the gala nature of the appearance of Harold Lloyd in his newest and best comedy.

Because she has the feminine touch of artistry and knows, with an expert's experience, what is what in women's hats, Ruth Wright, owner and manager of the Cozy Theatre, Topeka, Kansas, was able to affect and assist in installing an unusually nifty window display for "The Crossroads of New York." The actual dressing of the window was done by J. S. Rippey, display manager for Pelletier Stores Co., but the exhibitress supplied the scheme. The background for the millinery display was a drop curtain of a street crossing marked "The Crossroads of New York."



"Eternal Flame" Prologue Applauded

A prologue that won the applause of big audiences was staged by Edward Hyman, Managing director of the Brooklyn Strand Theatre, in connection with the run of First National's "The Eternal Flame."

A blue plush cyclorama curtain, costing more than $1000, with a French window of the Empire period, stretching from top to floor of the stage comprised the settings for the scene. Four chairs of the Second Restoration period and an elaborate glass chandelier completed the accessories.

Joseph Suk's "Minuet" was played while four girls and four men danced the minuet with slight variations from the accepted steps to conform with the dance as it was used in the picture. As the curtain rose two of the dancers were silhouetted against the transparent window. With the first steps of the dance the lights on both sides were dimmed and small "spots" followed the dancers around the stage.

Ties Up George Arliss With Safety Week

The Brooklyn engagement for "The Man Who Played God" coincided with New York's Safety Week." The Strand management took its first step in tying up with "Safety Week" seeing the Rev. Dr. Cuthbert of St. Ann's Protestant Episcopal church in which some of the scenes in the picture were made. Dr. Cuthbert got permission to talk to the pupils of several of the Brooklyn schools, and told them about the picture, about Mr. Arliss and also talked about "Safety Week."

The tie-up was carried along to the extent of having some two hundred banners on George Arliss and the picture carried in the parade of twenty thousand children in connection with the "Safety Week" ceremonies.

In view of the nature of the Arliss feature the editorial management of the *Brooklyn Eagle* was also induced to run a "Help Others" column which proved most successful.

"Fighting Streak" Stunts

An extensive newspaper advertising drive preceded the opening and continued throughout the run of "The Fighting Streak" at the Province, Winnipeg, Canada. Teaser ads ran for three days prior to the announcement displays.

Small envelopes measuring 2½ x 4½ inches imprinted with words: "Are You A Quitter? or Have You Got THE FIGHTING STREAK," and containing a card with the legend: "They Asked TOM MIX The Same Question. See How He Answered Them At The Province all next week," were distributed through a number of local groceries, bakeries and shoe stores. More than 10,000 of these were given out.

Cards, six by four inches, were hung on door-knobs, automobiles and telephones throughout the city. They bore this message: "Are You a Quitter? or Have You Got THE FIGHTING STREAK."

Phila. Thrills to Grandmothers' Day

Gravenstein Entertains Grandmothers at Matinee Performance of Harold Lloyd in "Grandma's Boy."

The "personal endorsement" advertisement employed to good advantage in advertising copy gotten up by Frank L. Newman for the showing of Paramount's "Manslaughter" at the Newman, Kansas City, Mo.

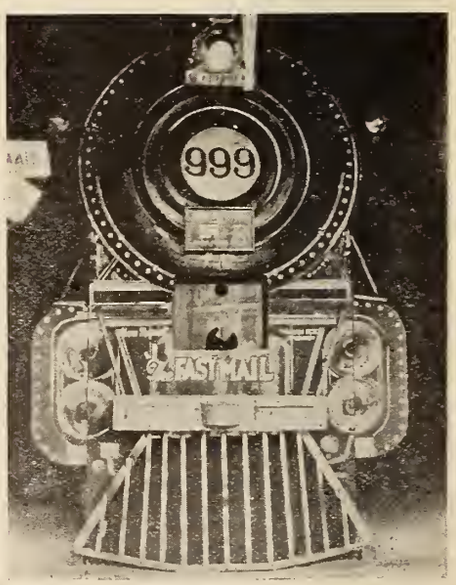
The *Evening Public Ledger* of Philadelphia, published, under a three-column spread head, and with a layout of photographs, a news story telling of effective "Grandmothers' Day" stunt which was pulled at the Carman Theatre in connection with the showing of Harold Lloyd's "Grandma's Boy." The value of this exploitation project was heightened by the fact that the newspaper regarded it as of strictly news value.

Under the timely head, "Movie Man Proves All Grandmothers Aren't Dead; World's Series to the Contrary Notwithstanding. Plenty Showed up at Chance to See Picture Free," the *Evening Public Ledger* said:

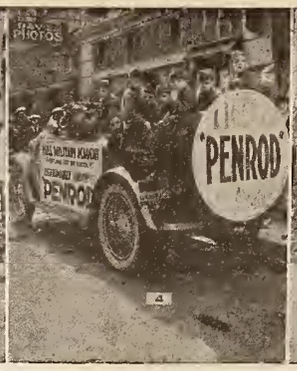
Grandmothers—or at least 350 gray-haired old ladies, who said they were grandmothers and very likely were. As George Gravenstein remarked, ladies at that age would hardly perjure themselves for the sake of a free admission to the movies.

Incidentally, that's what it was—"Grandmothers' Day" at Mr. Gravenstein's movie theatre at Hilton Street and Germantown Avenue. They came on the arms of little boys, who for the mere virtue of possessing grandmothers, were likewise admitted free, gratis, for nothing. There were in the bargain a hundred odd little girls, but from these, grandmothered or otherwise, the management collected admission.

The idea came to Mr. Gravenstein a few days ago when he engaged for his theatre a Harold Lloyd movie called "Grandma's Boy." Emotionally, this picture sent Mr. Gravenstein's memory spinning back to the days of his own grandmothers.



The ticket booth of the Fox Terminal Theatre, Newark, N. J., becomes vividly suggestive of the railroad engine from which the title of the Fox thriller, "The Fast Mail" takes its title. The mask was built of composite board. It was flanked by railroad crossing "danger signs" and made a striking display.



Some examples of how the Kids helped put the show over. The De Luxe Theatre, Utica, N. Y., in a tieup with the Utica Press got out this delegation for the opening performance of First National's "Trouble." Ballyhoo and parades resulted from a stunt in which the Liberty Theatre, Portland, Ore., entertained the boys of the Hill Military Academy. Ballyhoo artists who worked just for the fun of it and therefore made an efficient job exploiting "Molly O" in Mapleton, Ia. The Penrod-Clothes contingent of the newsboys' parade for "Penrod" at the Regent, Paterson, N. J.

Little Ideas Turned Into Big Receipts

Great Profits Realized From Small Exploitation Mediums

HERE'S to kids—the greatest boosters in the world.

Here's to kids—the youngsters under 16. There are kids whose ages run up to sixty but for exploitation purposes the kids under 16 are the most valuable.

They are valuable because of their naive freshness, energy and enthusiasm. Any experience, as long as it is as exciting as an automobile ride, will remain new to them simply so that it be an experience. Their energy keeps them forever telling about it. Their enthusiasm has reserve tanks that will burn long after the supply of more adult members of the family has been exhausted.

Those three qualities: freshness, energy and enthusiasm are three-fourths of the equipment for a good exploitation campaign. The fourth one is originality, and one must be pardoned for not expecting of a youngster of 16 or under the mental equipment of a Willard Patterson.

The result is that although youngsters of that age are unable to plan and execute exploitation campaigns they are the very best timber that the theatre manager has to work with.

If one goes back to the history of motion picture exploitation statistics will reveal that the most satisfactory campaigns, on the average, have had a juvenile background. Not the most startling campaigns, perhaps, but the most substantial. For one thing it is easier to collect youngsters in large numbers in a hurry and every one excepting perhaps William H. Anderson will admit that numbers should be considered.

Another reason why youngsters are valuable agents for the film is that they haven't been awed into submission by the convention of silence. If they like a thing they evidence it in a definite manner. A crowd of five hundred kids about to attend a Jackie Coogan matinee will tell you that they are pleased with the prospect and do so by yelling and shouting so that everybody who passes knows it. It's good publicity for the theatre and the picture. That's why kid matinees are so popular.

Note: In this article the contributor, Walter G. Eberhardt of the First National Division of Exploitation, sets forth many interesting and informative facts concerning the means of exploitation which are at the hand of every exhibitor to be put to good purpose or neglected.

The same matinee for adults on, say, "Smilin' Through" to pre-view the picture would be sedate and reserved. The audience might go smilin' through. It might be of the opinion that "Smilin' Through" was the best picture ever screened. It might be willing to express itself to this effect in written statements to be used later for newspaper advertising.

They would feel it undignified, and naturally so, to express themselves like wild Indians announcing a new trophy on their belt of entertainment. But it is this voluntary expression of appreciation that makes the junior generation such a valuable publicity aid. You never heard of a theatre asking for the Sphinx to do its press work!

Such astute exhibitors as George Rea, until recently manager of the Forum Theatre, Hillsboro, O., and Manager Noble of the Liberty Theatre, Portland, Ore., have shown their faith in the younger members. Mr. Noble had a whole academy parade to his theatre for the opening of "Penrod." Mr. Rea resorted to exploitation of his First National attractions through youngsters so constantly that they came to extend him a welcome as soon as it was announced that a Jackie Coogan or a Wesley Barry picture was to be shown.

The Regent Theatre of Paterson, N. J., utilized the youngsters on "Penrod" for a tie-up with "Penrod Clothing." They had business in one clothing store stopped for an entire afternoon. Three hundred of them crowded around the store while the winner from among them was fitted with his Penrod suit. You couldn't keep Paterson from knowing about "Penrod" with such a hord of tongues wagging.

All the Coliseum Theatre of Seattle, Wash., had to do was to equip one kid with a basket of life savers and a sign "I'm in Trouble." It was like Mark Twain's story of painting the fence. Inside of ten minutes several dozen youngsters wanted to carry that basket. You Simply can't keep juvenile impulses down!

The prize demonstration of all, however, comes from Mapleton, Ia., where the youngsters of the town not only put on the exploitation but the show itself. They knew what they wanted and they talked until they got it. Then wanted a motion picture. Mapleton had no theatre but the kids kept on talking until they had gotten the responsible members of the community together and arranged for a showing of "Holly O" at the school house. The older members supplied the guarantee that made the picture possible; but the youngsters took the responsibility of seeing that the show was a go. Everybody went before they were through.

Youngsters aren't the whole show; but they're a valuable part of it. The illustrations cited above could be duplicated a hundred times over. They simply go to show that the kids in a community can be turned into little ideas that will bring big box-office profits.

Jackie Coogan impersonaters in a street stunt for the Forum and Orpheum, Hillsboro, Ohio; and a boy masquerader wearing the masks gotten out by George Schade in his advance campaign for First National's "The Masquerader" at the Schade Theatre, Sandusky, Ohio.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"A FOOL THERE WAS"
(Fox)

FOX-LIBERTY, ST. LOUIS, MO.—Admission, 20-40 cents. Very good business all week—nights especially. No exploitation. Regular Newspaper space.

Short Subjects.—Fox and News and Reviews; "Thrills and Spills" (Fox-Educational); "Who's Who in St. Louis;" "All Wet" (comedy).

Daily Press Comments.—" . . . differs in no essentials from the previous version which made Theda Bara famous.—"Star."

"ACROSS THE CONTINENT"
(Paramount)

GALAX THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Drew fairly good crowds. Was a return engagement.

Exploitation.—The usual newspaper publicity and display advertising, posters and advance notices.

Press Comment.—"Here we have him in a clean comedy which is also a thriller."—"Birmingham News."

"THE BACHELOR DADDY"
(Paramount)

GALAX THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Drew good crowds for this three day return engagement.

Exploitation.—Usual newspaper publicity and display advertising.

Press Comment.—"The role is well suited to the star and the star is well liked by local audiences."—"Birmingham News."

"BLIND HEARTS"
(Associated Producers)

ORPHEUM, OKLAHOMA CITY, OKLA.—Admission, 10-30-55 cents. Drew very well and pleased.

Short Subjects.—Select comedy, Travelogue.

"BLOOD AND SAND"
(Paramount)

MARK-STRAND, BUFFALO. — Admission, 15-25 cents. Manager Eugene A. Pfeil put this one on for a week run following the Hippodrome. The opening night looked like old times at this pioneer theatre. The house was S. R. O. all afternoon and evening. The business was fine all week.

Exploitation. — Newspaper advertising, window cards, lobby display.

Short Subjects.—Single reel Universal comedy, Kinograms.

GRAUMAN'S THEATRE, LOS ANGELES.—Adm. 20-35, 40-55 cents. On a return engagement, this feature has done capacity business. The picture has shown at Grauman's Rialto for 5 weeks and then moved to Grauman's big house for one week.

Short Subjects.—Urban Movie Chats—Pathe Weekly—Conflagration of Smyrna.

TIVOLI, PORTSMOUTH, VA.—One of the first pictures ever to play a solid week here and packed in the crowds for six consecutive days.

Short Subjects.—"Hickory Hick," Educational comedy.

Daily Press Comment.—"Valentino's reputation is well sustained in a thoroughly captivating picture"—"Virginian Pilot."

What They Give the Public

MARK STRAND THEATRE
Brooklyn, N. Y.
Week October 15

1. Overture—Second Hungarian Rhapsody (Liszt)
2. Solo Pantomime (Van Goens Scherzo) (Detten)
3. Current Events—Mark Strand Topical Review
4. Pantomime—Russian Dance—Mark Strand Ballet Corps
5. Vocal—I Passed by Your Window (Brahe)
6. Instrumental—Third successful week of Original Piano Trio
7. FEATURE—Richard Barthelmess in *The Bond Boy* (First National)
8. Comedy—*Fresh Fish.* Earl Hurd cartoon
9. Organ Solo—Lohengrin—Prelude 3rd act. (Wagner)

BRANFORD THEATRE
Newark, N. J.
Week October 14

1. Branford Review of Events
2. Topics of the Day
3. Comedy—*Battling Torchy*
4. Prologue (Soprano)—The Harvest Moon Solo—Selected
5. FEATURE—*Sherlock Holmes* (Goldwyn)
6. Overture—6th Hungarian Rhapsody (Liszt)

CAPITOL THEATRE
St. Paul, Minn.
Week October 12

1. Capitol Digest
   Current Events
   Daily News Pictorial Weekly
   International News
2. Comedy—*That Son of a Sheik* (Christie)
3. Selections—
   Il Guarany (Gomez)
   Rosary (Nevin)
   Menuet (Boccherini)
4. FEATURE—*The Bond Boy* (First National)
5. Organ Exit March—Baby Blue Eyes
6. Organ Recital—Arthur Koerner
7. Scenic—*Heidi of the Alps* (Prizma)
8. Screen Snapshots—Starland Revue No. 10.

HOWARD THEATRE
Atlanta, Ga.
Week October 16

1. Overture—Zampa (Herold)
2. Pathe Weekly
3. Prologue
4. Farce—*The Show*
5. FEATURE—*The Ghost Breaker* (Paramount)

GRAUMAN'S RIALTO
Los Angeles, Calif.

1. Grauman's Rialto Orchestra
2. Pathe News and Weekly
3. Herbert Burland at the Wurlitzer Playing I Wish I Knew (Leon Van Berg, Soloist)
4. Film Novelty
5. Urban's Movie Chats
6. FEATURE—*Manslaughter* (Paramount)

LOEW'S STATE THEATRE
Los Angeles, Calif.

1. Overture—
   The Beautiful Galathea (F. Suppe)
   Three O'Clock in the Morning (Fox Trot)
2. Loew's State Minute Views of Current News
3. Organ Solo—Song of Roses and Broadway Mutt and Jeff in the Comedy Cartoon *Red Hot*
5. Atmospheric Prologue
6. FEATURE—Mae Murray in *Broadway Rose* (Metro)
7. Exit March—You Can Have Every Light on Broadway

LIBERTY THEATRE
St. Louis, Mo.
Week October 7

1. Liberty Animated Review
2. Fox Educational—*Thrills and Spills*
3. Who's Who in St. Louis
4. FEATURE—*A Fool There Was* (Fox)
5. Comedy—Al St. John in *All Wet*

"THE BONDBOY"
(First National)

CIRCLE, INDIANAPOLIS.—Admission, 25-40 cents. Opening unusually large.

Exploitation.—Extra billing in window cards, one-sheets and street car cards.

Short Subjects.—Comedy, "Let 'Er Run" (Christy), Kinograms and Topics of the Day.

Press Comment.—"In the hands of Henry King, director, and Richard Barthelmess, who is assuredly one of the screen's best actors, the result is worth a great deal."—"The News." "Richard Barthelmess as Joe Newbolt in 'The Bond Boy,' is better than anything he did in 'The Seventh Day,' or 'Sonny,' and is spiritually akin to the mountain boy of 'Tol'able David.' "—"The Star."

ROYAL THEATRE, KANSAS CITY, MO.—Admission, 10-35-50 cents. A fair week's attendance.

Exploitation.—Heralded as another "Tol'able David" in newspaper, billboard and lobby display space.

Short Subjects.—"Our Gang" (comedy), and Royal Screen Magazine (Current Events).

Daily Press Comment.—"Richard Barthelmess offers the same sort of excellent characterization in 'The Bond Boy' that he gave in 'Tol'able David.' "—"Star-Times." "A film equal to 'Sonny.' "—"Journal-Post."

ALLEN, CLEVELAND, OHIO.—Admission, 45-60 cents. Drew to splendid business in evenings with matinees just a bit better than average.

Exploitation.—A few advance notices, no extra advertising space and no stunts.

Short Subjects.—Mermaid comedy, "Look Out Below."

Press Comment. — "Barthelmess again evidences that great superiority as a screen player that seems to be lacking in so many of the older stars."—"News." "Mr. Barthelmess has made another 'Tol'able David.' This is a very good picture."—"Plain Dealer." "It's a good movie and shows how movies can and should be made."—"Press."

EMPRESS THEATRE, OKLAHOMA CITY, OKLA.—Admission, 10-25 cents. Played to crowded houses for entire week.

Short Subject.—Pathe News.

Exploitation.—Unusually large Sunday newspaper space. Also billboard and lobby display.

BROADWAY, RICHMOND, VA.—Admission, 25-30 cents. Week to big business with apparently little effort at exploitation.

Daily Press Comment.—"Barthelmess scores another success."—"Times Dispatch."

SAXE'S STRAND, MILWAUKEE, WIS.—Admission, 35-40 cents. Excellent business during whole week.

Exploitation.—Lobby display, window cards, newspaper advertising and billboard advertising.

Short Subjects.—"Making Movies," (Pathe); Kinograms and Sketchograms.

Daily Press Comment.—"It is a sincere bit of work, well done."—"Journal."

TRIANON THEATRE, BIRMINGHAM, ALA.—Admission, 15-35 cents. Large crowds for every performance of the picture.

Exploitation.—Besides the regular newspaper advertising and publicity there were special decorations in the lobby. One week prior to the showing the Birmingham News and the Trianon combined to put on an essay contest.

Press Comment.—"'The Bond Boy' is the newest call to a permanent place in the film Hall of Fame and the second recent artistic triumph for Richard Barthelmess."—"Birmingham News."

WEST END LYRIC AND CAPITOL, ST. LOUIS, MO.—Admission, 30-40 cents. Business at Lyric poor; Capitol had very good week.

Exploitation.—Billboards, window cards, regular newspaper space with display on Sunday.

Short Subjects.—Topics of the Day, Pathe Weekly, "Look Out Below" (comedy).

Daily Press Comment.—"The picture is full of emotion and is the result of masterly direction by Henry King."—"Times."

"BROADWAY ROSE"

(Metro)

LIBERTY, PORTLAND, ORE.—Admission, 22-35 cents. Very good business for entire showing.

Exploitation.—Good lobby display of stills, billboards, large paper space; local girl in prologue to feature does jazz dance with set and costume duplicate of stage dance seen in picture.

Short Subjects.—International News, "Ring Tail Romance" (Educational).

Press Comment.—"Mae Murray stars in best vehicle of her screen career."—"Oregonian."

METROPOLITAN, ATLANTA, GA.—Admission, 30-40 cents. Drew good business and consistently favorable comment.

Short Subjects.—Kinograms, News Weekly, prologue in special setting.

Press Comment.—"One of the most gorgeous and spectacular screen offerings that has been shown in Atlanta recently."—"Atlanta Georgian." "The number and variety of costumes which the star wears in the picture rival the settings in brilliance."—"Atlanta Journal."

LOEW STATE, LOS ANGELES.—Admission, 25-30-50 cents; children, 15 cents. This feature has broken the record of the house. Pulled a line-up every matinee and evening in this 2800 seat house. A dance contest was held at one of the big roof dance halls where Mae Murray in person presented a silver loving cup. This brought a wad of publicity.

Short Subjects.—Loew's State "Minute Views of Current News," Mutt and Jeff, Atmospheric Prologue.

Press Comment. — "Everything that makes a Murray picture a high-tension pageant of radiance is there."—"Times." "Mae Murray gives the public what it wants from her and the public is so gratified that it stands in long lines to see her pictures."—"Examiner." "Both Mae Murray and her director-husband, Robert Leonard, appear fatigued from their efforts in producing 'Facination,' which remains, undubitably, the zenith of the couple's cinema enterprises."—"Record."

"COLLEEN OF THE PINES"

(F. B. O.)

CLUNE'S BROADWAY, LOS ANGELES.—Admission, 15-25, 25-35 cents; children, 10 cents at all times. Drew big business all week, the best business the theatre has done in months.

Exploitation.—Elaborate lobby display, the usual weekly advertising space in all five dailies.

Short Subjects.—Kinograms, comedy.

Press Comment.—"This photoplay is a genuine thriller."—"Herald." "Some of the finest bits of histrionism of Jane Novak's career."—"Express." "One of the most striking features of the production is a marvelous dog, who shortly will make a bid for top honors among animal screen heroes. Lloyd in 'Let's Go' kept the audiences laughing for two reels of film fun."—"Times."

What They Give the Public

DELMONTE
St. Louis, Mo.
Week October 8

1. News
2. Fun from the Press (Literary Digest)
3. Screen Snapshots—*The Private Life of Movie Stars*
4. Six Jolly Jesters—Saxophone Sextette Par Excellence
5. FEATURE—*The Storm* (Universal)

NEW GRAND CENTRAL
St. Louis, Mo.
Week October 7

1. Overture—Light Cavalry (Suppe)
2. News and Views
3. Topics of the Day
4. Musical Numbers:
   Nobody Loves Me Now
   Whenever You're Lonesome
   Way Down South
   Yankee Doodle Blues
   Nobody Lied
   Dancing Fool
   Kitten on the Keys
5. FEATURE—*Kindred of the Dust* (First National)
6. Aesop's Fables—*The Hated Rival*

MISSOURI THEATRE
St. Louis, Mo.
Week October 7

1. Missouri News
2. Fun from the Press
3. Missouri Travelogue. Musical setting—Souvenir (Drdla)
4. Novelty Number
5. Aint Nature Grand
6. FEATURE—*The Ghost Breaker* (Paramount)
7. Comedy Classic—*Salome vs. Shenandoah*
8. Exit Number—If Winter Comes

HIPPODROME
Buffalo, N. Y.
Week October 8

1. Overture—Raymond (Thomas)
2. Musical Number—Mezzo Soprano
3. Pictorial News—Pathe News, Universal Weekly, Pathe Review, Literary Digest
4. FEATURE—*The Old Homestead* (Paramount)
5. Comedy—*Golf*

CALIFORNIA THEATRE
Los Angeles, Calif.
Week October 8
Soprano Soloist

1. Operatic Fantasie
2. A Song of India (Rimsky-Korsakow)
3. There's a Down in Dixie Feelin (Perkins)
4. FEATURE—*The Glorious Adventure* (United Artists)
5. Aesop Fable—*The Hated Rivals*
6. California Topical Review and Magazine
7. Topics of the Day (Pathe)

METROPOLITAN THEATRE
Atlanta, Ga.
Week October 2

1. Presentation Overture—Broadway Hints of Today and Yesterday
   Babes in the Wood from Very Good Eddie
   When You're Away, from The Only Girl
   Because You're You, from The Red Mill
   Beautiful Lady, from The Pink Lady
   Every Little Movement, from Mme. Sherry
   Three O'Clock in the Morning
2. Kinograms
3. Prologue—Rose in the Bud
4. FEATURE—Mae Murray in *Broadway Rose*

69th ST. THEATRE
Philadelphia, Pa.
Week October 9
October 9, 10, 11

1. Overture—Medley of Popular Airs (Selected)
2. 69th St. Theatre News of The World in Pictures
3. A Novel Bit of Color-Photography—*So This Is London*
4. Felix the Krazy Kat in Felix Comes Back
5. Vocal Soloist
6. Mary Miles Minter in *South of Suva* (Paramount)

October 12, 13, 14

1. Overture—The Rosary (Ethelbert Nevin)
2. 69th St. Theatre News of The World in Pictures
3. Lee Moran in *Foolish Lives*
4. Soprano Soloist
5. FEATURE—Martha Mansfield in *Queen of the Moulin Rouge* (Am. Releasing)

"CONFIDENCE"

(Universal)

STANDARD, CLEVELAND, OHIO.—Admission, 25 cents. Fair business at matinees but night way off. No extra exploitation other than lobby display built from posters and photos.

Press Comment.—"The picture will entertain those who are not too exacting in their screen 'fare.'"—"News."

"CROSS ROADS OF NEW YORK"

(First National)

RIALTO, ALLENTOWN, PA.—Did fairly well on three days' run with attendance average at night and fairly good at matinees.

"THE DICTATOR"

(Paramount)

LEHIGH-ORPHEUM, BETHLEHEM, PA.—Fine audiences night and good matinees.

Exploitation.—Featuring star in lobby stills and in newspapers.

"EMPTY ARMS"

(All Star Release)

HIPPODROME, LOS ANGELES.—Admission, 20-30 cents; children, 10 cents. A fine, clean audience picture.

Short Subjects.—Kineto Review, Kinograms, comedy and six acts of vaudeville.

Press Comment.—"It is a vivid picturization of real mother love and gives many thrills."—"Herald."

"THE ETERNAL FLAME"

(First National)

LINCOLN, TROY, N. Y.—Admission, 25-35 cents. Packed the house seven straight days with especially good matinee business. From box office standpoint, extremely satisfactory.

Exploitation.—Extra newspaper space, window tie-ups with gown worn by Miss Talmadge in production, photographs, etc.

Short Subjects. — International News, comedy.

LESTER'S RIVOLI, COLUMBIA, S. C.—Admission, 30-40 cents. Prices were advanced for this one and still the business was big.

Short Subjects.—"Mile a Minute Mary" (Educational comedy), World Series (Pathe News).

BROADWAY, CHARLOTTE, N. C.—Admission, 22-44 cents. Prices were increased here; business very good for three day run.

"THE FAST MAIL"

(Fox)

STRAND, NORFOLK, VA.—Admission, 15-20 cents. Three days to good business.

ALHAMBRA, LOS ANGELES.—Admission, 28-39, 39-55 cents; children, 15 cents. In the second week and doing capacity business.

"THE FIGHTING STREAK"

(Fox)

LEHIGH-ORPHEUM, BETHLEHEM, PA.—Fair attendance at most shows.

Exploitation.—Used lobby and advertising space.

"THE FIRST BORN"

(F. B. O.)

BROADWAY, OKLAHOMA CITY, OKLA.—Admission, 10 cents. Business very good.

Short Subjects.—Movie Chats, Sunshine comedy.

"THE $5 BABY"
(Metro)

OHIO, INDIANAPOLIS.—Admission, 25-40 cents. Sunday opening to splendid business and continued good Monday.

Exploitation. — Newspaper advertising, billboards and street car and window cards.

Short Subjects.—"The Steeplechase," Mermaid comedy (the "News" critics said it was better than the average comedy); International News.

Press Comment.—"It is one of the best pictures Viola Dana has had."—"The News." "Ralph Lewis, as the pawnbroker, has the best role of his career, possibly with the exception of the miser in 'The Conquering Power.'"—"The Star."

COLONIAL, RICHMOND, VA.—Admission, 30-40 cents. Played to big business on a three day run.

Short Subjects.—Pictures of world series baseball games widely advertised and brought many to the theatre.

Daily Press Comment.—"Miss Dana manages to be both cute and effective."—"Times Dispatch."

"FLESH AND BLOOD"
(De Luxe)

MAJESTIC, PORTLAND, ORE.—Admission, 25-35 cents. Very good business for the entire week.

Exploitation.—Considerable space in the papers; window cards, and billboards were used to good advantage.

Short Subjects.—International News, Screen Snap Shots, "Felix All At Sea."

Press Comment.—"Man of thousand face scores hit in 'Flesh and Blood.'"—"Oregonian."

"THE GALLOPING KID"
(Universal)

PANTAGES THEATRE, LOS ANGELES.—Admission, 55 cents; children, 15 cents. This is a big boost for Gibson, heretofore he has always played at Universal's own theatre, the Superba. Proved a good audience picture. Regular weekly advertising and no exploitation.

Short Subjects.—Seven acts of vaudeville.

Press Comment.—"The feature is a whirlwind of romance of a tramp cowpuncher portrayed among the ruins of the cliff dwellers of Arizona."—"Herald." "It is not different from the average Western in the least. If you like them you will like this, and conversely."—"Times."

"THE GHOST BREAKER"
(Paramount)

IMPERIAL, CHARLOTTE, N. C.—Admission, 10-30 cents. This played to the usual following of Wallace Reid which is very big here.

MISSOURI, ST. LOUIS, MO.—Admission, 30-50 cents. Exceptionally good business. Crowded at every performance.

Exploitation.—Billboards, window cards, usual newspaper space.

Short Subjects.—Pathe Weekly, "Fun From the Press" (Literary Digest), Organ Solo ("Souvenir"), Missouri Travelogue, "Salome vs. Shenandoah" (Sennett comedy).

Daily Press Comments.—" . . . all the elements that go to make up good melodrama and cause spectators to sit on the edge of their seats and watch breathlessly each new development."—"Globe-Democrat."

PARK AND MALL, CLEVELAND, OHIO.—Admission, 25-35-40 cents. Fair business at both theatres, played at Mall three days (usual run at this house) at the Park all week. No exploitation.

Short Subject.—Sennett's "Bow Wow."

Press Comment.—"Not quite the equal of the original screen version with H. B. Warner in the same role."—"News." "Seasoned with mystery and romance it makes a strong bid for popularity."—"Plain Dealer." "It does not take itself seriously."—"Press."

"GIANTS OF THE OPEN"
(Universal)

MAJESTIC, OKLAHOMA CITY, OKLA.—Admission, 10 cents. Business good.

Short Subjects.—Lee Moran in "Some Family," Pathe News.

"GRANDMA'S BOY"
(Pathe)

OLD MILL, DALLAS, TEXAS.—Admission, 10-20-25 cents; night, 10-25-40 cents. Drew full houses every day throughout second week's run. Set new house record for length of run and total attendance.

Exploitation.—Handkerchiefs given away with advice printed thereon to bring it to see Lloyd "Who will make you laugh till you cry." Humorous letters addressed to well known local men inviting them to attend printed as display advertisements; posters.

Short Subjects.—"A False Alarm" (Campbell comedy), Selznick News, "Old Mill Town Topics."

Daily Press Comment.—"There is little slapstick and the play is clean and wholesome in every respect."—"News."

PROCTOR'S GRAND, ALBANY, N. Y.—Admission, 35-70 cents. Picture was responsible for better than 75 per cent of audience and established records as being first feature ever shown at the house through entire week in connection with vaudeville bill.

Short Subjects.—News weekly, Literary Digest.

Daily Press Comment.—"Harold Lloyd beats his own record in this picture."—"Knickerbocker Press." "Replete with humor and action."—"Times-Union." "A worthwhile picture that both attracted and pleased."—"Journal."

LIBERTY THEATRE, KANSAS CITY, MO.—Admission, 15-35 cents. Did a great week's business.

Exploitation.—Lloyd's name and profile played up in newspaper, billboard and lobby display space.

Short Subjects.—"Capitol Shots" (novelty), and Pathe News (Current Events).

Daily Press Comments.—"The spectators certainly tumbled for it."—"Star-Times." "A Lloyd comedy is always popular."—"Journal-Post."

"HEAD OVER HEELS"
(Goldwyn)

QUEEN, DALLAS, TEXAS.—Matinee, 10-22-25 cents. night, 10-22-40 cents. Picture drew well at night but matinee attendance light.

Exploitation.—Only newspaper space and lobby stills.

Short Subjects.—"His First Job" (Universal), International News.

Daily Press Comment.—"Hilariously funny situations interwoven with a delightful tale of love go to make up the story."—"News."

"HER GILDED CAGE"
(Paramount)

BIJOU, RICHMOND, VA.—Admission, 30-40 cents. Week to very big business.

Exploitation.—Wide use of billboards, window cards and heralds.

Daily Press Comment.—"A sweet human story written in between sumptuous settings and stunning gowns."—"Times Dispatch."

LEHIGH-ORPHEUM, BETHLEHEM, PA.—Good business three days.

Exploitation.—Devoted entirely to boosting cast and story.

"HONOR FIRST"
(Fox)

LELAND, ALBANY, N. Y.—Admission, 28 cents. Drew well on three day run. Matinee business off.

Exploitation.—Usual newspaper.

Short Subjects.—Comedy, news reel, and Literary Digest.

Daily Press Comments.—"Just movie stuff redeemed by good acting."—"Knickerbocker Press." "Ace high in film world."—"Times-Union." "Gem of action from start to finish."—"Journal."

"HURRICANE'S GAL"
(First National)

COLONIAL, ALLENTOWN, PA.—Drew well at all shows.

Exploitation.—Lavish advertising in connection with anniversary week.

"IF YOU BELIEVE IT, IT'S SO"
(Paramount)

LORENZ, BETHLEHEM, PA.—Good business.

Exploitation.—Meighan as star glorified in lobby, posters and press.

"JUST TONY"
(Fox)

BLUEBIRD, RICHMOND, VA.—Admission, 10-20 cents. Fair business.

Daily Press Comment.—"A thriller from beginning to end."—"Times Dispatch."

"KINDRED OF THE DUST"
(First National)

NEW GRAND CENTRAL, ST. LOUIS, MO.—Admission, 30-50 cents. Drew big attendance all week, both matinee and night.

Exploitation.—Billboards, window cards, regular newspaper advertisements with display on Sunday.

Short Subjects.—Pathe News and Views, Topics of the Day, Organ Solo, "The Hated Riva" (Aesop's Fables).

Daily Press Comment.—" . . . a long picture, seems unbelievably short so entertaining is its theme and so compelling its interest."—"Globe-Democrat."

"OH, LADY, LADY!"
(Realart)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Business exceptionally good for a return engagement.

Exploitation.—Publicity readers and display advertising.

Press Comment.—Clever, clean comedy which appealed to the grown people and was not bad for the youngsters."—"Birmingham News."

"THE LONG CHANCE"
(Universal)

STRAND, CHARLOTTE, N. C.—Admission, 10-30 cents. Three days to very good business.

"LOVE IS AN AWFUL THING"
(Selznick)

APOLLO, INDIANAPOLIS.—Admission, 25-40 cents. Opening to capacity business to pleased patrons.

Exploitation.—Special lobby display, liberal newspaper space and street billing.

Short Subjects.—Al St. John in the comedy, "The City Chap"; Fox News and "Fun from the Press."

Press Comment.—"Draws smiles and chuckles and laughs from treble to bass, and therein accomplishes its purpose."—"The News."

"MAN AND WOMAN"
(American Releasing)

ROYAL, WILMINGTON, N. C.—Fair business on a two day run.

"MANSLAUGHTER"
(Paramount)

GRAUMAN'S RIALTO, LOS ANGELES.—Admission, 35-55 cents. Playing in the 5th week and has broken "Blood and Sand" record. It is believed by the management, this feature will show at least 8 weeks. The usual amount of weekly advertising and no exploitation has been used.

Short Subjects.—Pathe Review and Weekly, Film Novelty, Urban Movie Chats.

COLUMBIA, PORTLAND, ORE.—Admission, 25-35-50 cents. The best crowds in two years. Lines a block long were common during the entire two weeks' showing.

Short Subjects.—Kinograms, Japanese Judo (3d).

Press Comment.—"A production which challenges comparison. . . . A genuine screen classic has arrived at last."—"Oregonian."

"NICE PEOPLE"
(Paramount)

SAVOY, WILKES-BARRE, PA.—Fine business all week. Was excellent drawing card.

Exploitation.—Teasers on high spirits and what young people are coming to packed them into theatre.

Short Subjects.—Torchy Comedy, Movie Chats, news reel.

"NERO"
(Fox)

STRAND, CLEVELAND, OHIO.—Admission, 25-40 cents. Drew to splendid business and held up throughout the entire week with such a vigorous attendance that a second week's engagement is being featured.

Exploitation.—Unusually large newspaper copy, followed daily with large ads, a special performance for school teachers and scholars featured Saturday morning.

Short Subjects—Fox comedy and News.

Press Comment.—"'Nero' is a lavish film spectacle and is big in more ways than one."—"News." "As film spectacles go this is a great production—it ranks high among the screen spectacles."—"Plain Dealer." "It's spectacular. The director gained much when he made the film in Italy, but he also lost almost as much, by way of mechanical excellence of the American studios."—"Press."

"THE OLD HOMESTEAD"
(Paramount)

MARK STRAND, ALBANY, N. Y.—Admission, 30-60 cents. Drew extremely well throughout the entire week, including matinees. Management personally recommended picture on opening day.

Exploitation.—Some little extra newspaper space, but no street stunts.

Short Subjects.—"The Pale Face" (comedy), News weekly.

Daily Press Comment.—"Screen production bigger than stage production."—"Knickerbocker Press." "One of best pictures in months."—"Times-Union." "A clean, wholesome picture that takes one away from the sordid things of life."—"Journal."

CAPITOL, OKLAHOMA CITY, OKLA.—Admission, 10-20-30 cents. Big business for entire week.

Exploitation.—Usual newspaper advertising and window cards.

Daily Press Comment.—"A very pleasing and attractive picture, splendidly played and well acted."—"Times."

STRAND, CINCINNATI, OHIO.—An excellent drawing attraction.

Short Subjects.—Aesop's Fable, Pathe News.

Press Comment.—"Its structure is crude and the hinges of its dramatic machinery may be heard to creak occasionally, but its settings are beautiful, its characterizations compelling, and its acting above reproach."—"Enquirer." "The picture is a sincere production, representing the best work of some fine players."—"Times-Star."

MERRILL, MILWAUKEE, WIS.—Admission, 50 cents. Very good business. A theatre party was arranged for at which residents of the Old Soldiers Home were the guests.

Exploitation.—Large amount of space in news columns of all daily papers, in addition to advertising space; street car signs, billboard advertising and lobby display.

Short Subjects.—International News; Goldwyn's Sport film and Hy Mayer's cartoons.

Daily Press Comment.—"Rejoices in the richness of Theodore Robert's version of Uncle Josh."—"Sentinel."

SHEA'S HIPPODROME, BUFFALO.—Admission, 20-50 cents. Opened here on a terrible day. Rain fell in torrents but business was excellent. However, one the second day and the rest of the week the Hippodrome box office recorded only fair business.

Exploitation.—Enlarged newspaper ads, fine lobby frame display, billboards, window cards, etc.

Short Subjects.—"Golf," Larry Semon comedy; "Hippodrome Review, Pathe Review, Courier Local Weekly and Literary Digest.

Daily Press Comment.—"The picture attracted capacity crowds and these spectators gave every evidence of thoroughly enjoying the production."—"Evening News." "It's still the same old story, manipulated a bit for film purposes perhaps, but still the same old story."—"Courier." "The picture has lost none of the charm of the original story."—"Times."

"PINK GODS"
(Paramount)

COLONIAL, INDIANAPOLIS.—Admission 25-40 cents. Usual S. R. O. business at opening, and second day of week made good showing.

Exploitation.—Extra newspaper space and street billing.

Short Subjects—Hal Roach comedy, Pathe News and Aesop's Fables.

Press Comment—"All the beauties of nature and the elegance of studio effects are presented." "The News." "It is one of the most beautiful pictures seen lately." "The Star."

RIALTO, ATLANTA, GA.—Admission 25-30. With strong exploitation the Rialto enjoyed its best week since reopening.

Exploitation.—Lobby display made possible by the co-operation of Eugene V. Haynes, a leading jeweler. Case of jewels displayed.

Press Comment.—A wonderful picturization of Cynthia Stockley's diamond romance." "Atlanta Journal." "Opportunities for dramatic acting are lost by an over emphatic treatment, common in the moving pictures." "Atlanta Georgian."

PALACE, DALLAS, TEXAS.—Admission matinee 25-35; night 35-55 cents. Full houses every afternoon and evening.

Exploitation.—Tieup with local department for "Promenade of Fashion." Fall styles shown on stage and midway by living models. About a column a day was devoted by each of the three larger newspapers to reviews.

Short Subjects.—"Noah's Ark," (Sacred Film), "Two of a Trade," (Fables), Palace News, Palace Tours and Kinograms.

Daily Press Comment.—"It is artistic in the extreme." "Herald." "Beautiful as is the photography throughout, it is the sensational climax which makes the most profound impression." "News."

LAFAYETTE SQUARE, BUFFALO—Admission 20-50 cents. Kitty Gordon came to the Lafayette in person and together with this modern picture attracted long lines to the box office afternoon and evening.

Exploitation. — Newspaper advertising, billboards, window cards, electric display.

Short Subjects.—"Snub" Pollard comedy, Fox News, Courier Camera.

Daily Press Comment.—"There are many scenes of romance and mystery." "Courier." "The story of 'Pink Gods,' has a human theme." "Times."

LORENZ, BETHLEHEM, PA.—Fair business.

Exploitation.—Only newspapers.

"THE PRISONER OF ZENDA"
(Metro)

WALNUT, CINCINNATI, OHIO.—Second week and drawing big crowds.

Short Subjects.—Pathe Weekly, Walnut Orchestra.

"THE BOND BOY"
(First National)

CAPITOL, CINCINNATI.—Very satisfactory business.

Short Subjects.—News and "One Ol' Cat," (comedy).

Press Comments.—"In this picture Barthelmess surpasses all his previous efforts, even including 'Tol'able David." "Enquirer." "'The Bond Boy' is not as fine a story as its predecessor." "Times-Star."

CRITERION THEATRE, OKLAHOMA CITY, OKLA. — Admissions 10-20-30,50 cents. Splendid business.

Exploitation.—Unusually large newspaper advertising, billboards, window cards, heralds, posters and attractive lobby.

Daily Press Comments.—"One of the tenest dramas ever produced." "Times." "For two hours of delightful dramatics and enthralling entertainment, 'The Prisoner of Zenda' positively has no equal among productions offered the public this season." "News."

"QUEEN OF THE MOULIN ROUGE"
(American Releasing)

WASHINGTON, DALLAS, TEXAS.—Admission matinee 25, night 30 cents. Did fair business in evenings throughout week, despite counter attractions.

Exploitation.—Posters and newspaper space, lobby display.

Short Subjects.—"Meet the Wife" (Federated Hall Room Boys).

Daily Press Comment.—"Captious critics and sticklers for realism will find no fault with the great cafe scene." "Herald." "The story is an interesting one but the picture would have a much greater appeal if there was not so much padding." "News."

"RECKLESS YOUTH"
(Selznick)

ALCAZAR THEATRE, BIRMINGHAM, ALA.—Admission 10-30 cents. Drew good audiences.

Exploitation.—The usual newspaper advertising, publicity readers, and posters.

Short Subjects.—"Call a Cop," Mack Sennett Comedy.

Press Comment.—"This is Elaine Hammerstein's best picture. The Mack Sennett Comedy is on a par with the Sennett's best form in the well known art of fun making." "Birmingham News."

"REMEMBRANCE"
(Goldwyn)

CALIFORNIA THEATRE, LOS ANGELES.—Admission 25-35-55; 35-55-75 cents. Ran 2 weeks and business was fair. No exploitation and the general weekly advertising space.

Short Subjects.—Johnny Jones in "Makin' Movies'", California Topical Review and Magazine, Topics of the Day.

RIVOLI, PORTLAND, ORE.—Admission 25-50 cents. Manager reports good crowds all week.

Exploitation.—Author's name was played up in all news ads. Usual window cards and lobby stills.

Short Subjects.—Selznick News, "Pardon My Glove" (Educational), De Luxe Almanac.

Press Comments.—"Touching Drama of home life." "Journal." "One of the most interesting figures in the motion picture world is Rupert Hughes. He has proved that the "one man" picture not only is a possibility, but a distinct outstanding success." "Oregonian."

"ROSE O' THE SEA"
(Paramount)

OLYMPIC, BUFFALO—15-25 cents. This house continues to present double feature bill and finds the policy a fairly satisfactory one. The Anita Stewart production was featured this week with "The Soul of Man." Business was fair all week.

Exploitation.—Some fine newspaper advertising, window cards, big display in front of house in electric lights.

Daily Press Comment.—"A reasonably reasonable story. The picture has been well mounted." "Courier." "The whole story has been told in an unusually interesting way." "Times."

"THE RIGHT THAT FAILED"
(Metro)

CAPITOL, WILKES-BARRE, PA.—Fair business, audiences up to average.

Exploitation. — Nothing special aside from newspapers and lobby posters.

"THE SIGN OF THE ROSE"
(American Releasing)

NEWMAN THEATRE, KANSAS CITY, MO.—Admission 15, 25, 35, 50 and 75 cents. A good business all week.

Exploitation.—The personal appearance of George Beban played up big in newspaper space. Also billboard and lobby display.

Short Subjects.—"Pardon My Glove" (comedy), and Newman News and Views (Current Events).

Daily Press Comments.—"Beban's manner holds one." "Star-Times." "Contains several dramatic episodes." "Journal-Post."

"THE SIREN CALL"
(Paramount)

WELLS, NORFOLK, VA.—Admission 20-30c. Fair business on a three day run.

"SKIN DEEP"
(First National)

MISSION THEATRE, LOS ANGELES.—Admission 35-55, 55-80 cents. Has drawn excellent business. 45-24 sheets with 40 inches in the Saturday and Sunday papers and 2 inches double column in the 5 dailies the rest of the week. This picture will play another week at this theatre.

Short Subjects.—Mission Theatre Review, Fox News, Selected Scenic Study.

Press Comments.—"Everyone will go to see this feature, just to see Milton Sills in the most wonderful piece of face distortion ever achieved for the screen public." "Record." "Will linger longer in the memory than most photodramas of its type of the rather hectic season just left behind." "Herald." "It is a splendid picture from beginning to end." "Examiner." "Has as fine a cast as has ever graced the silversheet of this city." "Times." "The story is an impressive one. On the same program is one of the most beautiful travel films imaginable, a Burlingame journey into the higher Alps." "Express."

"SKY HIGH"

STRAND, ATLANTA, GA.—Admission 20c. "Tom Mix at the Strand" and "Great Week" are synonymous terms. Business showed that his friends were glad to pay him homage.

Short Subjects.—A Monte Bank comedy "Hero at Zero" and Selznick News.

Press Comments.—"Tom Mix smashing his own record of good acting in his picture 'Sky High.'" "Atlanta Georgian."

"SLIM SHOULDERS"
(Hodkinson)

AMERICAN, TROY, N. Y.—Admission 25 cents. Went over big entire week. Waiting lines nightly.

Exploitation.—Usual newspaper space.

Short Subjects.—Sunshine comedy, Selznick News, Starland.

"THE STORM"
(Universal)

GRANBY, NORFOLK, VA.—Admission 25-35 cents. Played week to very good business.

CRITERION, ATLANTA, GA.—Admission 20c. It has only been three weeks since the Metropolitan played "The Storm" to phenomenal business. Business was all the management hoped for it, which was generous.

Short Subjects.—Kinograms.

DELMONTE, ST. LOUIS, MO.—Admission 25-50 cents. Children 10 cents always. Good attendance all week.

Exploitation.—Billboards, window cards, newspapers.

Short Subjects.—Delmonte News and Views, Fun from the Press (Literary Digest) Screen Snapshots and Comedy.

Daily Press Comments.—"Best of the many pictures of the far north seen here recently." "Star."

"A TAILOR MADE MAN"
(United Artists)

BLUE MOUSE, PORTLAND, ORE.—Admission 25-50 cents. Drew good business for two weeks.

Exploitation.—The star is a great favorite here, and his name was given prominent place in all advertising. Attractive lobby display, electric sign on manquee with star's name in big letters.

Short Subjects.—Overture, and Fox News

Press Comment.—"Good story, well acted." "Journal."

"TROUBLE"
(First National)

RIALTO, ALLENTOWN, PA. — Made money, attendance being large.

Exploitation.—Featuring star on lobby, posters and newspaper space and readers.

"UNDER TWO FLAGS"
(Universal)

STRAND, CHARLOTTE, N. C.—Admission 10-30 cents. Three days to very good business.

"THE VALLEY OF SILENT MEN"
(Paramount)

STRAND THEATRE, BIRMINGHAM, ALA. — Admission 10-35 cents. Large crowds for every performance.

Exploitation.—Press notices, display advertising. Special lobby decorations.

Short Subjects.—International News.

Press Comment.—The Grandeur of the northwestern scenery alone would be worth the price of the ticket."

HOWARD, ATLANTA, GA.—Admission 30-40 cents. Business was very good.

Short Subjects.—"The Enchanted City" (Educational) Pithy Paragraphs, and Pathe News.

Press Comments.—"Mystery that grips and action that thrills." "Atlanta Georgian." "Alma Rubens makes a thrilling return to the screen." "Atlanta Journal."

"WEST OF CHICAGO"
(Fox)

LOEW'S STATE, BUFFALO.—Admission 20-40 cents. Business was fine, both matinees and evening.

Exploitation. — Augmented advertising campaign, billboards, window cards, heralds and electric displays on two entrances to house.

Daily Press Comment.—"A western play replete with thrilling experiences on the part of the star. The action is fast and furious to the end." "Times." "It is good comedy." "Courier."

"WHAT'S WRONG WITH THE WOMEN?"
(Masterpiece)

GRAND, BETHLEHEM, PA.—Made good run.

Exploitation.—Big newspaper space.

"WHITE SHOULDERS"
(First National)

GARDEN, MILWAUKEE, WIS.—Admission 35-50 cents. Moderate business at all performances.

Exploitation.—Unusual newspaper ads. announcing the coming of the film and that Bryant Washburn was co-starring with Miss MacDonald.

Short Subjects.—"Home Made Movies," (First National), Fox News.

Daily Press Comment.—"Interest is fairly adequately maintained throughout the story." "Journal." "One of the most worthwhile and amusing comedies to come off the Sennett lot in a long time is Ben Turpin's latest 'Home Made Movies.'" "Journal." "If you want to lean back in a theatre seat and shake a shimmy with your cheek muscles, then remain to see the comedy 'Home Made Movies.' It's great." "Wisconsin-News."

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

STRAND

1. Excerpts from l'Pagliacci (Leoncavallo) with Louis Rosza, Baritone, Strand Symphony Orchestra
2. Mark Strand Topical Review
3. The Mark Strand offers the first presentation of the Fokine Ballet Les Sylphides—Reverie Romantique—Music F. Chopin—Strand Symphony Orchestra
4. FEATURE—Charles Ray in *A Tailor Made Man*
5. Organ Solo

Press Comment

World—If fairly entertaining hit-and-run film comedy. *Tribune*—The reason you enjoy the picture so much, if you do enjoy it, is because Charlie Ray makes John Paul Bart a real person. *Herald*—This is Charles Ray's most ambitious effort, and it gives satisfactory evidence of the pains that have been expended on its production. *Times*—When Mr. Ray is really acting, he can mean more and make a scene mean more than almost any screen performer you can name, and he is all in and for his part a number of times in "A Tailor Made Man." *Telegram*—The results are eloquent. *Mail*—It is interesting most of the time and the leading role is fairly well played by Mr. Ray, but it never rises above the ordinary. *Globe*—Ray is excellent in the straight comedy scenes, and as convincing as it is possible to be in the others. *Sun*—It gives Ray above all a chance to show that he still has a finger on the pulse of dramatic art. *Journal*—Is a typical film elaboration of a successful play.

RIVOLI

1. Beethoven's Moonlight Sonata and its inspiration Produced by William T. Crespinel—A Prizma Picture Rivoli Orchestra
2. Forest Idyll—Miriam Lax, soprano Lillian Powell and Louise Boslet, dancers
3. FEATURE—*Clarence* (Paramount)
4. *Man vs. Beast*—An Educational Picture
5. *Soldiers of Fortune*—A Funny Face Comedy

Press Comment

World—It is so thoroughly refreshing and free from overacted love scenes that it is recommended without qualification. *Tribune*—Wallace Reid in the title role is excellent. *American*—Is quite amusing, lively and "full of action." *Herald*—In view of its many excellent qualities it is rather unpleasant to record that "Clarence" is not especially exciting. *Times*—They've made a pleasant screen comedy out of material taken from Booth Tarkington's play "Clarence." *Telegram*—"Clarence" . . . . has further honors conferred upon it by the presentation of the film of the same cognomen. *Mail*—"Clarence" in motion picture form shows every indication of taking rank as one of the ten most entertaining pictures of 1922. *Globe*—We noted that the "average patron" seemed mightily pleased with the picture. *Sun*—A delight on the screen and should not be missed. *Journal*—All its original charming qualities preserved.

RIALTO

1. Overture—Light Cavalry (Franz von Suppe)
2. Riesenfeld Classical Jazz
3. Rialto Magazine
4. FEATURE—*The Face in the Fog* (Paramount)
5. J. E. Williamson presents his latest under-sea picture *Wonders of the Sea*

Press Comment

Press comments on feature printed in issue dated October 21.

Illustrated Screen Reports

Edited by GEORGE T. PARDY Assistant Editor, JAMES M. DAVIS

If I Were Queen

Released through F. B. O. Story by Vernet Rabell. Scenario by Carol Warren. Cameraman, Joseph DuBray. Directed by Wesley Ruggles. Length, 5955 Feet.

CAST AND SYNOPSIS

Ruth Townly, Ethel Clayton; Valdemir, Warner Baxter; Oluf, Andree Lejon; Aunt Ollie, Voctory Bateman; Duke of Wortz, Murdock MacQuarrie; Sister Ursula, Genevieve Blinn.

Ruth Townly, an American girl, and the Princess Oluf of Kosnia had become inseperable friends while at school in Paris. Oluf gave Ruth a locket bearing the royal coat-of-arms as a token of their friendship. While ill in Paris Ruth lost the gift and it was returned to her by a young man. The young man is Prince Valdemir of Prebilof and he takes Ruth to be Oluf, Princess of Kosnia. They part and quite by accident meet later in his Kingdom. He holds Ruth as a prisoner-guest at his palace upon learning that Oluf is engaged to Prince Gregory. Valdemir has fallen deeply in love with Ruth and seeks to prevent her marriage to anyone else other than himself. Ruth tries to convince him that she is not the Princess but Valdemir refuses to believe her until a searching party is sent out and he comes face to face with the real Princess Oluf. He then declares his love again for Ruth and she consents to the marriage.

"If I Were Queen" is the first picture starring Ethel Clayton released through F. B. O. The story is an adaptation from the original "Three Cornered Kingdom" by Vernet Rabell and should easily win favor with patrons who desire to see romance at its height. It deals with the adventures of an American girl in a little imaginary kingdom of Europe and of course ends with her marrying the "Prince Charming." There is a great deal of beauty about the film and it is a production that should satisfy, particularly the ladies.

Points of Appeal.—The scenes taken in the castle of Valdemir at Prebilof are attractive, also those at Kragcliffe, Oluf's country home. The story is of course constructed of extremely light and highly imaginary material but nevertheless suffices to hold the interest. Ethel Clayton always looks attractive and wears many changes of costumes. There is a bit of humorous stuff woven into the story that goes fairly well.

Cast. — Ethel Clayton looks and acts the part that she is given in this story. Warner Baxter as Valdemir is good and makes a most agreeable hero. Supporting cast satisfactory.

Photography, Lighting, Direction.—The interiors are nicely done and offer many attractive views. Exteriors are pleasing. The lighting has been well handled and some good effects have been obtained. Story easily followed and direction good.

Wolf Law

Released by Universal. Story by Hugh Pendexter. Scenario by Charles Sarver. Cameraman, Benj. Kilné. Directed by Stuart Paton.

CAST AND SYNOPSIS

Jefferson De Corteau, Frank Mayo; Francine Redney, Sylvia Breamer; Etienne De Croteau, Tom Guise; Enoch Lascar, Dick Cummings; Simon Santey, William Quinn; Samson Bender, Nick De Ruiz; "Dandy" Dawson, Harry Carter; Mountaineer, Paul Wismer.

Jeff De Croteau, hotheaded scion of a hotheaded family, enters his prize horse in a gruelling race and wins a fortune. The owner of the losing horse takes his defeat in a very unsportsmanlike manner and, at a banquet to the winner, makes a sarcastic reference to Jeff's riding. Guns are pulled during the quarrel and Jeff shoots down his adversary. Hurrying to his home he gives his room mate a package of money he was carrying for their mutual employer and then beats it to the border a scant hundred yards ahead of the sheriff. In the remote sections of the Ozarks to which Jeff flees he finds "Samson" Bender ruling over a band of violent men by virtue of still greater violence. When men disagree with Bender he settles the argument by calmly killing them off. Under the impression that Jeff is a desperate criminal he accepts him into his band.

In the same lonely district is a judge and his daughter. Bender is determined to kill the judge because the latter has sentenced a brother of Samson's to death. Jeff learns of the plot and plans to escape with the unfortunate pair. Bender and his right hand man are both in love with the girl and are determined to win her. Learning of Jeff's plan of escape they capture him and then each goes toward the girl's home. Meeting outside the house they stage a gun battle in which both are killed. Jeff escapes and takes the pair with him. Landing back in his home town he finds that he did not kill his racing enemy, but still faces trial on a charge of larceny. He forces his former room mate to confess, he is acclaimed the town's hero and marries the daughter of the judge.

"Wolf Law" is an exciting melodrama thoroughly well acted and holding good suspense. It is the type of picture that will appeal to any audience anywhere if they have the slightest leanings towards a story in which intrigue and counterplots feature. Good action occurs frequently throughout the story and the interest is well sustained. There are sufficient new situations involved to keep the picture moving at a lively clip and the production should reach a fairly general appeal.

Points of Appeal.—The action of the story takes place during the late sixties and is therefore done with costume atmosphere. The horse race is good but the most exciting part of the picture comes when Jeff is admitted into the camp of the outlaws who live in the Ozarks. There is also a development of a romance that should please.

Cast.—Frank Mayo again has a role to which he is admirably suited. As Jeff De Corteau he gives good account of himself and is a convincing hero. Sylvia Breamer is attractive as the heroine in the story. Other types in the picture have been well chosen and contribute good work.

Photography, Lighting, Direction.—The exteriors and interiors are adequate and the outdoor shots of the Ozark country lend good atmosphere. There are some effectively lighted sets. Continuity good and direction satisfactory throughout.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Above All Law"	(Mia May)	Paramount	Aug. 5	727
"Affinities"	(Colleen Moore)	Hodkinson	Aug. 19	817
"A Fool There Was"	(Special Cast)	Fox	July 29	667
"A Tailor Made Man"	(Charles Ray)	United Artists	Oct. 7	1259
"Better Man Wins"	(Pete Morrison)	Sanford	Oct. 7	1229
"Blood and Sand"	(Rudolph Valentino)	Paramount	Aug. 19	819
"Bond Boy, The"	(Richard Barthelmess)	First National	Oct. 21	1373
"Bonded Woman, The"	(Betty Compson)	Paramount	Aug. 12	765
"Broadway Rose"	(Mae Murray)	Metro	Sept. 30	1201
"Burning Sands"	(Special Cast)	Paramount	Sept. 16	1081
"Calverts Valley"	(Jack Gilbert)	Fox	Oct. 21	1369
"Caught Bluffing"	(Frank Mayo)	Universal	Sept. 30	1199
"Colleen of the Pines"	(Jane Novak)	F. B. O.	July 29	667
"Confidence"	(Herbert Rawlinson)	Universal	Sept. 30	1203
"Country Flapper"	(Dorothy Gish)	Producers' Security	Aug. 12	751
"Crusader, The"	(William Russell)	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast)	Weber & North	Sept. 16	1056
"Daring Danger"	(Special Cast)	American Releasing Corp.	Aug. 19	821
"Deserted At Alter"	(Special Cast)	Capitol Films	Oct. 14	1290
"Destiny's Isle"	(Special Cast)	American Releasing	Aug. 5	724
"Do and Dare"	(Tom Mix)	Fox	Oct. 7	1257
"Don't Shoot"	(Herbert Rawlinson)	Universal	Aug. 26	879
"Dusk to Dawn"	(Florence Vidor)	Associated Exhibitors	Sept. 9	1025
"East Is West"	(Constance Talmadge)	First National	Sept. 9	1021
"Eternal Flame, The"	(Norma Talmadge)	First National	Sept. 30	1199
"Eyes of the Mummy, The"	(Pola Negri)	Paramount	Aug. 26	876
"Face in the Fog, The"	(Lionel Barrymore)	Paramount	Oct. 21	1377
"Face To Face"	(Special Cast)	Playgoers Pictures	Oct. 14	1311
"Fighting Guide, The"	(William Duncan)	Vitagraph	Sept. 30	1197
"Flesh and Blood"	(Lon Chaney)	Western Pictures Exploitation	Aug. 19	806
"Fools First"	(Special Cast)	First National	Aug. 12	761
"Fools of Fortune"	(Special Cast)	American Releasing	Sept. 16	1078
"Fools of Fortune"	(Special Cast)	American Releasing Corp.	Aug. 19	817
"Forget-me-Not"	(Bessie Love)	Metro	Aug. 12	767
"Fortunes Mask"	(Earle Williams)	Vitagraph	Oct. 21	1371
"Galloping Kid, The"	(Hoot Gibson)	Universal	Sept. 23	1144
"Ghost Breaker, The"	(Wallace Reid)	Paramount	Sept. 30	1203
"Girl's Desire, A"	(Alice Calhoun)	Vitagraph	Sept. 16	1081
"Girl Who Ran Wild, The"	(Gladys Walton)	Universal	Oct. 14	1311
"Grandma's Boy"	(Harold Lloyd)	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The"	(Clara Kimball Young)	Metro	Sept. 2	941
"Heart's Haven"	(Special Cast)	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson)	Paramount	Aug. 12	763
"Her Majesty"	(Special Cast)	Playgoers Pictures	Sept. 16	1077
"Heroes and Husbands"	(Katherine MacDonald)	First National	Sept. 16	1080
"Hidden Woman, The"	(Evelyn Nesbit)	American Releasing	Oct. 14	1313
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"Honor First"	(Special Cast)	Fox	Sept. 9	1023
"Hound of the Baskervilles, The"	(Special Cast)	F. B. O.	Oct. 7	1253
"How Women Love"	(Betty Blythe)	B. B. Production	Sept. 2	920
"Human Hearts"	(House Peters)	Universal	July 29	671
"Hurricane's Gal"	(Dorothy Phillips)	First National	Aug. 5	725
"Isle of Doubt, The"	(Special)	Playgoers Pictures	Sept. 30	1197
"Jan of the Big Snows"	(Special Cast)	American Releasing	Oct. 21	1375
"June Madness"	(Viola Dana)	Metro	Oct. 7	1255
"Just Tony"	(Tom Mix and his horse Tony)	Fox	Aug. 19	819
"Kick-Back, The"	(Harry Carey)	F. B. O.	Aug. 5	726
"Ladder Jinx, The"	(Special Cast)	Vitagraph	Aug. 5	726
"Light in the Dark, The"	(Hope Hampton)	First National	Sept. 23	1143
"Little Child Shall Lead Them, A"	(Special Cast)	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun)	Vitagraph	Sept. 23	1144
"Long Chance, The"	(Special Cast)	Universal	Oct. 14	1317
"Lonesome Corners"	(Special Cast)	Playgoers Pictures	Oct. 21	1375
"Love Is An Awful Thing"	(Owen Moore)	Selznick	Sept. 16	1078
"Man's Law and God's"	(Special Cast)	American Releasing Corp.	Aug. 19	825
"Man Unconquerable, The"	(Jack Holt)	Paramount	July 29	669
"Man Who Played God, The"	(George Arliss)	United Artists	Sept. 16	1076
"Manslaughter"	(Thomas Meighan)	Paramount	Sept. 30	1205
"Married Flapper, The"	(Marie Provost)	Universal	Aug. 5	725
"Married People"	(Mabel Ballin)	Hodkinson	Aug. 5	724
"Masquerader, The"	(Guy Bates Post)	First National	Aug. 26	879
"Me and My Gal"	(Special Cast)	American Releasing Corp.	Aug. 26	877
"Missing Millions"	(Alice Brady)	Paramount	Sept. 30	1205
"Mixed Faces"	(William Russell)	Fox	Oct. 14	1315
"Mohican's Daughter, The"	(Special)	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast)	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum)	Fox	Sept. 2	937
"More to Be Pitied Than Scorned"	(Special Cast)	C. B. C.	July 29	639
"Motion to Adjourn"	(Special)	Arrow	Sept. 30	1176
"New Teacher, The"	(Shirley Mason)	Fox	Aug. 19	825
"Nice People"	(Wallace Reid)	Paramount	Aug. 26	873
"Night Life in Hollywood"	(Special)	Arrow	Sept. 23	1110
"Notoriety"	(Special Cast)	Weber & North	Oct. 14	1290
"Oathbound"	(Dustin Farnum)	Fox	Aug. 12	761
"Old Homestead, The"	(All Star)	Paramount	Oct. 21	1373
"On the High Seas"	(Dorothy Dalton and Jack Holt)		Oct. 14	1317
"One Eighth Apache"	(Roy Stewart)	Arrow	Sept. 23	1110
"Our Leading Citizen"	(Thomas Meighan)	Paramount		243
"Paid Back"	(Gladys Brockwell)	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks)	Arrow	Sept. 23	1110
"Pink Gods"	(Special Cast)	Paramount	Oct. 7	1259
"Prince and the Pauper, The"	(Special Cast)	Not Known	Sept. 2	939
"Prisoner of Zenda, The"	(Alice Terry)	Metro	Aug. 12	763
"Queen of the Moulin Rouge, The"	(Martha Mansfield)	American Releasing Corp.	Aug. 19	823
"Rags to Riches"	(Wesley Barry)	Warner Bros.	Oct. 7	1229
"Rose o' the Sea"	(Anita Stewart)	First National	Aug. 26	878
"Remembrance"	(Special Cast)	Goldwyn	Sept. 16	1075
"Restless Souls"	(Earle Williams)	Vitagraph	July 8	489
"Rich Men's Wives"	(Special Cast)	Al Lichtman Corporation	Sept. 2	941
"Saved by Radio"	(George Larkin)	Russell Production	Sept. 9	978
"Sign of the Rose"	(George Beban)	American Releasing	Aug. 12	767
"Sin That Was His, The"	(William Faversham)	Selznick	Oct. 21	1371
"Siren Call, The"	(Dorothy Dalton)	Paramount	Oct. 7	1253
"Skin Deep"	(Milton Sills)	Associated First National Pictures	Oct. 21	1369
"Smudge"	(Charles Ray)	First National	July 29	669
"Snitching Hour"	(Arthur Housman)	Clark-Cornelius		217
"Snowshoe Trail, The"	(Jone Novak)	F. B. O.	Sept. 23	1142
"Three Must-Get-Theres, The"	(Max Linder)	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast)	Playgoers	Sept. 9	1019
"Top O' The Morning"	(Gladys Walton)	Universal	Sept. 23	1143
"Timothy's Quest"	(Special)	American Releasing	Sept. 23	1145
"Trail of the Axe, The"	(Dustin Farnum)	American Releasing	Oct. 7	1255
"Trifling Women"	(Special Cast)	Metro	Oct. 21	1377
"Trooper O'Neil"	(Charles Jones)	Fox	July 29	665
"Trouper, The"	(Gladys Walton)	Universal	July 29	671
"Unconquered Woman, The"	(Rubye De Remer)	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein)	Selznick	Sept. 2	937
"Under Two Flags"	(Priscilla Dean)	Universal	Oct. 7	1257
"Up in the Air About Mary"	(Special Cast)	Associated Exhibitors	July 29	665
"Up and At Them"	(Doris May)	F. B. O.	Aug. 26	876
"Valley of Silent Men, The"	(Alma Reubens)	Paramount	Sept. 9	1023
"Voices of the City"	(Lon Chaney)	Goldwyn	Aug. 19	823
"West of Chicago"	(Charles Jones)	Fox	Aug. 26	877
"What's Wrong with the Women?"	(Special Cast)	Equity	Aug. 12	751
"When Husbands Deceive"	(Special Cast)	Associated Exhibitors	Sept. 9	1019
"When the Devil Drives"	(Special Cast)	Associated Exhibitors	Aug. 12	765
"When Knighthood Was in Flower"	(Marion Davies)	Paramount	Sept. 30	1201
"Why Do Men Marry?"	(Edy Darclea)	Unity	Sept. 30	1176
"Wildness of Youth"	("Bobby" Connelly)	Graphic Film	Aug. 26	867
"Woman He Loved, The"	(Special Cast)	American Releasing	Sept. 16	1076
"Woman Who Came Back, The"	(Special Cast)	Playgoers	Sept. 9	1021
"Woman's Woman, A"	(Mary Alden)	Allied Producers and Distributors	Oct. 14	1315
"Worldly Madonna, The"	(Special Cast)	Equity	Aug. 5	694
"Yosemite Trail, The"	(Dustin Farnum)	Fox	Oct. 14	1313
"Young Diana, The"	(Marion Davies)	Paramount	Sept. 16	1077
"Youth Must Have Love"	(Shirley Mason)	Fox	Sept. 23	1142

The Forgotten Law

Metro Photoplay In Seven Parts. Adapted by Joseph F. Poland From Caroline Abbott Stanley's Novel, "A Modern Madonna." Director, James W. Horne. Cameraman, John Stumar. Running Time, Eighty Minutes

CAST AND SYNOPSIS

Richard Jarnette, Milton Sills; Victor Mulhall; Margaret Jarnette, Cleo Ridgley; Judge Kirtley, Alec B. Francis; Muriel, Muriel Dana; Rosalie, Alice Hollister; Flo, Ednah Altemus; Mammy Cely, Lucretia Harris; Detective, Walter Law.

Victor Jarnette is persistantly unfaithful to his young wife, being entangled in intrigues with several women. She is aware of his infidelity, although gradually coming to suspect that all is not as it should be. His elder brother, Richard, knows nothing of Victor's fast life and has implicit confidence in him. Finally one of Richard's light-of loves quarrels with him and denounces him to his wife. Victor in reply to Margaret's reproaches flies into a rage and tells her that if they separate he will take their baby girl Muriel away from her. Old Judge Kirtley, his lawyer unbraids him for his conduct but Victor compels him to add a codicil to his will that in the vent of his death Muriel must go under the guardianship of his brother Richard. This Victor is enabled to do by virtue of an old law which has never been repealed in the State, although considered obsolete. Victor is shot and killed while in his office, his wife entering just as he falls. Richard arrives and before dying Victor, murmurs to him feebly—"She shot me!" Richard believes this to refer to Margaret. Victor's last words are to the effect that he shot himself by acident. This statement, made before witnesses results in a verdict of accidental shooting. But Richard takes Muriel, according to the will. Finally through Judge Kirtley's exertions the siren who caused the trouble between Victor and Margaret convinces Richard that Victor was false to his wife. The woman who killed him confesses her guilt on her death-bed. Richard and Margaret are united.

There is no lack of dramatic tension in this story, which has been skilfully directed by James Horne and presented by an exceptionally fine cast of players. The plot pivots on the fact that it was at one time possible in an Eastern State for a man to make a will by which his wife was deprived of her child or children after his death. A strong vein of originality runs through the picture and it is pleasing to note that the director saw fit to introduce litle Muriel without ringing in a series of scenes depicting her birth and growth through the years, also that he avoided the temptation of stringing along a bunch of courtroom views showing the legal battle for the possession of the child. Many of his contemporaries could profit by Mr. Horne's example of intelligent work as shown in "The Forgotten Woman." With its many thrills, acute emotional phases and beautiful photography the feature is likely to win a high degree of favor with movie fans in general and prove a lucrative box office card.

Points of Appeal.—The mother's love for her child and the little one's anguish when separated from the hapless Margaret Jarnette will bring tears into the eyes of many tender-hearted spectators. Sympathy for the heroine develops from the beginning and is maintained to the end . The murder is very cleverly filmed, the identity of the assassin being kept secret until toward the close of the final reel. A very effective scene is that of Margaret's interview with the woman who reveals Victor's infidelity to her.

Cast.—Cleo Ridgley carries off the dramatic honors by her earnest and convincing portrayal of Margaret Jarnette. As the young mother whose child is torn away, she gives a wonderfully appealing and natural performance which "gets over" in decisive fashion. Milton Sills is a stern and impressive figure in the elder brother role, Jack Mulhall scores as the caddish Victor and little Muriel Dana, a charming and talented juvenile, is delightful in the part of Margaret's baby. The support is adequate.

Photography, Lighting, Direction.—The interiors are handsome, there are many ornate sets in evidence, some beautiful exterior shots, and the lighting is faultless. The continuity holds without a break and the action is brisk.

Douglas Fairbanks in Robin Hood

Douglas Fairbanks Pictures Corp. Production. Distributed by United Artists. Story by Elton Thomas. Director, Allan Dwan. Cameraman, Arthur Edeson.

CAST AND SYNOPSIS

Richard Coeur de Lion, Wallace Beery; Prince John, Sam de Grasse; Lady Marion, Enid Bennett; Sir Guy, Paul Dickey; Little John, Alan Hale; the Earl of Huntington, afterward Robin Hood, Douglas Fairbanks.

Because of his victory over Sir Guy of Gisbourne in the great tournament, the Earl of Huntington is given a high rank in the army which Richard is to lead on a Crusade to the Holy Land. The army does not progress far when Huntington is informed in a note from Lady Marion that Prince John is plotting to ursurp the throne of Richard. Huntington determines to return to England. He is accused of desertion but escapes. In England he forms a band of faithful and courageous fellows and under the name of Robin Hood leads many attacks against the forces of the Prince. On one of his escapades he learns that Lady Marion, whom he loves, is not dead as reported to him but in hiding. This joyous discovery is quickly followed by the return of Richard. The plotting of the Prince continues and Robin Hood is finally trapped. He is about to be put to death when Richard makes a thrilling entrance and saves him. The encounter then takes a turn in favor of the just cause so nobly upheld by Robin Hood and the Prince and his forces are destroyed. Robin Hood and Lady Marion then are reunited and Richard regains his throne.

This is Fairbanks' masterpiece. Expecting the usual display of acrobatic thrills, the public will be amazed at the tremendous dramatic power Fairbanks displays. The typical Fairbanks thrills are all here with new and more daring displays of prowess plus his fine conception of the art of wooing. In this connection it must be said that Enid Bennett as Lady Mariam Fitzwater ably supports Fairbanks in the love making moments and her work stands out to better advantage than in anything else she has ever done.

To call the picture a screen classic is putting it mildly. It will be compared, and rightly so, with the work of D. W. Griffith. It will set at rest the idea that only Germans can make costume pictures. The production is gigantic. The skill with which it was produced and its graphic power put it in the forefront of the big pictures of the season which are convincing American audiences that the sincere producers of today are elevating the screen and making new friends for it.

The picture has no one point of appeal. As a whole it has appeal. Every minute detail is appealing. The first part would seem to lag a little but this, it develops, is but the art of the producer who paints gracefully and gently, at first, and thus whets the appetite for the big things that unfold from the last part of the first reel to the finish. Viewed in terms of box office measurement, all things being equal, "Robin Hood" probably will set records never dreamed of. The settings are gorgeous and the art research necessary to produce them and to costume the players was so accurate as to amaze even the most precise historian. Even an expert in archery will revel in the accuracy with which the arrow fighting was prepared for the camera.

The Cast is a perfect one. Fairbanks and Allan Dwan have given every member who had something in the way of ability an opportunity which they have taken. Wallace Beery as Richard the Lion Hearted puts to rout the best of German Heavies.

The Photographic, Lighting and Directing have been as carefully handled as everything else in the picture.—Reviewed by Howard McLellan, at Premiere, Cohan's Grand Opera House, Chicago.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704*
Timothy's Quest (Dirigo Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6.000*
When the Desert Calls (Pyramid Pictures)	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet)	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Pyramid Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seena-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle-Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dawn)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Herold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Hushand (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welch-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jans Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louis Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Dolores Cassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pastehoard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Dictator (Wallace Reid)	5,221
The Young Diana (Marino Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan)	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves fo Pharoah (Ernest Lubitsch)	7,352
Her Gilden Cage (Gloria Swansor-Sam Wood prod.)	6,229
Nice People (Wm. de Mille prod.)	6,244
Blood and Sand (Rodolph Vanentino-Fred Niblo prod.)	8,110
The Valley of Silent Men (Cosmopolitan)	6,541
Over The Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6,069
Manslaughter (Cecil B. DeMille Prod.)	9,061
Above All Law (Hamilton Prod.)	7,177
Pink Gods (Penrhyn Stanlaws Prod.)	7,062
The Old Homestead (Jas. Cruze Spec. Prod.)	7,696
The Face in the Fog (Cosmopolitan Prod.)	6,095
Burning Sands (Geo. Melford Prod.)	6,919
The Ghost Breaker (Wallace Reid)	5,130
The Cowhoy and the Lady (Mary Miles Minter-Tom Moore)	????
To Have and to Hold (Geo. Fitzmaurice-Betty Compson-Bert Lytell)	7,518

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (Mary McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000
Colleen of the Pines (Jane Novak)	5,000
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question Of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Kathrine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131

ASSOCIATED PRODUCERS
(Through First Natonal)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (The Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL	
The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead Them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555
WILLIAM FARNUM SERIES	
Shackles of Gold	5,967
Moonshine Valley	5,679
TOM MIX SERIES	
Just Tony	5,242
Do and Dare	????
The Fighting Streak	4,888
CHARLES JONES SERIES	
Western Speed	5,002
West of Chicago	4,694
DUSTIN FARNUM SERIES	
Oathbound	4,468
The Yosemite Trail	????
WILLIAM RUSSELL SERIES	
Money to Burn	4,580
The Crusader	4,780
SHIRLEY MASON SERIES	
The New Teacher	4,453
Youth Must Have Love	4,368
JOHN GILBERT SERIES	
Arahian Love	4,440
Honor First	5,075
In Calvert's Valley	????

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man from Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man with Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,295

W. W. HODKINSON CORP.

BENJ. R. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,900*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Gray Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hohart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Demer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Seldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
I. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

*Approximately

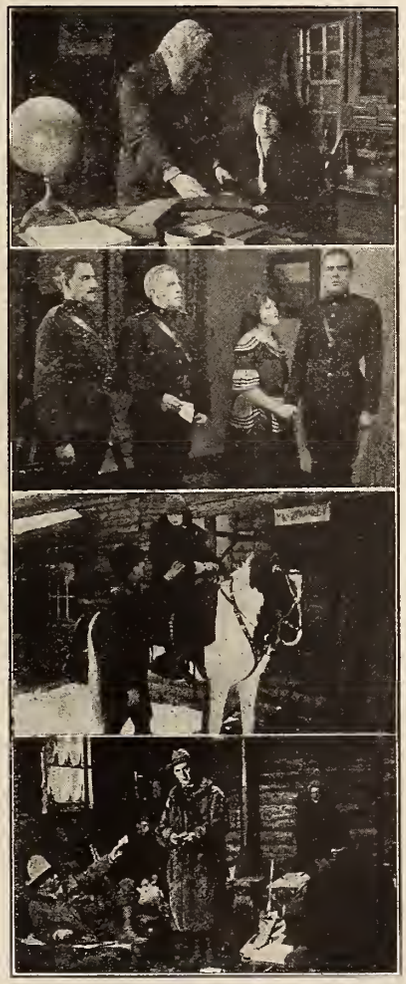
The Man She Brought Back

Playgoers Pictures Photoplay in Five Parts. Author, Colonel Jasper Ewing Brady. Director, Charles Miller. Cameraman, Lawrence E. Williams. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

John Ramsey, Earle Fox; Margo, Doris Miller; Fenton, Frank Losee; Major Shanley, Charles Mackay; Songatawa, Donald Russ; Sergeant Hawkins, Harry Lee; Bruce Webster, Frederick Burton.

John Ramsey joins the Royal Northwest Mounted Police Force. He is seeking a life of adventure, despite a timid streak in his nature. During his months of training he shows to good advantage and promises to become a credit to the force. He wins the heart of Margo, daughter of the division commander and her father gives him a chance to win his chevrons by sending him out on the trail of a smuggling band by whom a guard has been slain. He fails miserably in his appointed task, returning to the post with the excuse that he was ambushed and narrowly escaped death. The commander tells him that then was his time to die honorably and he is disgraced. Margo's faith in her lover wavers. John in desperation resolves to conquer his fears and redeem himself. Alone, on his own responsibility, he sets out after the outlaws and after a number of adventures captures two of them, the murderer and the leader of the band. He brings them back triumphantly to the post and is rewarded by Margo's revived love and the hearty congratulations of her father and his comrades.



An exciting picture with a romantic plot, liberally spiced with thrills, well directed and handsomely photographed. While stories of the Northwest Mounted Police have become so common on the screen that most of them bear a strong family resemblance to each other, "The Man She Brought Back" gives an entirely new twist to the old material by making the hero a coward in the beginning of things, a very unusual angle and one that is cleverly developed; as under the influence of his fiancee's love and the burden of disgrace he bears John Ramsey determines to conquer his fears, redeem himself or die in the attempt. The feature holds its interest from start to finish and should prove a likely box office asset.

Points of Appeal.—Apart from its adventurous lure the film rivets one's attention by the psychological problem it presents in the unfolding of the hero's character and his manful struggle against the timidity with which nature has cursed him. He wins sympathy even in his weaker moods, for the impression is skilfully created that he is more to be pitied than blamed. And his final triumph makes all the bigger hit because he conquers fear, much more so than if he were of the usual type of leading man who over-rides all obstacles with careless ease from the first moment he appears on the screen. There is abundant suspense and a climax warranted to please everybody.

Cast.—Earle Fox gives a clean-cut, intensely dramatic performance as John Ramsey, Doris Miller is an attractive and thoroughly capable Margo, the support is excellent and the Canadian types are true to life.

Photography, Lighting, Direction.—There are many beautiful exteriors, including a number of fine winter scenes, with admirable long shots and good lighting prevails. The continuity is smooth and the action travels at a brisk clip.

Clarence

Paramount Photoplay in Five Parts. Adapted from Booth Tarkington's Stage Play. Scenario by Clara Beranger. Director, William de Mille. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Clarence Smith, Wallace Reid; Violet Pinney, Agnes Ayres; Cora Wheeler, May McAvoy; Mrs. Wheeler, Kathlyn Williams; Mr. Wheeler, Ed. Martindel; Bobby Wheeler, Robert Agnew; Hubert Stem, Adolph Menjou; Dinwiddy, Bertram Johns; Della, Dorothy Gordon; Mrs. Martin, Maym Kelso.

There is constant discord in the Wheeler family. Mr. Wheeler's wife is annoyed because he pays too much attention to business and too little to her, and she is also jealous of the good-looking governess, Violet Pinney. Cora Wheeler and Bobby are the daughter and son. Cora is frantically in love with Hubert Stem, her father's secretary, who is after her money. Bobby returns home, expelled from school and is threatened with a suit for breach of promise by Della, the maid, with whom Dinwiddy, the butler, is in love. Clarence, an ex-service man, applies to Wheeler for a job. As he states that he has driven mules successfully in the army, Wheeler intimates that he is just the sort of person needed in the Wheeler family. Consequently Clarence gets a job, the duties of which are not clearly defined, but he manages to become everybody's confidant, excepting the secretary, Stem. The latter persuades Cora to elope with him, after his exposure by Violet has led to his discharge. Clarence and Violet follow and prevent the marriage, Clarence manhandling Stem until the secretary falls exhausted. Stem finds a pocketbook which falls from Clarence's coat and in it a clipping which seems to prove that the owner is a deserter. Matters have reached a crisis in the Wheeler family, with everybody quarreling, when Clarence appears playing a saxophone, he soothes down all their troubles, persuades Mrs. Wheeler to accompany him on the piano and all is peace, when Stem appears and offers the clipping as evidence of Clarence's wrong-doing. But a letter arrives for Dr. Smith, which Clarence claims. It transpires that he is a well known scientist and the Dean of his college offers him the position of professor of etymology. Stem's charges are disapproved and he vanishes. Clarence wins Violet.

A bright and pleasing comedy, with never a dull moment to clog its merrily buzzing wheels of action, "Clarence" registers as sure-fire, bully entertainment, the sort of thing that will catch the fancy of young and old and win widespread, justly-deserved popularity. The plot is a curious tangle, with four distinct, fervid love affairs running full blast at once. Yet, so deftly is the material spun out and moulded that there isn't the slightest difficulty in pursuing the narrative to an amusing finish, notwithstanding its numerous complications. Director, scenario writer, players and camera man are all entitled to unlimited credit for their masterly work in producing this sparkling screen version of Booth Tarkington's stage success. It is remarkable for its joyous snap, vigor and mirth-creative powers, a picture well worth the attention of every exhibitor in search of an original, lively attraction with big box office possibilities.

Points of Appeal.—Much of the stage dialogue has been preserved in shaping the sub-titles, which are witty, pungent and help the action along amazingly. There is a good deal of human interest in the story, despite its pronounced humorous trend, the mishaps and heart-burnings of the Wheeler family, while irresistibly funny, seem perfectly natural, as does the hero's success in ironing out their troubles and incidentally winning a desirable bride. Even when its humor touches the farcial chord the film is convincing, because of the clever acting of a cast of extraordinary strength, and clinches the spectators' interest to the last.

Cast.—Wallace Reid, as Clarence, moves about in an almost languid, extremely self-possessed fashion which is oddly alluring. Only once does he start into a muscular flurry—when he manhandles the scheming secretary in the elopement scene. And then a new angle is introduced, for instead of the hero beating up the villain—he adopts the astonishing but singularly effective plan of shaking him into a state of limp exhaustion. For the rest, Mr. Reid's portrayal of the leading role ranks with the best of that favorite comedian's screen triumphs. May McAvoy is pretty, wilful and charmingly saucy as the flapper, Cora. Agnes Ayres plays the part of the governess with wistful grace and dignity, Kathlyn Williams shines as Mrs. Wheeler and well balanced support is rendered by others of the company.

Photography, Lighting, Direction.—There are several handsome interiors, some fine exterior shots and good lighting distinguishes the production at all times. The continuity is unbroken and the action fast.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mahel Ballin and Edward Earle)	6,634
The Journey's End (Mahel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mahel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mahel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mahel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Hushand (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villians (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Bahy, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000.
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,630
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPE HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Hushand (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*

	Footage
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairhanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*
The Man Why Played God (George Arliss)	????
Tailor Made Man (Charles Ray)	????

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and House Peters)	8,000*
Human Hearts (House Peters)	7,000*

UNIVERSAL FEATURES

Step on It (Hoot Gibson)	5,000*
The Black Bag (Herhert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gihson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herhert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Toy O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gihson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herhert Rawlinson)	5,000*
Wolf Law (Frank Mayo)	5,000*
Broad Daylight (Jack Mulhall & Lois Wilson Courtesy Famous Players)	5,000*
Lavender Bath Lady, The (Gladys Walton)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*

ALICE JOYCE PROD.

The Scarah Ring	5,598
The Inner Chamher	5,951*

CORINNE GRIFFITH PROD.

Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*

EARLE WILLIAMS PROD.

Three Sevens	5,000*
The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

ALICE CALHOUN PROD.

The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

She Sighed hy the Sea-side	Made in the Kitchen
	Call a Cop

BEN TURPIN COMEDIES (2)

Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face	The Copper Beeches
The Noble Bachelor	The Empty House

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special)	A False Alarm
A Penny Reward	Circus Days
	A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday	Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop	Jogging Across Sawtooth
Music in the Air	

CHESTER SCENICS (1)

Old Moose Trails	New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me!	Bucking Broadway
'Tis the Bull	Mile-a-Minute Mary
Fair Enough	Cold Feet
Any Old Port	That Son of a Sheik
A Hickory Hick	Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Defense	Self-Annette Kellerman in High Diving
	Golf

GAYETY COMEDIES

Wild and Willie	Standing Pat
Assault and Flattery	

KINOGRAMS (1)

News Reel—Sunday and Thursday

MERMAID COMEDIES (2)

Spooks	Rapid Fire
Danger	Look Out Below
Poor Boy	Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover Dixie (2)	The Crater of Mt. Katami

Till We Meet Again

Associated Exhibitors Photoplay in Six Parts Released by Pathe. Author and Director, William Christy Cabanne. Cameramen, Wm. N. Tuers and Philip Armond.

CAST AND SYNOPSIS

Marion Bates, Mae Marsh; Robert Carter, Norman Kerry; Henrietta Carter, Martha Mansfield; Mrs. Whitney Carter, Julia Swayne Gordon; Jim Brennan, Walter Miller; Artbur Montrose, J. Barney Sherry; Sam McGuire, Tammany Young; Clarence DeVere. Dick Lee; Pete Morrison, Danny Hayes; Curley Jensen, Fred Kalgren.

Marion Bates, an orphan, is taken ill as a result of a severe nervous shock. Her unscrupulous guardian sees a chance to secure her property and plans to place tbe girl in an insane asylum. In this he is successful and Marion finds herself under lock and key in the company of lunatics. Recovering, she determines to escape and succeeds in breaking out of the asylum. Fate throws her in contact with a gang of crooks, for whom she becomes cook. Unaware at first of the character of the band, she is suddenly enlightened and informs them that she must leave. They persuade her as a last favor to accompany them to the Spanish Inn, where they intend to "bring off" a big job. Their plans go wrong and Marion takes advantage of the ensuing excitement to run away. She finds refuge with her only friends, the Carters. Robert Carter falls in love with her and sbe returns his affection. He proceeds to help her obtain evidence against her guardian, who has also swindled the Carters. The Carter home is broken into by the crook gang with whom she has been associated. When the gang leader learns that it is the home of his captain who saved his life in France, he turns against his pals, losing his life in so doing. The swindling guardian is also slain. Marion and Robert are united.

The numerous admirers of fast moving crook melodrama will find entertainment exactly to their taste in this picture. It is keyed up to top speed from the first to the final reel and punctuated with thrills enough to fill a serial. Not that "Till We Meet Again" is to be listed according to a serial standard of excellence, for it registers as an exceptionally high-class feature in point of fine direction, clever acting and skilled direction. Also, the plot, while furnishing constant surprises and a legion of totally unexpected situations, is so well constructed that it is easy to follow, in fact the perfect continuity achieved is one of the film's strongest points. Director Cabanne and his talented cast of players have done their work intelligently and with great effect, the result being an attraction which should win widespread popularity and bring the shekels streaming freely into the box office.

Points of Appeal.—It is seldom that such rapid-fire action as distinguishes this production can be kept up for six reels without a jarring note or illogical sequence in the situations which arise. But there isn't a hitch in the progress of events, one incident blends into another with perfect smoothness, the tension never slackens and it is impossible to anticipate what is coming next. The persecuted heroine wins instant sympathy, the romantic phases and melodramatic punches are splendidly developed and a crashing climax is attained.

Cast.—Mae Marsh is excellent in the exacting role of Marion Bates, which calls for a dynamic display of energy and the star's ability as a forceful emotional actress has never been manifested to better advantage. Norman Kerry is a handsome and pleasing lover, Walter Miller, scores as Brennan, the outlaw chief, and the support is flawless.

Photography, Lighting, Direction.—There are some charming exteriors, the interiors are well filmed and the lighting effects admirable. No break occurs in the continuity and the action never falters.

The Lone Hand

Released by Universal. Story by Ralph Cummins. Scenario by A. P. Younger. Cameraman, Virgil Miller. Directed by Reaves Eason. Length 4570 Feet.

CAST AND SYNOPSIS

Laramie Lad, Ed (Hoot) Gibson; Jane Sheridan, Marjorie Daw; Margie Vanney, Helen Holmes; Buck, Hayden Stevenson; Jack Maltrain, Jack Pratt; Al Sheridan, William Welch; Curly, Bob Kortman.

Laramie Lad, a hard-riding Wyoming Cowpuncber, decides to take a well earned vacation and goes to visit an old friend who is running a summer camp for city folks. On the way his horse drops in his tracks and Laramie is forced to proceed on foot. He runs into a shooting affair and learns that a girl and ber aged father are in distress, being victims of a swindler's ruse to defraud them of their mining property. The cowpuncher abandons his vacation plans and sets about foiling the plans of the crooks. The father of the girl is captured by the plotters, who try to get him to tell the whereabouts of the secret entrance to the mine. He escapes after many hours of torture and, thinking the mine his only haven of safety, he retreats to the bottom of the shaft where he lapses into unconsciousness. Meanwhile the mine becomes flooded and Laramie, learning of the old man's plight, goes to his rescue not a moment too soon. The crooks are brought to justice; Laramie Lad puts the mine on a paying basis and winds things up in satisfactory fashion.

"The Lone Hand" is a picture with plenty of excitement, many humorous situations and other ingredients that make up satisfactory entertainment. The interest in the story is well held throughout and the spectator is brought somewhat unsuspectingly upon a climax that is picturesque and rather surprising. Although villains are still deemed as an essential part in completing a plot, and in this event it seems to be a case of "the more the merrier," there are none of the familiar dance hall scenes. The material is well balanced and should have little difficulty in pleasing a large majority of patrons.

Points of Appeal.—The story is told in a likeable manner and has several thrilling scenes. Chief among these are the scenes in the mine after the flood gates are opened and the hero and girl's father seemed destined to be swallowed up in the onrush of the waters. Also the crash of the boulder through the roof of the cabin is spectacular. A pleasing love element runs through the story. It is a picture that will reach a popular appeal.

Cast.—Ed (Hoot) Gibson gives a thoroughly satisfactory performance as Laramie Lad. Marjorie Daw, in the role as Jane Sheridan, is a winsome little heroine. The supporting cast is good.

Photography, Lighting, Direction.—The photography is clear and well lighted throughout. Exteriors offer some interesting shots. Interiors good. Direction O. K.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-ROBK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fields

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
First Families of America
Seeing San Marino
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Mortz — The Jungfrau Railroad
Wildest Wales
Kilewea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — Cops
The Blacksmith — My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
Tbe Toreador — The Chauffeur
The Chauffeur — Lazy Bones
Hot Dog — The Eskimo
The Sailor
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straight from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
The Reporter — The Pirate
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Notbing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Zipp"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy, in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Hooligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Hooligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
Seein' Things on the Orinoco
The Island of the Mist — Unshod Soldiers of the King
Through the Earth — No Reg'lar Bird
What Is Your Body Worth? — Chemical Inspiration
Venice of the Orient — Safe Combination
A Paradise for Birds — The City That Never Sleeps
Action of the Human Heart
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washinigton Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fennimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of October 8
The Stolen Wedding (The Timber Queen No. 13) ..... 2 reels
The Fable of the Hated Rivals (Aesop Fable) ..... 2/3 reel
Never Touched Me (Lloyd Reissue) ..... 1 reel
Screen Snapshots No. 10 ..... 1 reel
Fire Fighters (Our Gang Series) ..... 2 reels
Week October 15
One Day to Go (The Timber Queen No. 14) 2 reels
Two of a Trade (Aesop Fable) ..... 2/3 reel
Chop Suey & Co. (Lloyd Reissue) ..... 1 reel
The Old Seadog (Snub Pollard) ..... 2 reels
Rough Going (Leo Maloney) Ranger Rider Series ..... 2 reels
Week of October 22
Conflict (The Timber Queen No. 15) ..... 2 reels
The Getaway (Speed No. 1) ..... 3 reels
The Romantic Mouse (Aesop Fable) ..... 2/3 reel
The Rajab (Lloyd Reissue) ..... 1 reel
Screen Snapshops No. 11 ..... 1 reel
Broadcasting (Johnny Jones) ..... 2 reels
Nerve (Speed No. 2) ..... 2 reels
Henpecked Harry (Aesop Fable) ..... 2/3 reel
At the Old Stage Door (Lloyd Reissue) ..... 1 reel
The Bar Cross War (Leo Maloney) Range Riders Series ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Hickville's Romeo — The Radio Hound
Apartment Wanted — Tbe Kickin' Fool
You and Me — Some Family
Short Weight — The Fresh Kid
Hello Mars — Wedding Pumps
Henpecked — The Cabby
Cured — Ginger Face
Foolish Lives — Hello Judge
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick. 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventurcs of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) .. 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
High Fliers — Young Ideas
All Balled Up — Off the Earth
Society Hoboes — His First Job
A Spirited Affair — Love Drops
Caesar's Ghost — Once to Every Boy
Unfermented Bricks — Doing 'Em Good
Accidents Will Happen — A Model Messenger
The Wall Nut — Accidental Wealth
Matinee Idles — The Speed Boy
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Ridin' Through — Giants of the Open
Unmasked — The Wrong Man
The Hour of Doom — The Channel Raiders
At Large — A 44 Caliber Mystery
The Gypsy Trail — Pirates of the Deep
The Soul Herder — Blue Blood and Red
White and Yellow — Committee on Credentials
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
Tbe Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Th Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page). 15 Episodes
The Veiled Mystery (Antonio Moreno). 15 Episodes
The Silent Avenger (William Duncan).. 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson ..... 15 Episodes
Breaking Though ..... 15 Episodes

The Proof of Innocence

Released through American Releasing Corp. No Credits. Length 4564 Feet.

CAST AND SYNOPSIS

Mignon, Louise Du Pre; John Courtney, John Hopkins; Stanley Page, J. Francis O'Reilly; Marion Wesley, Dorothea Teal; Harold Page, Carl Sodders; Williams, Oliver S. Putnam; Police Commissioner, Don Merrifield.

John Courtney rescues Mignon, a waif in the tenement district, from tormenting urchin, is struck with her beauty and persuades her to pose for him. Her great faith inspires the painting of a prize-winning masterpiece which brings fame to both. Courtney becomes an idol of the smart set when sponsored by Marion Westerly, a butterfly with a hobby for new celebrities, and he becomes involved in debt seeking to keep up the fast pace of his new associations. A commission to duplicate his masterpiece for Stanley Page, a millionaire, is accepted and Mignon goes to live at the millionaire's residence where she is to pose, but Courtney neglects duty for pleasure, asking one loan after another of his new employer; and when the millionaire is found dead, his safe robbed and Courtney missing, this crime is fastened on him. Mignon, without funds, accepts the invitation of Harold Page, the millionaire's son to remain at the Page home, where, later in a dramatic climax, she clears the murder mystery and brings happiness to many.

"The Proof of Innocence" is a very ordinary picture in regards to filming, acting and production. The plot is dependent upon the hackneyed theme of the struggling artist with an occasional new or semi-new twist. The story seems to drag well on into the picture and finally a murder mystery is brought in. All details of the murder are previously shown, with the exception of the crime itself, and the audience attaches little or no suspicion upon the character whom the film tries to incriminate. For these reasons only fair interest is developed during the progress of the story.

Points of Appeal.—Louise Du Pre does resemble Mary Pickford during a few quick glances at the beginning of the picture. The production will possibly reach a fair appeal in localities where sets and atmosphere do not count materially in making or marring a picture, or where the audience is not overly critical about having decidedly new stories presented.

Cast.—Louise Du Pre is possibly handicapped by the poorness of the material she is given. John Hopkins, as Courtney the artist, is moderately good in his role. The supporting cast merely supports.

Photography, Lighting, Direction.—Some fair shots are obtained although lighting is not up to the mark. The interiors are rather disappointing.

Bells of San Juan

Released by Fox. Story by Jack Gregory. Cameraman, Gus Jennings. Directed by Scott Dunlap. Length, 4587 Feet.

CAST AND SYNOPSIS

Rod Norton, Charles Jones; Dorothy Page, Fritizi Brunette; Jim Garson, Claude Peyton; Dr. Patton, Harry Todd; John Engel, Hardy Kirkland; Florrie Engel, Katherine Key; Kid Rickard, William Steele; Antone, Otto Matieson; Tom Cutter, Sid Jordan.

Rod Norton took up the job of sheriff for the chief reason of finding the man who murdered his father. Rod suspected Jim Garson, owner of a saloon but had no evidence to convict him. He also suspected Antone and Kid Rickard as being tools of Garson and waited his chance to force them to squeal. Dorothy receives a call to attend a wounded man in the mountains and leaves a note telling of her whereabouts. When she fails to return Rod goes in search of her and finds that she has been made prisoner by Antone and Rickard. A fight ensues and the outlaws are captured and Dorothy returns with Rod. Later Rod is hit over the head by Garson and becomes mentally deranged. He commits robbery and turns against all of his old friends. Dorothy realizes his condition and she and Doctor Patton perform an operation. He recovers and then getting a confession from the two outlaws implicating Garson in the murder of his father he goes to the saloon to place him under arrest, but not without first having got personal satisfaction from Garson. Dorothy and Rod declare their love for each other and start making plans for the future.

The material used in "Bells of San Juan" is hardly what could be termed as new, yet it holds good interest and affords good opportunities for lively action generally found in a plot of this type. The usual western thrills fill the story and it should prove to be a picture that will give satisfaction where the star is well known and this sort of picture is popular.

Points of Appeal.—There is a pleasing romance that is developed during the progress of the story. Also some fairly exciting situations that bring about good suspense. The idea of having a woman doctor in the story and the rather unexpected change in character of the hero are a couple of twists to the plot that are fairly uncommon material. Stories of this western sort, however, depend for the most part on whatever action may be brought into the plot and patrons who see "Bells of San Juan" will get a full share of this.

Cast.—Charles Jones gives a good account of himself in his role as Rod Norton. His acting is natural and he puts up a good fight in the picture. Fritizi Brunette as Dorothy Page, the woman doctor, is satisfactory. Other members of the cast give adequate support.

Photography, Lighting, Direction.—The exteriors are of the usual western atmosphere with some occasional long shots of the rough mountain country. Interiors good and have been amply supplied with light. Continuity of the story is satisfactory and direction O. K.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

Threads of Destiny (Besse May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Roundin Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midehannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smilin Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

JANS PICTURES, INC.

Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	(5,000*
Annabel Lee (All Star Cast)	5,000*

*Approximately

J. W. FILM CORPORATION

	Footage
The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on the Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

AL LICHTMAN CORPORATION

Rich Men's Wives	5,000*
Shadows	5,000*
Thorns and Orange Blossoms	5,000*
The Hero	5,000*
Are You A Failure?	5,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

Yellow Passport	5,000*
Feast of Life	5,000*

SECOND NAT'L PICTURES CORP.

David and Jonathan	4,800
Her Story	5,000*
The Night Riders	5,750
Broken Shadows	5,000*
One Moment's Temptation	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Cutains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels
HALLROOM BOYS' COMEDIES Twice a Month, Featuring Sid Smith	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)	
CHESTER COMEDIES (2 reels each)	
JOE ROCK COMEDIES (1 reel each)	
SCREEN SNAPSHOTS (1 reel each)	
MONTY BANKS COMEDIES (2 reels each)	

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kinto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	1,000*

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featurng Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

Selling Projection to the Public

Some Theatres Are Beginning to Do It With the Rapid Strides That Are Being Made With High Intensity

"Why do so many theatre men install high intensity projection and then forget to tell the public about it?"

We were asked that question by an operator who had drawn our attention to a Sunday advertisement in a Detroit newspaper in which was featured the statement that a new high intensity projection lamp had been installed in the Washington theatre in that city.

It is quite unusual to say anything about projection in a theatre ad but it is quite profitable. If we had a theatre and had laid out money for a high intensity equipment we would circus the town about it. We'd tell the public about it in newspaper ads and in posters for it's a piece of news every theatre goer is interested in. Our advertising copy would read something like this:

HIGH INTENSITY—The Greatest Innovation in Movie Screen Lighting. A new high powered electric light that produces clearer and better movies. See it for yourself Tonight at the —— theatre.

In just that fashion we would ballyhoo it. It's a logical proposition. When you redecorate your theatre, put in new chairs, or a new organ you tell the public about it. Why not tell them about the new and better light you're giving them. Would they be interested? Well, is the public usually interested in any thing that gives them something better? Wouldn't they be specially interested in a new light that improves their sight—one of the most sensitive functions of the body?

As a piece of news the advent of the high intensity lamp has never been related to the public. It has just sort of grown up into the theatres as a matter of course, yet it is one of the most revolutionary changes in the history of lighting. Hundreds of thousands of dollars have been spent in its development and today it is recognized as the only real means of providing a real screen picture in large houses.

The trade is sold on high intensity but the public hasn't an inkling of what it means. It is only a matter of time and education before smaller theatres will adopt it.

How Dealers Are Seeling It

Realizing the importance of high intensity as a factor in screen lighting improvement some enterprising theatre supply dealers are intensively exploiting it. The firm of Hollis, Smith & Morton, Pittsburgh, have been making high intensity installations as fast as they can get the equipment. Not only are they putting the equipment into theatres but it is going into some of the largest industrial plants in that territory where motion pictures are being used as part of the program of welfare.

When a copy of the recent Eastman Theatre Section of Exhibitors Trade Review fell into the hands of Henry Smith, of the Pittsburgh firm, he lost no time in tearing out the pages devoted to Sun-Light Arc's high intensity lamp and the Simplex projector. He made them into a neat window display which he plastered all over the show windows of his store which is in the heart of Pittsburgh's film district. It got the attention it deserved.

If theatre owners are a trifle slow about recognizing the advantages of high intensity the big electrical engineers of the country are not. A case in point was related to us recently by George A. Rogers, president of the Service Theatre Supply Co. of Detroit.

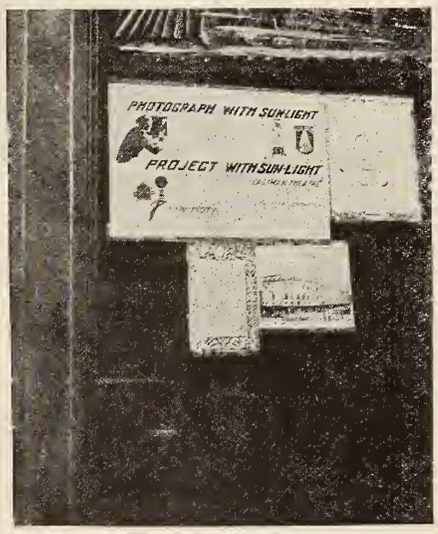
The General Motors Company which operates the largest office building in the world in Detroit decided to install a complete projection equipment in the auditorium of the building. The chief electrical engineer of the mammoth building called upon Rogers to look over projection equipment. He was first shown a high intensity lamp.

"He did not care to see any other projection lamp," said Rogers, "after he took one look at the high intensity lamp I had. I explained its working and he ordered them installed. His expert opinion was that high intensity should long ago have been used for screen lighting."

Operators Favor It

To a man the experienced projectionists are strong for high intensity. It's operation, they say, is not complicated, and after the proper lens combinations are obtained it works with a smoothness the old arc was never capable of. It also gives the projectionist an opportunity to be more than a "mere arc light tender."

"We are sort of tired of being nothing more than lamplighters," a projectionist told the writer. "Most of us are becoming specialists; we are taking up electricity and giving it a deeper study. The new principles involved in high intensity lighting furnish us with a new line of study."



The cut above is the lower half of a quarter page ad run in the Detroit News by the Washington Theatre. It tells the public of high intensity in the note at the bottom. The lower cut is a window display in the Pittsburgh store of Hollis, Smith & Morton made up of the Sunlight arc and Simplex ads from the Eastman Theatre section of Exhibitors Trade Review

Mayer & Schneider Open New House

Crowds Attend Opening of Commodore Theatre in Brooklyn; Dinner Follows

Mayer & Schneider added a new house to their Circuit with the opening of the Commodore Theatre Broadway & Rodney Sts., Brooklyn. This house seats 1500 and is a triumph in modern theatre construction.

The opening was made a gala event. The magnificent lobby and foyer were heavily banked with floral tributes from all of the Mayer & Schneider business associates and well wishers. The opening attraction was First National's "Kindred of The Dust."

A number of film stars, headed by Anita Stewart, made personal appearances. Telegrams of regret were received from Norma and Constance Talmadge, Richard Barthelmess, Mabel Normand and Thos. H. Ince.

After the performance an impromptu reception was held in the foyer of the theatre. Among those present were:

Brooklyn Borough President Edward Riegelman, Mr. & Mrs. Ralph H. Clark, Mr. & Mrs. H. M. Berman, Mr. & Mrs. Rich, Mr. & Mrs. Goodman, Mr. James Thorn, Dr. L. M. Goldschlag, Dr. H. Goldschlag, Mr. Schwartz, H. Kram, Dave Rosengarden, Mr. Manheimer, Henry Mullstein, Charles E. Seitan, Ed. M. Hunter, H. Einhorn, F. Goldfarb, C. Gould, P. Hodes, Jerome Safron, W. C. Herman, Samuel Zierler, Mr. Rosenzweig, M. Ackerman, Geo. M. Dillon, Mr. Stone, Mr. and Mrs. Kelly, Mr. Warde, Mr. and Mrs. Goldberg, Mr. Tubbs, Mr. and Mrs. Gluck, Dr. H. Lovelace, A. G. Whyte, Ed. McNamee, Sam Zevin, Sam Burger, J. Felder, J. Mulhauser, Mr. and Mrs. Rudolph Berger, Morris Epstein, M. Z. Langsam, Ben Rappaport, Mr. Fellerman, D. Brill, Wm. E. Rayner.

Building Notes

The Liberty Theatre, Shiner, Texas, has been remodelled, and opened the fall trade with matinees.

The Strand Theatre, North Little Rock, Ark., seating 400, has been opened.

E. I. Conroe has installed a new modern standard motiograph machine in his Conroe Theatre, Conroe, Texas.

MOV-EZY

MEANS
EASE AT THE MOVIES

As Comfortable In The Theatre As You Would Be At Home

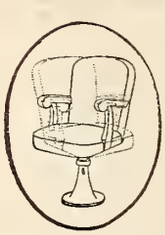
That seems like a rash statement—but it's the literal truth.

In fact, few homes have as comfortable chairs as the Mov-Ezy, the chair that means "Ease at the Movies," and which marks an epoch in theatre seating evolution.

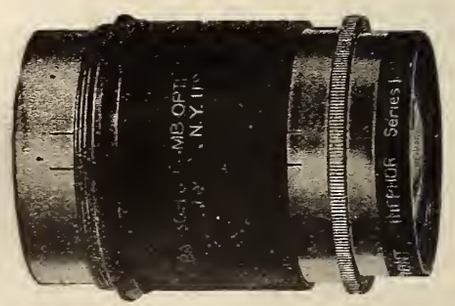
Every Mov-Ezy is an individual chair of comfortable proportions, upholstered in accordance with your specifications, not attached in any way to neighboring chairs, and having two arm rests. Yet no seating capacity is lost in the theatre.

Added to this, the Mov-Ezy is the world's only theatre chair that will turn to either side to allow ample passage space between rows.

Send for handsomely illustrated catalogue—just out.



Josiah Partridge & Sons Company, Inc.
529-541 Marbridge Building
Show Room Sales Office
47 West 34th Street, New York



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brilliant illumination, greatest contrast between black and white, with sharp definition right to the edges—perfect projection by the

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The New Projection Lens

The quality is the highest and absolutely uniform—no need of testing to select your lens.

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New York Washington Chicago San Francisco London
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SAVES 50% ON CURRENT
New Taylor Hobson Projecting Lens Passes 52% more light. Brighter pictures or big saving on current bills. Fits Simplex and Powers. Write for Circular. Thirteen Focal Lengths.
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240 E. Ontario St., Chicago. 225 Fifth Ave., New York

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THE AMERICAN PHOTO PLAYER CO.
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CHICAGO 64 E. Jackson Blvd.
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TWO COLOR RESERVED SEAT.
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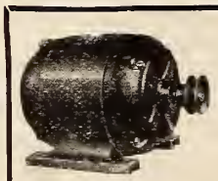
FORT SMITH, ARK.
ESTABLISHED 25 YEARS · KNOWN THE WORLD OVER.



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for rewinding machines, projectors, flashers and small machinery of various description. Strictly high grade. Cool running and efficient.
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Mfrs. of Color Hoods, Flashers, Etc.
5 Sizes: 1/20— 1/6 —1/8— 1/6 heavy—¼ H. P.
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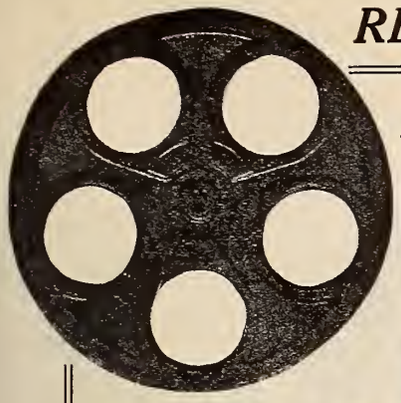
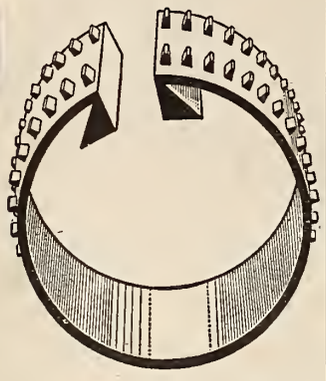
3



REAL Economy
VS.
REEL Waste



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Other Big Advantages

UNWINDING PERFECTION—The "let-go" is instantaneous and harmless to film.

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PRECISION—The reel is made precise and true and matches the mechanics of projectors.

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May we prove ourselves on your very next order?

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Write for full particulars

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Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

A film printing capacity of one million feet weekly.

American Film Co., Inc. Laboratories

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CHICAGO, ILL.
and
London, England
Samuel S. Hutchinson, President

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1. **QUALITY.** Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2. **REPUTATION.** Gained in 10 years of experience.
3. **RESPONSIBILITY.** A concern of strong financial standing.
4. **LOCATION.** In the proper geographical location, assuring quick delivery anywhere.
5. **EQUIPMENT.** All of the most modern obtainable.
6. **CLEANLINESS.** Within two blocks of Lake Michigan. Away from dirt and dust.
7. **SAFETY.** Plant approved by both city of Chicago and Board of Fire Underwriters.
8. **PROMPTNESS.** Accustomed to serve exacting requirements.
9. **PRICES.** Reasonable and competitive.
10. **GUARANTEES.** Write for our unique guarantee of quality work.

"The sale of all our Orchestra and Band Music carries with it the right of Public Performance" without payment of tax and as one of the oldest music publishers in America we believe heartily in removing all barriers that would keep good music from reaching the masses through motion picture theatres.

Send for Photoplay Circular and complete orchestra catalog

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BOSTON MASS.

Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

B. F. PORTER, 729 7th Ave., New York

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TWENTY-SIX YEARS EXPERIENCE AT YOUR SERVICE

ROLL (RESERVED COUPON) FOLDED TICKETS

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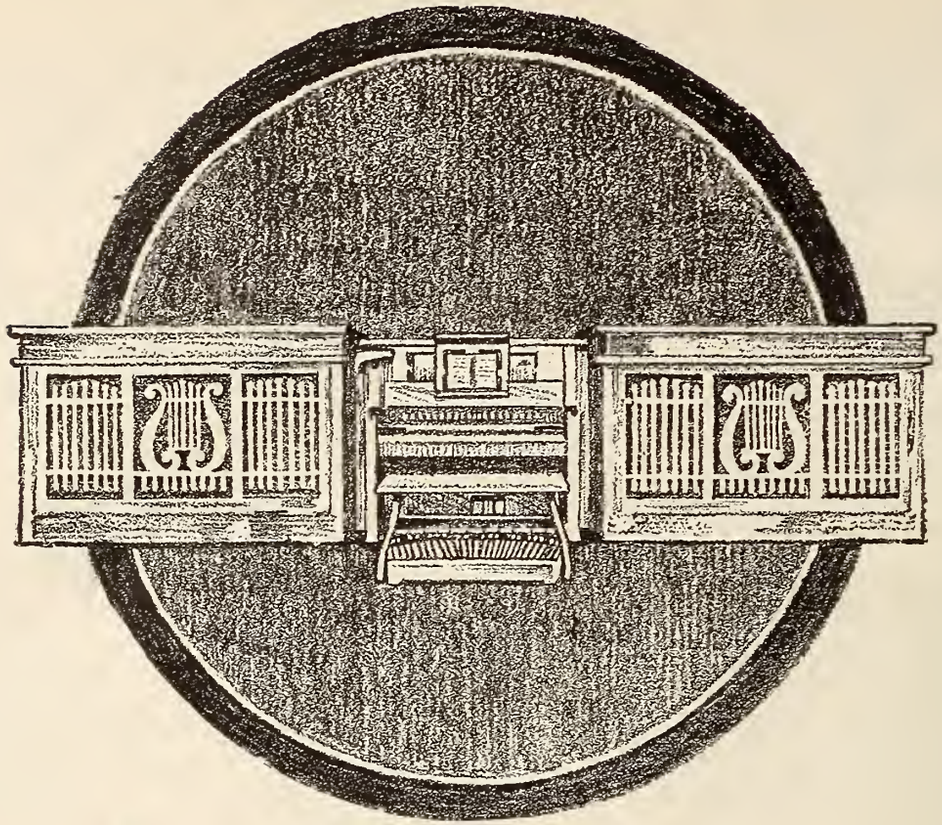

Appealing Music—
The Mark of Good Management

No longer can even the smallest home of silent drama succeed without good music.

The most prosperous house in any community has recognized the pulling power of superior, appropriate musical accompaniments.

The wonderful Cremona Orchestra-Organ contributes the musical background so necessary to put your film across big. South Sea Islands or Labrador settings, travel, comedy, or what-not, there is instantly available just the right music, pipe-organ, orchestra or combination, played either by hand, by standard player roll or solo roll to best create that sense of reality that satisfies the lover of pictures.

But best of all—the Cremona is not prohibitive for the smaller house. Write for literature.

The Marquette Piano Company,
Chicago, U.S.A.

The **Cremona**
Theatre Orchestra-Organ

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

MOLINE, ILL.—L. L. Waggoner, 813 E. 15th Street, Davenport, Iowa, has completed plans for the $125,000 Country Club for Moline. Owner Country Club Comm. R. E. Stolz, 2356 Sixth Street, East Moline, Ill.

NEW YORK, N. Y.—Thomas W. Lamb, 644 Eighth Avenue, N. Y. City, has completed plans for the $100,000 theatre for 18th and Col. Rd., N. W. Washington, D. C. Owner, Ambassador Theatre, Harry Crandall, care Metropolitan Theatre, 934 F Street, N. W.

NEW YORK, N. Y.—Geo. H. Streeten, 158 West 35th Street, has completed plans for the $60,000 club house for 502-510 West 41st Street, owner, Roman Catholic Church of St. Raphael, 510 West 41st Street, N. Y.

PURCHASE, N. Y.—Jos. M. Friedlanger and Harry Allen Jacobs, 64 E. 55th St., have completed plans for the Club House for Harrison Street, owner, Century Country Club, Geo. Seiderberg, Pres., care Halle & Steughtz, 30 Broad Street, New York City.

UTICA, N. Y.—W. H. Linton, care Hippodrome Theatre, N. Y., is owner for the $150,000 theatre for Lafayette Street, Utica, for which operation Thos. W. Lamb, 644 Eighth Avenue, N. Y. C., is architect.

LAKE PLACID, N. Y.—Wm. G. Distin, Main Street, Saranac Lake, New York, has completed plans for the $50,000 theatre for West End of Main Street, owner Lake Placid Club, Melville Dewey, Pres., Lake Placid, N. Y.

BOSTON, MASS.—F. A. Mewcross, 40 Cornhill, has completed plans for the theatre to be erected at 1157 Blue Hill Avenue and Morton Streets, for which Victor Kaufman, care Morton Realty Trust, Tremont Street, is owner.

FALL RIVER, MASS.—N. C. Chase, 11 Pleasant Street, has completed plans for the theatre for 257 Brightman Street, for which St. Michael's Portuguese Benefit Protective Association, care J. F. Diniz, 185 Brownell Street, is owner.

EAST PROVIDENCE, R. I.—Francis Chiaverini, 32 Broadway, Providence, has completed plans for the theatre, a $50,000 building for Taunton & Waterman Ave., for which Chemical Industrial Company, 139 Knight Street, Providence, is owner.

GREENWICH, CONN.—Plans for the $100,000 temple (Masonic) for Havemeyer Place, have been completed by Geo. B. Post & Sons, 101 Park Avenue, N. Y. City. Contracts have been awarded.

PHILADELPHIA, PA.—H. C. Hodgens, Inc., 130 S. 15th Street, has completed plans for the $200,000 theatre for 63rd and Woodland Avenue, of which Marcus A. Benn, 6338 Woodland Avenue, is owner.

HARRISBURG, PA.—C. Howard Lloyd, Telegraph Bldg., has completed plans for the club house to be erected by Harrisburg Republican Club, owner.

GRINDSTONE, PA.—J. H. Harman, Fayette Title & Trust Building, Uniontown, Pa., has completed plans for the theatre to be erected by Globe Amusement Company, Tenth Avenue, Brownsville, Pa.

WASHINGTON, D. C.—C. West, Md. Bldg., has completed plans for the $100,000 theatre for N. W. Section.

TAKOMA PARK, D. C.—John J. Zink, 106 Overland Avenue, Baltimore, Md., has completed plans for the theatre for 4th and Butternut Street, owner, Takoma Theatre Corp., H. L. Thornton, chairman building committee, 1416 F. Street, N. W., Washington, D. C.

CHICAGO, ILL.—J. E. O. Pridmore, 38 S. Dearborn Street, has completed plans for the $1,500,000 theatre for Lawrence Avenue and Winthrop Avenue. Owned by Plotke & Grosby, 2532 N. Clark Street.

CHICAGO, ILL.—C. W. Bradley, 520 Brown Building, has completed plans for the $100,000 theatre for 514-16 West State Street. Owner Rialto Building Corporation, Chas. Frederickson, Pres., 1312 Camp Ave.

CHICAGO, ILL.—C. E. Wilfley, Stewart Building, has completed plans for the $200,000 theatre for N. Main and Auburn Streets. Owner The Alhambra Theatre Corporation, Arthur P. Willoughby, Secy., care Archt.

HEMPSTEAD, L. I., N. Y.—J. Fisher, 25 Avenue A, New York City, has completed plans for the theatre to be erected by owner Max Weiss of Weiss Bros., 1540 Broadway, N. Y. City.

MT. VERNON, N. Y.—Harrison G. Wiseman, 25 W. 34th Street, has completed plans for the theatre for Fifth Avenue between 1st and 2nd Streets, to be erected by Wm. Brandt, care Archt., owner.

PHILADELPHIA, PA.—Thos. W. Lamb, 644 Eighth Street, N. Y. City, has completed plans for the $2,000,000 theatre for corner 16th Street and Market Street, erected by Max Film Corporation, 46th Street, N. Y. City.

PHILADELPHIA, PA.—Hoffman Amusement Company, Finance Building, has completed plans for the $1,500,000 theatre for 11th and Market Streets, S. E. corner, to be erected by Stanley Company of America, 1214 Market Street, owners.

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Building Notes

Bayer Brothers, Lehighton, Pa., have let the contract for their new $250,000 Grand Opera House to the Tilghman Moyer Co., of Allentown, Pa., architects and builders.

The Lyric Theatre, Allentown, Pa., is running vaudeville, motion pictures and the legitimate and has signed up for the Columbia burlesque circuit as well.

Paul Swatliff, of the Lyric Theatre, Minersville, Pa., has opened up motion picture theatres at Hamburg, Shoemakersville, Donaldson, Newton, Pa., and will start playhouses at Branchdale and Llewllyn shortly.

The Kurtz Theatre, Bethlehem, Pa., which has run vaudeville and motion pictures since it was opened a year ago, has taken on the Broadway Players, a light comedy company, for a term of comic opera presentations.

The Peoples Theatre Co., Inc., of New York, which bought a $30,000 site at Tamaqua, Pa., for a new playhouse to cost $150,000, is negotiating for the Allen property in another section of the town and has offered $25,000 for the land on which another playhouse will be erected.

After being closed for four months, the Husband Theatre at Edwardsville, Pa., has been re-opened and is rechristened the Palace.

The new Palace Theatre at Quakertown, Pa., is to be opened shortly.

The Majestic Theatre, Wilkes-Barre, Pa., closed for some time has been re-opened under management of Nathan Schaffer of New York City with Joseph Howard his assistant.

CLASSIFIED AD DEPARTMENT

Rates

For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

SITUATION WANTED

Manager—Successful Exhibitor—Manager, sixteen years experience, desires to connect with high class people looking for a practical man. Reference furnished as to ability, honesty and success. High class theatre preferred. Address M. P. M. Post Office box 556 Bridgeport, Conn.

FOR SALE

Two Motion Picture Machines, Booth Reostadt, wire switches, etc. Ready to set up. Pearl River Theatre, Pearl River, New York.

POSITION WANTED

Organist desires location in East or South-East. Fine training and experience. Pictures played ably and artistically. Go on trial if desired. Address Box EO-100 Exhibitors Trade Review.

AT LIBERTY

First-class projectionist, married. Seven years' experience in high-class houses. Wants permanent first-class position. Can handle any equipment. Large house preferred. Only those desiring first-class help write. Address Box O-100 Exhibitors Trade Review.

FOR SALE

Two Simplex Projectors—Latest Type—Like New—Complete. Allowance on your old Simplex Projectors. Newark Motion Picture Supply Co. 188 Market St. Newark, N. J.

ONE DROP OIL

Another Golden Rule Product Made Especially for

PROJECTORS

Low flash point. Will Not Gum. Prolongs Life of Your Machine.

THE GOLDEN CO.

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Positive raw film made in Italy
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CAMERA EXCHANGE

We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden, 835 Eighth Ave., New York City.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

EXHIBITORS TRADE REVIEW

Vol. 12
No. 23

November 4, 1922

Price
25 cts.

Great Paramount Pictures

ADOLPH ZUKOR PRESENTS

No 33

Thomas Meighan in "Back Home and Broke"

Story and Scenario by **George Ade**

Directed by **Alfred Green**

NOV 3 1922

SPECIALLY written by America's greatest humorist, and supervised by him. A story of small town America that strikes home to everybody. Cast includes Lila Lee.

A Paramount Picture

Published Weekly by EXHIBITORS TRADE REVIEW, INC., at East Stroudsburg, Pa. Executive, Editorial Offices, Knickerbocker Bldg., Broadway and 42d St., New York City. Subscription $2.00 Year. Entered as second-class matter, Aug. 25, 1922, at the post office at East Stroudsburg, Pa., under the Act of March 3, 1879.

WURLITZER UNIT ORGANS
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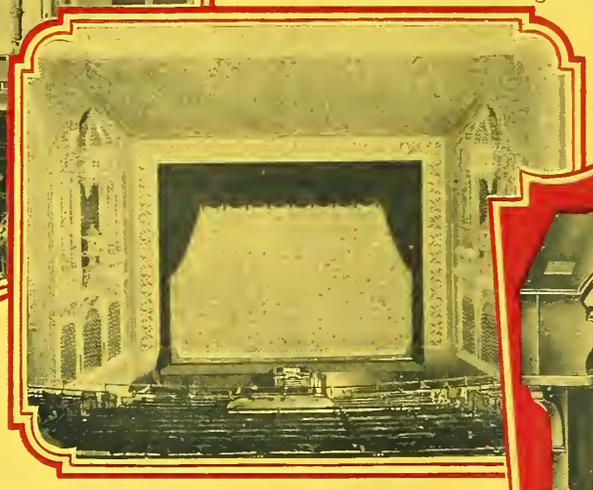
In America's Finest Theatres

World Supremacy!



WORDS are but words, after all—but facts are *facts;* and the great outstanding fact in the world of motion picture music is the unapproachable supremacy of the

WURLITZER UNIT ORGAN

Exclusive Hope-Jones Patents

SUPERIOR methods of construction give it a beauty and permanency of tone surpassing anything ever attained, or even possible, with ordinary methods of organ-building.

Wurlitzer Unit Organ Style 285

These views show the exterior and interior of the justly celebrated Granada Theatre of San Francisco in which the owners have created a new standard of beauty for Temples of the Silent Drama. Only a truly great organ could do full justice to such a theatre, and their logical selection of the Wurlitzer Unit Organ has proven most fitting and appropriate. Already the patrons of this theatre are outspoken in their appreciation of the dramatic powers and tonal beauty of this master organ. There is a Wurlitzer Unit Organ for every type of Motion Picture Theatre, whether large or small, and Wurlitzer prices and terms are within the reach of all. Plans and estimates gladly furnished for installation in proposed and remodeling jobs, as well as designs to fit all classes of existing theatres. Complete descriptive catalogue sent upon request.

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EXHIBITORS TRADE REVIEW

Seven Months of the New Era

By L. W. BOYNTON

IN March of this year, Will H. Hays entered the industry. The date marked the beginning of a new era, now clearly defined in achievement and promise of still greater achievement to come.

It seems fitting at this time to set down, for the record, some of the things the industry has been able to do since March because Mr. Hays is with it, and, without preaching, to point out that the Hays organization deserves one hundred per cent. suppport from every producing and distributing concern in the business.

FROM the first, it was evident that Mr. Hays would go immediately to the heart of the problem—which is the establishment of a real partnership with the public. The basis for this was twofold; making better pictures and getting the public to realize the fact. In the foreground, perhaps, was the question of censorship, an immediate danger which would gradually recede as the partnership grew stronger.

In the development of this great plan, Mr. Hays established himself upon the firm rock of the industry's responsibility as a social force in American life. That may sound to some people like nothing but a high-flown phrase. As a matter of cold reason, it involves the commercial, as well as the moral and artistic well-being of this industry, and has a direct reflection at the theatre box-office—the life-blood of the picture world.

THE mobilization of public opinion began almost at once. Mr. Hays appeared before the national convention of the General Federation of Women's Clubs; the National Education Association; the newspaper publishers of America; numerous clubs in New York City; made a pilgrimage to Los Angeles, where occurred a remarkable public demonstration for the motion picture and its cause; and cemented the bond, so far as the Northwest was concerned, by his speeches at Minneapolis and St. Paul.

The response was the same in each instance. The public accepted Mr. Hays as the spokesman of the industry; listened to his message; believed it; rose to it; accepted it with positive enthusiasm.

THESE events were the outward and necessary expressions of the plan he was engaged in developing. From the meeting at the Waldorf-Astoria, New York, on June 22, where representatives of a hundred of the most powerful civic and welfare organizations gathered in response to an invitation from Mr. Hays, there came into being the Committee of Twenty, whose personnel reads like a page from a blue-book of prominent citizens.

All this was done upon the simple basis of Confidence and Co-operation. Mr. Hays wasted no time in telling the world what big things he was doing or would do. He went ahead and did them, and let the comment come from somewhere else. The battle to win the public, without which the industry could not have gone on and with which it can go on to greatness not yet measured, proceeded, is proceeding, steadily, successfully.

IF there is anybody who does not believe what we are saying, let him look over the list of influential citizens who are giving constructive attention and sympathy to the motion picture and its industry; because of Mr. Hays. How many of these people ever really took the motion picture seriously before? What is still more vital, how many of them had anything but a hostile or an indifferent attitude toward the screen and the industry?

(*Continued on page* 1443)

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

November 1-2

Convention of M. P. T. O. of Nebraska and Iowa, Omaha.

November 7

Massachusetts Referendum Election on Censorship of Motion Pictures.

The Picture, The Public And The Trade Paper

SEVERAL times, within recent weeks, we have devoted this page to emphasizing the point that distributor and exhibitor are faced with a common problem:

Selling the picture to the public successfully.

We have said—and we repeat it—that once exhibitor and distributor get that fact firmly planted in their minds, bookings will be made on the basis of sense and fair dealing and not as a process of commercial throat-cutting.

But just what does "selling the picture to the public successfully" mean and what is the trade paper's relation to this most vital of all jobs?

IN the first place, it is obvious—or ought to be—that there must exist an independent medium of communication among all branches of the industry, but particularly between distributor and exhibitor. The information necessary to each is thus assembled in one spot, by men whose job is the publishing business.

That's elementary enough, but it is fundamentally true, and has to be stated in order to clear the way for what we are about to say, which is this:

The trade paper offers distributor and exhibitor a medium for getting together on the job of selling the picture to the public. It is their merchandising guide-book: for the distributor, because it presents the chance to help the exhibitor, in practical ways, to sell the picture to the public; for the exhibitor, because it supplies the information he must have if he is to succeed and constitutes a forum by which he can impress upon the distributor, and the producer, new desires of the public on the subject of picture values. In the trade paper—in this paper, anyhow—the voice of the public gets back to the producer through the theatre, in box-office reports that are authentic and mean something.

THE trade paper is a merchandising guide-book, we repeat. It is the place where the distributor, realizing that he and the exhibitor have the same job, namely selling the picture to the public, should put the information the exhibitor needs to complete the sale. Practical information; information about the picture which will enable the exhibitor not merely to book it, but make it a success in his house.

And that information should be the distributor's advertising message. He shows the exhibitor why he should book the picture by showing him how he can make it a box-office success in his theatre.

The fact that this message is not always conveyed to the exhibitor in the way it should does not change the truth and common sense of the point we make.

AND the trade paper is also the organ of the industry's public opinion. It points out evils that ought to be remedied and constructive measures that ought to be undertaken. Just because the trade paper is conducted by men who are not affiliated with any other branch, it is in position to interpret the industry to itself correctly. And this has a tremendous bearing on the success of everybody in the business.

The trade paper—rightly conducted—watches also for the main currents of reaction and opinion in the outside world. It tells a busy industry what these are; and suggests methods of overcoming them, it they are hostile; or pushing them farther along, if they are friendly.

And this, too, has a vital bearing on commercial success in a business, which everybody agrees is dependent on the good-will of the public.

SEVEN MONTHS OF THE NEW ERA

(Continued from page 1441)

If a mere enumeration of points in its progress Mr. Hays has made does not seem enough, let's consider the situation from a very practical angle; the box-office.

One of the big problems the industry has been facing for some time is that of creating new patronage for the theatre. The truth is acknowledged in the statement that many people look with disfavor on the motion picture theatre; not so many as formerly, but a sizable number just the same. The creation of new patronage is a job which, like every other can be intelligently done or not done at all. Primarily, it hinges upon giving the people who don't go to the theatre a reason for going.

Partnership with the public means creating new spheres of influence; convincing the people who stay away that they should not, if for no other reason than because the screen is offering finer product than ever before. And also bring them into line because they have been made to feel that the motion picture is their cause and it desires and seeks their best thought and sympathy.

FOR instance, we pick up a copy of the American Magazine for November and we find a characteristic, breezy article of several pages by George Ade. It is headed "What We Can Learn From Kenesaw and Will," Kenesaw being, of course, Judge Landis and Will being Mr. Hays.

Get it and read it. And while you are reading it, remember that the magazine door and the door of the editorial office of the newspaper are now wide open to the industry for the first time. You know why and so do we.

The story in the American is merely the latest conspicuous example of what we mean when we talk about a favorable hearing in the court of public opinion. There have been countless other instances in publications throughout the country—publications whose circulation mounts into the millions.

Mr. Hays is appointed by the President as chairman of the Near East Relief Fund, a position of international importance. Outside its other points of great significance, the appointment means that the public gets still another proof of the eminence of Hays as a man, and the dignity of the industry he represents.

The message is also going across the country in the pages of the American Legion Weekly, a powerful and aggressive sphere of influence. In the Weekly of October 20 there is an effective story of what the Hays organization is all about from the pen of one of the Hays assistants, Ralph Hayes. Another example of the constant cultivation of that indispensable thing known as the good-will of the people of America.

WHAT does all this mean?

It means that Mr. Hays and his organization have obtained for the industry a hearing it never got before. It means that a turnover in the public's attitude has come about; in some instances, a complete reversal from hostility to tolerance, and then to friendship.

Not a producer, not an exhibitor, not a director, not a player, not a single worthy person in the industry of motion pictures but has gained because this thing has happened.

But "by our opportunities are our responsibilities measured." And the measure of responsibility here is unflinching, unwavering, one hundred per cent support of the Hays program and the Hays organization by every producer and distributor in the business.

To those men who called Mr. Hays into the industry, and those who have since enlisted under the banner of this great cause, all credit is due, for their vision and the outpouring of their finances and their work under his leadership.

To those producing and distributing concerns, big and little, not yet enlisted, and which can meet the requirements and standards of the organization, the road, it seems to us, lies clear and straight.

The measure of their responsibility is allegiance. They, we feel sure, do not wish to be put in the position of "riding on another man's ticket." We do not seek to tell them what they should do. We write these words as a memorandum for the information of the whole industry.

THE Hays program is everlastingly right. It will win. And it deserves support born of the same enthusiasm which Mr. Hays brought to his task and upon which he will drive through to success.

Hays Holds Conference With Educators On Classroom Films.

THE initial conference between the educational agencies of the country and the Motion Picture Producers and Distributors of America, Inc., in connection with their joint study of the value of motion pictures for classroom use was held October 19 at the office of William H. Hays. Dr. William Bishop Owen, President of the National Education Association, and L. A. Kalbach, Acting Federal Commissioner of Education were present.

Arrangements were made for a meeting early next month of the various factors that are to aid in this work.

The Committee appointed by the National Education Association to study the question is as follows:

Dr. Charles H. Judd, Director of the School of Education, the University of Chicago, Chairman; Leonard P. Ayres, Vice President of the Cleveland Trust Company, Cleveland, Ohio; Elizabeth Breckenridge, Principal, Louisville Normal School, Louisville, Ky.; Dr. Ernest L. Crandall, Director of Visual Instruction, New York Board of Education; Susan M. Dorsey, Superintendent of Schools, Los Angeles; Elizabeth Hall, Assistant Superintendent of Schools, Minneapolis; Dr. Payson Smith, Commissioner of Education, Boston, Mass.

This Committee together with Dr. John J. Tigert, Federal Commissioner of Education, Dr. J. B. Creeden, President of Georgetown University, and others will meet with the motion picture producers at the November conference.

One Exciting Night

D. W. Griffith's Latest Production Is a Mystery-Comedy-Melodrama Which Has Made a Hit in New York and Boston. Prominent in the Cast Are Carol Dempster, Henry Hull, Porter Strong, Margaret Dale, Morgan Wallace, C. H. Crocker-King, Frank Sheridan, Frank Wunderlee and Grace Griswold. To Be Released by United Artists.

Bay State Press Against Censorship

Ninety-Two Per Cent of Massachusetts Newspapers Fighting to Defeat Legalized Inquisition of Screen— Citizens' Committee Waging Comprehensive Campaign

Boston, October 24.

THE press of Massachusetts, daily and weekly, have almost unanimously sharpened up their editorial quills, loosened their swords of ridicule and scorn in the scabbards, and have waded into the fight against state censorship of motion pictures, forming a front so unified that but 8 per cent of them have so far been silent on the subject. No gubernatorial contest has ever been as hot as this over the question of whether the people shall have the right to see, read, write, do, yea—think for themselves, without the murk of politics to hinder.

Lead editorials have been more than noticeable during the last week or ten days, all of their phrasing being poignant in the extreme.

From the Boston *Post*: "*The Post* advises the defeat of the present bill on the ground that leading producers of films, under the general direction of Will H. Hays, are making a real effort to reform themselves. The theory of public censorship is contrary to the basic idea of freedom of expression, so essential in a republic."

Following is the way the Boston *Herald* attacked the question:

"The wrong sort of remedy is sought. Existing laws, easily enforced, are sufficient to meet the trouble. Political censorship is so full of possibilities of abuse, and even corrupt ends that are fairly certain sooner or later to be made use of.

Editorials Condemn Censorship

"The standard of Pennsylvania reverts to those Victorian times when the use of the word 'leg' was obscene. One must needs speak of the limbs of a piano. Barely the remotest implication of maternity or sex is permitted. The words 'It's a boy!' had to be stricken from 'The Four Horsemen.' We have yet to hear from any of the advocates of the proposed law why a political censorship here in Massachusetts would be free from serious danger of abuse."

The Boston *American* has discovered that the proposed law, while stating that all pictures will be unlawfully shown in PUBLIC if not first inspected and approved by the state censor, says nothing about the pictures that are shown privately in the theatres and homes of the wealthy. They have played the "joker in the bill" up in a telling manner, that has of a certainty had good effect in the circles where the mass of voters are found, the people as a whole.

The Springfield *Union* calls attention to the fact that sufficient law to keep the pictures clean already exists in the state, and then goes on to say: "The people themselves should have the privilege and the responsibility of selecting their own newspapers, their books, and their pictures. One man sitting in Boston can not be trusted to do it. Such censorship not only fails to cultivate a desire for better things, but it frequently leads to all sorts ot absurdities. The state censor in Pennsylvania ordered that sections of a film showing a woman making baby clothes be stricken out. He perhaps felt it his duty to make as many people as possible believe that babies are brought to households by storks."

That paper might have added that the censor would, in all probability, decree that the little one should arrive fully clothed in the messenger's beak.

The Lawrence *Telegram*: "The good people who are advocating passage of this unwanted measure should occasionally stop and ask themselves into whose hands they are going to commit the enforcement of all these paternalistic government measures."

The Lowell *Courier-Citizen*: "The government stands in loco-parentis—often with a suspicious accent on the 'loco.' By the time no one thinks for himself about anything, and by the time everyone is forcibly fenced off from every manner of sin, no doubt this will be a model country. But is it good

Don't Give Up Without a Battle

One of a Series of Cartoons Printed by the Boston American, which is Fighting for a Free Screen in Massachusetts

sense? Let's be done with censorship. If that is the only thing that can save us, we aren't worth saving. If the only way we can escape from sin is to be shut up in cells, life isn't worth having."

Citizens' Committee Busy

The Committee of Massachusetts Citizens Against State Censorship, under the able leadership of Brig. Gen. Charles H. Cole, has been plowing deep in fertile ground.

B. Preston Clark, head of the committee supporting censorship, can make no move, but that Gen. Cole or one or more of his ready allies have evolved an effective checkmate. He has made no statement in public since the battle started that has not been challenged by Gen. Cole, with offer of public debate on the subject.

Clark recently caused to be placed in the Boston dailies an advertisement which prominent on the front page, called attention to an alleged list of charitable, religious, welfare, and ladies aid organizations that were backing his committee. In the same position in the papers of the following day Gen. Cole had a similar ad, laid out in much the same appearance as that of Clark, and saying in part:

"A thunderous no will be the emphatic answer of one and a half million voters in resentment of the claim of B. Preston Clark that he will 'deliver them' for censorship and one man dictation of what they shall see and read.

"A thunderous no will be the emphatic answer of the two and a half million people who think as they do. The advertisement claims 'crated delivery' of religious societies, civic organizations, educators, business organs, etc.

"Preposterous! Freedom of thought and action are not yet in the hands of B. Preston Clark for 'delivery.'

"Ninety-two per cent of the daily and weekly press of Massachusetts are fighting censorship. They can't all be wrong. The leaders in the fight against one man political control, Mr. Clark, are the people,—*undelivered.*"

Other lines on which the battle is being slowly won, but won, is the exhibition of films all over the state in theatres, quoting such men as President Harding, Secretary of State Hughes, Judge Lindsay, and others, against the idea of censorship; the sending of a Lynn girl, Miss Alice Verda, through the state to organize the foreign element into anti-censor clubs, cartoon campaigns; from a member of the National Board of Review, Dwight W. Tryon, the opinion that the state censor would be either crank or grafter; and even from the pulpit comes the voice of the Rev. Fred W. Adams, of Lawrence, who says: "The remedy for bad literature and bad movies is leadership and not censorship. I shall vote 'NO.'"

"Midwinter Will See Industry's Greatest Normal Prosperity," Says "Doug"

"I AM an optimist about the future of the industry. Prosperity is surely returning. By midwinter we shall see the greatest normal prosperity the motion picture has ever known."

These are the words of Douglas Fairbanks, the dynamic producer and star, expressed to the Editor of Exhibitors Trade Review in an interview this week.

"Doug" had just returned from Chicago, where his latest picture "Douglas Fairbanks in Robin Hood" got away to a flying start at Cohan's Grand Opera House. We reviewed it there and we know. He and Mary are in New York, preparing for the ovation that is sure to come when the picture opens here Monday, October 30.

Interviewing "Doug," as everybody knows who has ever interviewed him, is like the happy recipient of a breath of fresh air. In his breezy, enthusiastic way, the producer-star talked of many things, but what impressed us most perhaps was his steady faith in the motion picture and its industry.

"People sort of got out of the habit of going to the movies," he said. "That was due to the general depression. But they have money in their pockets now—in increasing quantity, and it is only natural that they should feel the call to come back to the picture theatres. They are coming—in increasing numbers. By midwinter we'll be back on the basis of normal prosperity."

Though "Doug" was too modest to say it himself, we knew that one of the strong reasons why the public is returning to the picture house is found in the worth of such productions as "Robin Hood." It is doing splendid business in Chicago, and so great is its popularity in Los Angeles, where it had its initial showing, that Sid Grauman has raised his top price to two dollars. And it's a safe statement to make that when "Douglas Fairbanks in Robin Hood" is shown to New York, and all the other centers, and then country-wide, it will be acclaimed as the greatest Fairbanks has ever made.

New Process of Talking Pictures Told in Detail

Motion pictures that really talk through the recording of the human voice on the film itself, may become common in the not too far distant future, according to an announcement made by the General Electric Company of Schenectady, N. Y., in connection with the visit just made by Thomas A. Edison, to the plant. The contrivance is regarded as one of the greatest scientific achievements of the age, and was invented by Charles A. Hoxie, one of the experts employed by the General Electric Company in its laboratories. It is known as the "Palle-Photo-Phone."

To the ordinary person, the contrivance appears to be rather a complicated affair. It is described by the General Electric Co. as follows:

"The device is for the purpose of recording sounds upon a photographic film in order that the sounds may be afterwards reproduced. The record is made by causing the sound waves to produce vibrations on an exceedingly minute and very delicate mirror.

"A beam of light reflected by this mirror strikes a photographic film which is kept in continuous motion. The film when developed shows a band of white with delicate markings on the edges to correspond to the sound which has been reproduced. On account of the exceedingly small size of the mirror, its low inertia, etc., it is possible by this means to produce a sound record which includes the very delicate overtones, which give quality to speech and musical sounds. This has not been so successfully accomplished by any other method of recording sound waves.

"The reproduction of the sound from the film is accomplished by moving the film in front of an exceedingly delicate electrical device which produces an eletromotive force which varies with the amount of light which falls upon it. In the past attempts have been made to produce these results by means of selenium cells, but a selenium cell, though it responds to the changes in the amount of light which it receives, does not respond with sufficient promptness to produce good results; there is a sluggishness in the response which seriously interferes with the quality of sound which is produced.

"By an ingenious combination of vacuum tubes, there has been produced an apparatus which responds to variations in the light falling on it with a speed which is so high that it can only be compared with the speed of light itself, or with the speed of propogation of wireless waves in space. When this film is moved continuously in front of such a device, the device produces an electric current which corresponds very accurately to the original sound wave."

Sears Again Heads Missouri M.P.T.O.

Is Elected for Third Consecutive Term— Prominent State and City Officials and Ministers Pledge Their Support for Free Screen

NEVER has such a record of accomplishment been established in motion picture history in Missouri as was completed at the third annual convention of the Motion Picture Theatre Owners of Missouri at the Elms hotel, Excelsior Springs, Mo., October 18 and 19.

Missouri exhibitors now have the assured support of their United States senator, James A. Reed, Dr. Burris Jenkins of Kansas City, one of Missouri's most influential ministers, and Mayor Frank Cromwell of Kansas City, who left not the slightest trace of doubt as to their stand on the censorship question.

Second in importance among the developments of the convention is the proposed segregation of Missouri into two exhibitor organizations, with Kansas City and St. Louis as the key points of their respective districts. Immediately after the morning session of the second day, President Sydney S. Cohen and his party, J. O'Toole, chairman of the Public Service Department, and A. J. Moeller, general manager of the national organization, left for St. Louis to take up the matter with the St. Louis exhibitors' association.

Charles Sears of Nevada, Mo., was elected to his third term as president of the M. P. T. O. of Missouri, while Lawrence E. Goldman of Kansas City was re-elected as secretary. For once there was little "resolving" and more stress laid upon concentrated action, especially during the morning session of Thursday, which was a closed meeting at which President Cohen and Dr. Jenkins spoke.

The banquet the night of the opening day long will live in the memory of "Show Me" exhibitors. But there was an unexpected surprise on the program. It was the Rev. Mr. Fifield of Kansas City, national director of the Congregational church, who, after announcing that he would be forced to hurry to catch a train, stood before the M. P. T. O. M. and declared himself in favor of a federal censorship, asserting that he believed the screen needed a censor. In the words of Mr. O'Toole, "he 'got by' with it," if getting out of the hotel without bodily injury can be termed "getting by."

Influential Citizens Speak

Other speakers at the banquet were Mayor Cromwell of Kansas City, who condemned censorship and even asserted that he might become an exhibitor himself upon the expiration of his

Charles T. Sears, Re-Elected President of Missouri M. P. T. O. for Third Term

term of office, stating that the screen could depend upon him for support; Mrs. Henry N. Ess of Kansas City, a civic leader, who lauded the wonderful possibilities of the screen; Father H. Dalton of Kansas City, who praised the industry; I. W. Rogers of Popular Bluff, Mo., who pictured pioneer days of the exhibitor, and a concluding address, which was cut short by the late hour, by President Cohen.

"The motion picture industry has no time for a legal guardian," said Cohen, in reference to Mr. Fifield's abbreviated talk. "We want better pictures. The public wants better pictures. We have no need for censors."

The splendid co-operation between the exchanges and exhibitors in the Kansas City territory was praised by President Cohen who reserved his most important talk for the closed session the morning of the final day.

Cohen's talk consisted principally in reproving certain producers for what he called their aggressive tactics.

A concluding address by the Rev. Burris Jenkins of the Linwood Boulevard Christian church, Kansas City, who advocated Sunday shows, opposed censorship and praised the screen, won a volume of applause.

"The progressive minister of today is a minister who fights with, and not against, such a powerful factor as the screen," said Mr. Jenkins. "People should not be forced into church through the closing of theatres. If a man prefers to see a picture in preference to going to sleep in my church, he should be entitled to attend the theatre. Ministers win no popularity by condemning other interests, but by praising those things which appeal to them. We must progress with the times, not oppose them."

Golf Tournament Held

The golf tournament, the finale of the program, was won by James Watson of the Benton theatre, Kansas City, with a medal score of 40. Other results:

Second prize, won by Charles Sears, Nevada, Mo.; (41); third prize, won by Harry Graham, Kansas City, (43); blind bogey prize, won by P. E. Kirk, Omaha, Neb.; "booby" prize, won by Harry Taylor, Kansas City.

The following officers were elected: President, Charles Sears, Nevada, Mo.; first vice-president, C. U. Fille, St. Joseph, Mo.; second vice-president, T. C. Goodnight, Warrensburg, Mo.; third vice-president, J. R. Pratt, Fulton, Mo.; secretary, Lawrence E. Goldman, Kansas City, Mo.; treasurer, Archie Josephson, Kansas City, Mo.

Executive Board: J. I. Wright, Bevier, Mo.; J. E. Hayes, Moberly, Mo.; J. E. Courtier, Gallatin, Mo.; Thomas Clark, Maryville, Mo.; David Harding, Kansas City, Mo.; Jack Roth, Kansas City, Mo.; C. W. Hunt, Higginsville, Mo.; S. E. Wilhoit, Springfield, Mo.; Harry Pruitt, Centralia, Mo.; Robert Stemple, St. Charles, Mo.; I. W. Rogers, Popular Bluff, Mo.; A. C. Norwine, Bonne Terre, Mo.; O. W. McCutcheon, St. Charles, Mo.; Ben Levy, Joplin, Mo.; C. H. Fayant, Lebanon, Mo.

But two committees were appointed, one on finance and one on resolutions, the nominating committee having been made void by a move to nominate candidates from the floor of the convention. The committees:

Resolutions — Jack Roth, Kansas City; H. J. Nash, St. Louis; T. C. Goodnight, Warrensburg, Mo.; D. J. Micjaels, Kirksville, Mo.; H. T. Hill, Bramer, Mo.

Finance—I. W. Rogers, Popular Bluff, Mo.; Joseph Mogler, St. Louis, Mo.; C. W. Hunt, Higginsville, Mo.; J. E. Courtier, Gallatin, Mo.; A. M. Eisner, Kansas City.

Resolutions were adopted requesting newspapers of Missouri not to print salacious film advertising; praising the work of Cohen; condemning the Hoy system; and opposing protection clauses of longer than four weeks to first-run theatres.

Lorna Doone

Glimpses of Maurice Tourneur's Picturization of R. D. Blackmore's Novel of the Same Name. Released by Associated First National. In the Cast Are Frank Keenan, Madge Bellamy, John Bowers, and Others

Mailing Lists and the New Season

If You Have a Mailing List, Use It—If You Haven't, Start to Build One and Keep It Working

"IT'S going to be a great year, plenty of prosperity with long lines at the box office" is a dangerous statement to make to some showmen. It makes them *too* sure of the future and they are inclined to oil up the old swivel chair and sit waiting for business to come without making any special effort to get it. If it doesn't come they blame the pictures, the public or the picture business in general.

An investigation of methods of selling the theatre to the public shows that the direct-by-mail system of getting business is rapidly being adopted by large and small theatres. The large theatre uses it as an auxiliary to newspaper advertising and the small theatre, which often has no newspaper to depend upon, uses it almost exclusively as a means of selling to the public.

It is the easiest and least expensive method to get to the public, but to build a mailing list, and maintain and use it, means that the theatre man must abandon swivel chair rests and look after it properly. It is only 100% useful if it is kept up and new ideas constantly exploited through it.

An instance of mailing list value was given recently at the Winter Garden Theatre, Jamestown, N. Y. The fact of the matter is the theatre had no mailing list and Marshall Peterson, one of the owners, determined to have one. He conceived the return post card idea (cuts of which are reproduced on this page) and sent them out to a selected list. He discovered two things:

That there were literally hives of busy movie fans in some parts of Jamestown.

That fans had distinct ideas on what kind of pictures they wanted, what kind they were getting and kept such close track of stars that they overlooked none.

In one home where a post card went it was discovered that the five persons there went to the pictures at least 15 times a week, making an average of three times a week for each member of the household.

Surely that house will be kept fully advised of what's going on at the Winter Garden throughout the year. The fifteen admissions paid by that household in the course of a single month will go a long way for paying for the mailing list which Peterson is building.

The theatre purposely left out the name of Rodolph Valentino among the list of stars printed on the return cards. This little scheme showed how alive were the fans to this actor's popularity for on almost every card returned his name was written in. The primary election returns on his standing furnished a valuable booking index for the Winter Garden.

It was only recently that Peterson was sold on the mailing list but the first test has made it a part of his theatre.

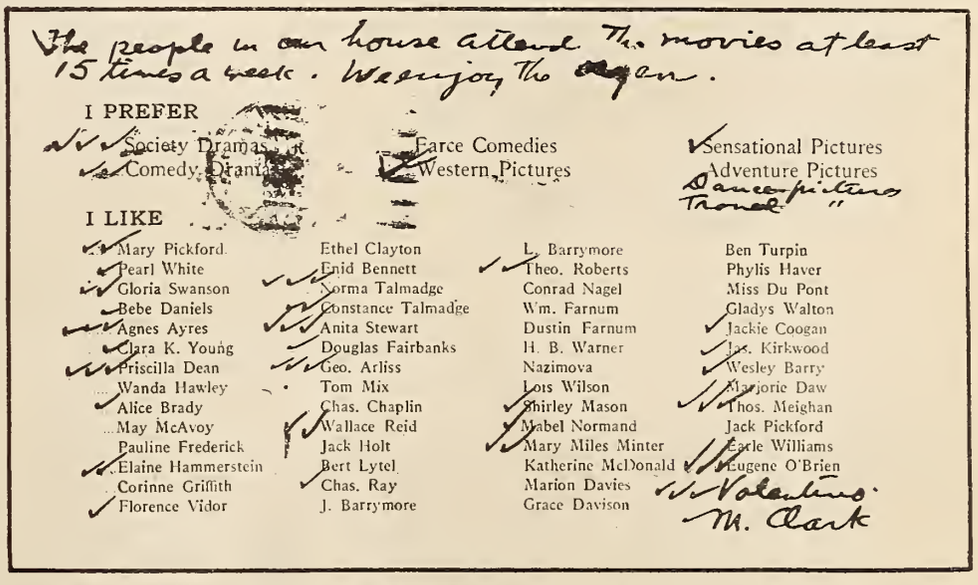
HELP US PLEASE YOU.

We are a little uncertain as to the *exact* tastes of our patrons. Will you not help us to serve you better by checking on the enclosed list? This, of course, does not obligate you in any manner and is done merely to get an expression from our patrons as to their likes and dislikes in the matter of pictures.

We would appreciate your courtesy in mailing the attached card after checking.

PETERSON & WOODS.

The invitation sent out to the Jamestown list. Just a simple request. The return cards were bought from the local post office and the printing—a plain job—amounted to very little.


The people in our house attend the movies at least 15 times a week. We enjoy the Organ.

I PREFER

Society Dramas
Comedy Dramas
Farce Comedies
Western Pictures
Sensational Pictures
Adventure Pictures
Dance pictures

I LIKE

Mary Pickford	Ethel Clayton	L. Barrymore	Ben Turpin
Pearl White	Enid Bennett	Theo. Roberts	Phylis Haver
Gloria Swanson	Norma Talmadge	Conrad Nagel	Miss Du Pont
Bebe Daniels	Constance Talmadge	Wm. Farnum	Gladys Walton
Agnes Ayres	Anita Stewart	Dustin Farnum	Jackie Coogan
Clara K. Young	Douglas Fairbanks	H. B. Warner	Jas. Kirkwood
Priscilla Dean	Geo. Arliss	Nazimova	Wesley Barry
Wanda Hawley	Tom Mix	Lois Wilson	Marjorie Daw
Alice Brady	Chas. Chaplin	Shirley Mason	Thos. Meighan
May McAvoy	Wallace Reid	Mabel Normand	Jack Pickford
Pauline Frederick	Jack Holt	Mary Miles Minter	Earle Williams
Elaine Hammerstein	Bert Lytel	Katherine McDonald	Eugene O'Brien
Corinne Griffith	Chas. Ray	Marion Davies	Valentino
Florence Vidor	J. Barrymore	Grace Davison	M. Clark

The return from one "hive of movie fans" in Jamestown, N. Y. The checks opposite each name indicate the degree of favoritism shown in that household. Those checked three times stand highest.

Bull Dog Drummond

Scenes from the Hollandia Film Company's Picturization of the Stage Play. Evelyn Greeley and Carlyle Blackwell Have the Leading Roles. Directed by Oscar Apfel. Released by Hodkinson.

Spitalny And Modern Theatre Music

Without a Library No Musical Director or Organist Can Make Much Headway in Supplying a Demand for Music

By HOWARD McLELLAN

A group of New York film producers recently heard a musical program arranged by Phil Spitalny, the daring musical director of the Allen Theatre, Cleveland, and marvelled at his work, especially his thematic arrangement for "Rich Men's Wives." They have cause to marvel. Spitalny has Cleveland theatre goers at his feet.

Spitalny's version of music, classic or popular, is daring—daring enough to amaze and novel enough to fascinate. He actually stops the show almost every night.

It may not be the best thing for a picture to stop it, but Spitalny can't help it and, anyway, the theatre men of Cleveland credit him with being a big factor in attracting audiences to that theatre.

HOW many musical directors in big theatres can boast that their music has often stopped a motion picture performance? Not many. It is an unusual thing and ordinarily managers would discourage it.

In the Allen Theatre, Cleveland, Phil Spitalny, director, stops the show almost nightly and still lives to tell the tale. The management encourages him to continue because the music loving theatre goers of Cleveland demand Spitalny music.

You step into the Allen any night and observe this unusual happening. We saw it recently. After Spitalny and his men had played an encore to his overture the operator started to project a topical reel but the applause forced him to pull the dowser on the film and the orchestra played another encore.

Two things are responsible for this condition of affairs:

The former and present management of the Allen have sold Cleveland on Spitalny music.

Spitalny is so daring in his arrangement of the classics and popular unmbers, including jazz, and his players so near perfect in their rendition of it, that audiences are actually swept off their feet.

It seems exaggeration to say that but it's the fact. Ask any theatreman, film man or film salesmen who has been in the Cleveland territory about Spitalny's music.

Just how he accomplishes it is difficult to explain because Spitalny so completely lives his music that he can't divorce himself from it long enough to give you the why and wherefor. He has told the writer why, in his opinion, others do not get out of their music what he does. The situation in his own words is this:

"Most musical conductors do not have a large enough library to start with. They are limited to a certain repertoire which in time tires the public, even the musical friends. A great many theatres want to make their music a real attraction but do not furnish an adequate library. While some musicians buy their own music the rank and file cannot afford the investment out of their own pockets. When I started I bought my own music and frequently had to pay the musicians out of my own pocket to keep the best ones. Often I had about $8 left out of my salary.

"But with the library I started and the expert musicians I retained (out of my own pocket) I began to show results. Now I have no trouble getting all the music I ask for at the house's expense. It is positively impossible to do justice to the great pictures of today without a library of music.

"My library contains the best American and foreign publishers offer. And we must go to Europe to get the big symphonies, operas, and dance music and when you have it you can't do justice to it with less than 25 or 30 players.

"Furthermore, a conductor must have a musical education to use all this music. If he is called upon to provide a real musical setting for a great screen storm his familiarity with music would lead him to the works of Beethoven where he would find a symphony that just suits the storm. There is enough music already written to fit any character, situation or mood in any motion picture.

"When I arrange music for a picture I look at it first alone and get myself into its atmosphere. I become wrapped up in it. In a general way I know at the end of the first screening what the theme is to be. Then I sit in at a second screening with a stenographer to whom I give all the cues and the characterizations that go with them.

"For instance, when I arranged the music for 'Rich Men's Wives' the picture opened up with girls coming from school. The stenographer describes the scene and I dictate a description of the action. The girls in the scene are happy. I take cues which are written on a sheet and lock myself up in my library. I go through all the cues and pick out the numbers which suit not only the action but the mood of the picture. Many musicians cuing pictures get the action but forget the mood. For the girl scene I have just described, I have selected Right of Spring.

"The leading woman was introduced in the second scene and from her I took the chief theme, which I composed. Often the director must compose the connecting music which welds together the various changes so that the whole arrangement will be smooth.

"For the third time I see the picture with my piano player. I use a speedometer and the projectionist has one too and we time each scene to the barest fraction. Thus the whole picture is synchronized. I then finally arrange my cue sheet.

"The most difficult task confronting a director is to modulate from one scene to another (where keys change) without interruption or discord. When all this is done, my librarian lays out each part and I must write into the cue sheet the modulations where the scenes and keys change.

"Right there is where most musicians fall down because many of them are downright lazy. They have the ability, but don't use it. The result is a picture music arrangement that jumps from one key to another, from scene to scene, like the Toonerville Trolley on a morning rampage.

"And finally there is a full rehearsal with the orchestra when the picture is screened and the music parts before them."

We asked Spitalny for suggestions that would help theatre organists and we discovered that he had an opinion on the subject likely to draw fire from organists.

The Famous Spitalny orchestra ensemble. This is the stop-the-show outfit that the Cleveland public and press appraise so highly.

The Power of Love

Scenes from the Perfect Pictures Production Made and Projected by a New Stereoscopic Process Invented by Harry K. Fairall (top center). On the left appear John W. Sward, trustee of the Fairall Trust, and the inventor, with the camera "with human eyes." The other views show Barbara Bedford, Elliott Sparling, Noah Beery, John Herman, and Aileen Manning in scenes from "The Power of Love."

The News of the Week

Hepworth Here To Arrange Distribution In American Market

Cecil M. Hepworth, pioneer British film producer, arrived in this country on Tuesday on the Majestic bringing with him a print of "Through Three Reigns," a picture which is probably the only one of its kind in existence. It is a chronicle of the principal events of the past twenty-three years, during the reigns of Victoria, King Edward and King George, and is probably the first time that a motion picture camera has been used as a historian. It opens up the question as to the possibilities of the camera as a recorder of historical events, and an aid to future historians.

The negatives, some of which were taken back in 1894 by Mr. Hepworth himself, have been carefully preserved in the store house of the Hepworth studios at Walton-on-Thames just outside of London. Naturally the celluloid film has shrunken somewhat but this difficulty has been overcome by Mr. Hepworth, although the supply of prints is very limited.

Mr. Hepworth's visit this time will be but a flying one, and he will confer with Burr Nickle, head of the Burr Nickle Productions of Los Angeles, regarding distribution plans for the Hepworth Pictures, at the same time probably arranging for the distribution of "Through Three Reigns."

Before leaving England Mr. Hepworth finished one of his new pictures, "The Pipes of Pan," from the story by George Dewhurst. The Hepworth Pictures, Ltd., are making their new productions with a view to their adaptability to the American as well as to the English market.

Underwood Leads in Campaign

Jack Underwood, local manager of the Enterprise Distributing Co., in St. Louis, has received a handsome traveling bag and a nifty bonus from his company for leading the Lynch Enterprise in a six weeks sales campaign. Mr. Underwood made a flying trip to Chicago, where he closed contracts on "Flesh and Blood," featuring Lon Chaney, and "I am the Law."

Frank E. Woods Leaves Paramount

Frank E. Woods has resigned his position as Supervisor-in-Chief at the Paramount West Coast studios, the resignation taking effect November 11.

In connection with Mr. Woods' retirement from the company, Jesse L. Lasky gave out the following statement at Hollywood:

"By mutual consent it has been arranged for Mr. Frank E. Woods to terminate his employment with the Famous Players-Lasky Corporation November 11th. I understand that Mr. Woods is planning to head a production unit of his own. In leaving this corporation after years of faithful service he has the best wishes of myself and my associates."

Tarkington to Write For Meighan

Famous Novelist Will Create Original Story for Paramount Star

Having successfully brought George Ade into the fold of writers for the screen, Thomas Meighan this week added another to the list of famous authors who are writing for his pictures by persuading Booth Tarkington, foremost American novelist, to write an original Paramount picture in which Mr. Meighan will be starred.

Mr. Tarkington signed a contract with Jesse L. Lasky this week to write an original story which Mr. Meighan will put into production in the near future. Not only will Mr. Tarkington write the story but he also will collaborate closely with scenario writers and the director in its production, which probably will be at the Long Island studio.

Author of "Clarence," "Alice Adams," "The Magnificent Ambersons," "A Gentleman from Indiana," "Monsieur Beaucaire" and the long series of Penrod stories, Booth Tarkington easily ranks first among American novelists. He twice has been awarded the Pulitzer prize for the best American novel.

Although several of Mr. Tarkington's works already have appeared on the screen —"Clarence," made from his play of the same name, is a current Paramount release—this is said to be the first time he has written directly for motion pictures.

After Mr. Meighan had shown George Ade that it is possible for a writer to get his exact thoughts and purposes onto the screen, he communicated with Mr. Tarkington. Mr. Tarkington also is a close friend of George Ade's, so Mr. Meighan soon had Mr. Tarkington in Mr. Lasky's office signing on the dotted line.

The acquisition of Booth Tarkington makes the fourth well-known author who is now writing for Mr. Meighan. The Paramount star is now working on George Ade's second original screen story, "Back Home and Broke," which is expected to be even better than "Our Leading Citizen." Following that he will do a story by Rex Beach, after that he will star in an original story by R. G. Kirk, whose stories of the steel plants of Pittsburgh have been a feature of the Saturday Evening Post.

John Jasper, builder of the Hollywood Studios, Inc., who will produce Independent super-features.

Enid Bennett and Niblo on Screen Together for First Time

"The Bootlegger's Daughter," a current release, is off to a good start, according to information given out at Playgoers' main offices in New York. With Enid Bennett starring and Fred Niblo in the leading male role, this attraction presents the most prominent players ever offered in a Playgoers feature. It is the first time these two have ever appeared on the screen together.

"The Bootlegger's Daughter" is an original story by R. Cecil Smith, with the production directed by Victor Schertinger.

Dorothy Cleveland Joins Staff of Distinctive Pictures

Dorothy V. Cleveland has joined the staff of Distinctive Pictures Corporation, in their offices at 366 Madison Avenue, New York, N. Y.

She has been writing advertising and publicity copy in New York for the past three years, during which time she has been affiliated with Cosmopolitan, Hodkinson and the W. K. Ziegfeld Cinema organization. In her new post, Miss Cleveland will have charge of magazine and newspaper publicity.

"Her Price" Completed by Belasco

George H. Davis, eastern representative of the Belasco Productions, Inc., announces that "Her Price," the first of a series, has been completed, and is now in the process of titling and editing. It was directed by Dallas M. Fitzgerald, who has been retained to direct the entire Belasco output.

Miriam Cooper and Forest Stanley are the two stars of the production. Other players are Richard Tuoker, Mitchell Lewis, Maude Wayne and Kate Lester.

"Oliver Twist" Screened for Press

Jackie Coogan's production of Charles Dickens' "Oliver Twist" was shown the New York press Friday, October 27th, at Wurlitzer Hall. A luncheon at the Knickerbocker Grill preceded the showing.

The New York daily paper reviewers as well as the magazine editors and trade paper representatives were invited. This is the first screening of the Dickens classic since Sol Lesser arrived with the print several weeks ago.

"Oliver Twist" opens at the Mark Strand theatre Sunday, October 29th. The general release date is scheduled for November 20th.

A review of "Oliver Twist" will appear in next week's issue of the Trade Review.

Scene from "The Challenge," starring Dolores Cassinelli and directed by Tom Terriss. Rod La Rocque is the leading man. Distributed by American Releasing Corporation.

Coogan Field Force Is Increased

Company Is Carrying out Policy of Service to Exhibitors

The Jackie Coogan Productions have established, in addition to their eastern distributing offices, a field force. This new department consists of experienced salesmen whose duty it is to circulate throughout the entire territory, visiting all exchange managers, sales managers, and exhibitors. They will carry a slogan of service to the exhibitor.

Newt Levy has just been added to this newly formed department. Mr. Levy will confine his efforts in the Western field, keeping in constant touch with exhibitors in Portland, Seattle, San Francisco, Los Angeles, Butte, Denver, Des Moines, Omaha, Kansas City, Dallas, New Orleans, Charlotte, and Western Canada. He is now en route to New York where he will receive final instructions on the "Oliver Twist" campaign, now started.

The field representatives will be under the direction of Irving M. Lesser, head of the eastern Jackie Coogan Productions offices. Lesser has added much space to these offices and now maintains a large staff whose duty it is to keep the Coogan contracts and all matters pertaining to the little star's film activities in order.

Joseph Deitch, formerly of Educational has recently been added to the Coogan eastern staff. Deitch will assist in the supervision of all Coogan bookings, checking and approving of contracts, particularly the "Oliver Twist" agreements and contracts.

Harry Rathner and Max Roth are both in the eastern field stopping in all key centers where they are presenting "Oliver Twist" in private exhibitor pre-views. This private pre-view scheme will be carried out in every key city.

"The time has arrived," says Lesser, "when the producers of motion pictures must do more than make a production—and sell it. They must abide by the word cooperation and must not only assist the distributors in presenting the product properly and in the highest manner, but must also provide a personal equation between themselves and the individual exhibitors. It was with this thought definitely in mind that the Coogan organization has formed the new field department. I have every reason to feel this department, while a heavy investment, will be of most valuable service to the distributor and theatre owner combined.

Rosemary Theby With Maescher

Rosemary Theby has signed a contract with Mrs. A. B. Maescher of the A. B. Maescher Productions to co-star with J. Frank Glendon in "Rip Tide," Mrs. Maescher's next production.

Storey, of Pathe, Finds Normal Business Conditions

Returning from a tour of important industrial centres, John E. Storey, Pathe General Representative, reports general business conditions much improved, with a lively spirit of optimism prevalent everywhere. Picture exhibitors are declared to have the fullest confidence in box office prospects for the season which they are just now entering.

Mr. Storey's tour brought him into direct contact with leading business men in the territories covered by the Pathe branch exchanges located at Pittsburg, Cincinnati, Charlotte, N. C., and Washington, D. C.

"It is only in the Pittsburg and Cincinnati regions," said Mr. Storey, "that there exists any serious impediment to rapid and full return to business normalcy. There is no lack of confidence, and optimism in these sections is as marked as elsewhere. The only interference is purely mechanical—lack of adquate railway equipment, especially for the transportation of coal to industrial points where the mills would otherwise be running full time."

All Star Cast Will Appear In "Quincy A. Sawyer"

When "Quincy Adams Sawyer," the special produced by Associated Pictures Corporation as an S-L attraction for Metro, reaches the screen, a notable gathering of stars will be seen.

Blanche Sweet, famous for her performance in Griffith films and the star of "The Unpardonable Sin," heads the list of "Quincy Adams Sawyer' 'players. Lon Chaney, remembered for his work in "The Miracle Man," has been the star of Universal-Jewel and Goldwyn specials. Barbara La Marr appeared in Metro's "Prisoner of Zenda," and the recent Rex Ingram picture, "Trifling Women." Elmo Lincoln is the creator of the character of "Tarzan" on the screen and has played this role in "Adventures of Tarzan" recently. He has also starred in many other pictures.

Louise Fazenda is a former Mack Sennett star. Joseph Dowling established himself through his characterization of the title role in "The Miracle Man." John Bowers has starred in more than ten successful features during the past year. Hank Mann is another player recruited from the ranks of star film comics to create a part in "Quincy Adams Sawyer," and has been the leading player in many series of comedy films. In addition to these names, "Quincy Adams Sawyer" contains June Elvidge, Claire MacDowell, Edward Connelly, Victor Potel and Gale Henry.

"Quincy Adams Sawyer" will be released through Metro the latter part of November.

John S. Robertson to Direct for Inspiration Pictures

Charles H. Duell, president of Inspiration Pictures, announced that he had signed a long term contract with John S. Robertson, who recently completed "Tess of the Storm Country" with Mary Pickford. This recalls to mind some of Mr. Robertson's other pictures "Sentimental Tommy," "Dr. Jekyll and Mr. Hyde" and "Footlights" with Elsie Ferguson.

Prior to the new arrangement with Duell, Robertson was director for the Famous Players for years. Under the new set-up Robertson comes into direct contact with Richard Barthelmess, Lillian Gish and Dorothy Gish.

Lessers Report Beginning on Glynn Story for Principal

Production on "The World's a Stage," the Elinor Glynn Production, which Principal Pictures Company will release through leading exchanges throughout country has been started, according to a telegram received this week by Eastern Manager Irving Lesser. Dorothy Phillips will be starred.

"The World's a Stage" promises to be one of the pretentious pictures of the year, for some of the largest sets ever manufactured for an Elinor Glynn story have been constructed for this feature. Kenneth Harlan and Bruce McRae are among the more notable players who assume important roles in "The World's a Stage." Colin Campbell is directing.

Represents Gene Stratton Porter

By special arrangement with Thomas H. Ince, Colvin W. Brown has been appointed as the New York representative for Gene Stratton Porter Productions. Mr. Brown is Mr. Ince's New York representative.

"Toby Tyler," Circus Story, Coogan's Next

"Toby Tyler," famous story of circus life and a wee small lad, will be the next Jackie Coogan production. Arrangements were concluded between Irving M. Lesser, representing the Jackie Coogan Productions in New York City, and Harper and Brothers, representing the estate of the author of the well known volume.

Work will commence on the production immediately. With this announcement comes also word from the east that Eddie Cline, one of the best of comedy directors has been secured to pilot little Jackie through the story.

This will mark Jackie Coogan's sixth release, "Oliver Twist," being the fourth and the recently completed five reel special, the fifth. The Dickens story will be released in November by Associated First National.

Barron and Sampson Report Good Business in Syracuse

P. W. Barron and R. H. Samson, who some time ago took over the Super-Distributing Corporation, with quarters at 445 South Warren Street, Syracuse, N. Y., report excellent fall business. In conjunction with the exchange Messrs.. Barron and Sampson are agents for Power's Projectors and parts, Electra carbons, Raven haftone screens and all kinds of theatre equipment.

Mr. Barron formerly was a salesman for Universal and Mr. Sampson has had a number of years' exchange experience. The Super-Distributing is the first exchange established in Syracuse, having been previously conducted in the order named by Messrs. Dooley and A. L. Sardino.

Crawford on Trip West

Roy Crawford, vice-president and treasurer of Associated Exhibitors, is now in Topeka, Kan., where he went in connection with business interests which he has there, and in a number of other cities in the neighborhood. On the way west he spent one day each at the Associated Exhibitors branch offices in Chicago and Kansas City, and on the return trip he expects to pass two days in St. Louis.

Mr. Crawford plans to be back in New York about November 1st.

Miss Phillips Aid to Reichenbach

Mildred E. Phillips is assisting Harry Reichenbach in a special publicity and exploitation commission for Louis B. Meyer Productions.

Alfred Weiss Purchases Interest in Artclass

Announcement is made by Louis Weiss, vice-president of Artclass Pictures Corporation, that Alfred Weiss, former Goldwyn executive, has purchased a large interest in the former corporation, and has been elected its President and General Manager.

President Weiss, it is stated, will shortly announce an important producing schedule for Artclass, together with detailed information on distribution plans.

The personnel of the corporation will remain intact, with Louis Weiss as vice-president, Max Weiss as secretary and Adolph Weiss as treasurer. Bert Ennis will continue as director of publicity and advertising.

Bebe Daniels, Paramount star, presents to P. Santaelli a check for the relief fund for the wives and children of the 47 miners entombed in the Argonaut mine, Jackson, Cal.

Success of "Knighthood" Continues

Three Performances Daily Now Given at Criterion Theatre, New York

As a result of the success scored by "When Knighthood Was in Flower," starring Marion Davies, Cosmopolitan Productions this week inaugurated a new policy of three performances a day at the Criterion Theatre, New York, where "Knighthood" is entering upon its seventh capacity week.

"Meantime the success of 'Knighthood' has been so great in Chicago, Los Angeles and in Washington, as well as in London," says the announcement, that Cosmopolitan is planning for the next few weeks a series of new openings that will bring the super picture into contact with film fans in all parts of the country. According to present arrangements, "Knighthood," before Thanksgiving Day, will be shown in a dozen cities of the United States.

"During its run at the Criterion, 'Knighthood' has played to capacity at every performance. The damand for seat reservations finally became so heavy that Cosmopolitan decided the only way to meet it was through the medium of an additional performance at five o'clock daily.

"It is not only in New York, however, that 'Knighthood" is making motion picture history. The most distinguished audience ever assembled for a motion picture saw its premiere at the Columbus, Washington, D. C. on Monday night, while in Los Angeles and Chicago, in both of which cities the picture has been running two weeks there is no let up in enthusiasm."

Cosmopolitan is perfecting plans for nine additional openings during the next month, at the end of which time "Knighthood" will be playing in twelve cities and will be appearing simultaneously in London.

"The Purple Dawn," First of Seeling Series, Ready

Charles R. Seeling, who has produced a number of successful stories for the screen, recently released through the A-1 Releasing Corporation, has established production headquarters at the Fine Arts studios in Hollywood, Calif., where work is progressing on a series of feature stories.

His first subject, "The Purple Dawn," a seven-reel melodramatic story, has just been completed. It is described as a combination sea, Chinese underworld and rural type of story.

Reelcraft Negatives Sold

Export and Import Film Company, Inc. has purchased from the receivers of the Reelcraft Pictures Corporation the rights, title and interest in the negatives formerly owned by that company. These negatives comprise about 160 one and two reel subjects.

American Exhibitor Sees Smyrna Scenes Filmed

Nikitas Dipson, owner of the Family and Grand Theatres in Batavia, N. Y., and Vice President and General Manager of the Affiliated Theatres of Olean, gives an interesting account of his experiences as one of the 110,000 refugees fleeing from burning Smyrna. Mr. Dipson considers it a remarkable coincidence that he, an American exhibitor, stood beside Cameraman Ercole and talked with him while he filmed the scenes screened in New York two weeks later in the Pathe News "scoop."

"My wife was with me," says Mr. Dipson, "and you can imagine my state of mind—practically that of everybody else in that terror-stricken crowd. But the sight of a cameraman coolly grinding away was inspiring. He was willing to talk, and when he said that he was photographing for Pathe News and was doing his best to make it a 'scoop,' I felt particularly eager to get away back to the United States, and stay there."

Within an hour or two from the time that he stood talking with Pathe News Cameraman Ercole, Mr. Dipson and his wife succeeded in chartering passage on a tiny steamer and getting away.

A scene from Ward Lascelle's comedy "Affinities" by Mary Roberts Rinehart. Produced and directed by Ward Lascelle featuring Colleen Moore and John Bowers. To be released by W. W. Hodkinson Corporation.

Vitagraph Announces Twelve Specials

Company Buys Rights to Novels And Plays For Picturization

Albert E. Smith, president of Vitagraph, announces he has obtained the rights to novels and plays from twelve famous authors and playwrights—each one a masterpiece from the pen of a master.

"It is the intention of Vitagraph to make the series the most ambitiously bold stroke for better art in the history of motion pictures. Each one of the twelve big specials will receive the greatest care in casting and production that high-grade talent in every branch can give it," says the announcement.

Following is the list of the big twelve: "The Ninety and Nine," by Ramsay Morris. "Masters of Men," by Morgan Robertson. "A Ready Made Husband," by Rupert Hughes. "The Man Next Door," by Emerson Hough. "Hidden House," by Amelie Rives. "The Kidnapped Millionaires," by Frederick Upham Adams. "My Man," by Edith Ellis. "The Man From Brodney's," by George Barr McCutcheon. "A Shop Girl," by C. N. and A. M. Williamson. "Steele of the Royal Mounted," by James Oliver Curwood. "The Tenderfoot," by Alfred Henry Lewis. "Who's Who," by Richard Harding Davis.

"This announcement marks the end of several months of strenuous effort," said Mr. Smith. "It is my conviction, after twenty-five years' active production, that the screen deserves, and demands, the best that is humanly possible to create. We have searched a vast field for the material contained in the twelve stories and plays we have just announced. Experts have been employed—men who know what the public wants.

"Although no two of the series are similar, each will be found to contain the necessary elements of universal appeal, the story that has, with only the power of the printed word, achieved fame for its author, should be and can be made, a powerful box office attraction."

Mae Murary, Metro star, in a new photograph. Miss Murray is featured in her new photoplay "Broadway Rose."

Jesse L. Lasky Purchases Historic Hollywood Home Site

The fine old residential property known as "The Outpost," the original Hollywood home, is now owned by Jesse L. Lasky. At an announced price of $160,000, the twelve acres of land on Franklin Avenue which two hundred years ago were selected by Chief Cahuenga as a permanent site for the tepees of his tribe passed into the hands of the Famous Players-Lasky first vice president on October 11.

The first permanent residence at "The Outpost" was built in 1855 by Don Thomas Urquides, a famous bon vivant of his day. It was an adobe house and thither the Spanish families journeyed from miles around to join in horse racing, dancing and feasting. Long years before that, the Indians used the site for their Passion Play.

Mr. Lasky will retain the historic Urquides adobe and has hired expert foresters to care for the great Cahuenga Oaks, century-old trees which once shaded both Indian and Spaniard. He will build a rambling Spanish home in harmony with the original home place, with a tennis court and swimming pool as the only concession to modernity.

"Broadway Rose" And Mae Murray Score in Los Angeles

Bigger crowds than have ever thronged the doors of Loew's State Theatre in Los Angeles since this playhouse adopted a policy of special photoplays only, were present each day of the run of Mae Murray in "Broadway Rose," according to the Metro home offices. This Tiffany production, the latest in which Miss Murray is starred, attracted big audiences, who waited in long lines to be permitted to see the star's newest picture.

Miss Murray and her husband-director, Robert Z. Leonard, who presents her photoplays, are now in Hollywood, producing a new picture, "Coronation." The star was asked to be present at the Sunday night performance, and she agreed to make a personal appearance. Great crowds besieged the doors of the theatre.

A few extracts from the newspaper notices are appended:

"There's one thing about Mae Murray. She gives the public what it wants from her, and the public is so extremely grateful that it stands in long lines to see her pictures. This week at Loew's State is no exception. Her 'Broadway Rose' is drawing huge crowds."—The Los Angeles Examiner.

"Mae Murray is the dazzling, sparkling dancer of Broadway. The production is quite lavish. Robert Z. Leonard's fine direction is in no small measure responsible for the excellent results obtained."—The Los Angeles Herald.

"The cyclonic Murray personality, with its whimsical pathos, its subtle humor and its dynamic vivacity—a picture that becomes exceedingly popular."—Los Angeles Express.

Hobart and Author Study Locale for Pictures

Henry M. Hobart, production manager of Distinctive Pictures Corporation, Clarence Buddington Kelland, author, and Charles Whittaker, scenarist, left New York on Friday, October 27th, for a trip to Island Falls, Maine. They will remain for several days, studying the locale of that part of the country, which is identical with that of "Backbone," the story by Mr. Kelland which is now appearing in serial form in the Saturday Evening Post, a film version of which Distinctive will shortly produce, with an all-star cast

Lillian Rich is featured in support of Reginald Denny in "The Kentucky Derby," the next Universal-Jewel picture to be released.

Gene Porter's First Picture Is Near Completion

Gene Stratton Porter's novel, "Michael O'Halloran," is nearing completion at the Thos. H. Ince studio. Every scene has been personally supervised by the author, who has surrounded herself with a technical staff.

It is Mrs. Porter's idea to have about her a little group of experienced picture makers, who believe in her ideals and who can put them into screen form in an appealing manner.

James Leo Meehan, the young director of "Michael O'Halloran" served his apprenticeship in making a series of five reel western feature pictures, for which he wrote the originals and continuity. Previous to entering the picture field he was the managing editor of various newspapers and the editor of the Photodramatist, later joining the scenario staff of the Benjamin B. Hampton productions.

For more than a year before beginning work on the picturization of "Michael O' Halloran," Mr. Meehan accompanied Mrs. Porter on many naturalist expeditions into the mountains of California. At the end of that period, she entrusted him with the important task of translating "Michael O' Halloran" to the screen, this to be followed by her various other books, "The Harvester," "The Girl of the Limberlost," "The Fire Bird" and others.

Jeanette Helen Porter, daughter of Gene Stratton Porter, is acting as assistant director of the production. Miss Porter has spent much time during the past few years studying the methods of picture production from the inside.

Floyd Jackman, the head cameraman. is a member of the American Society of Cinematographers. His brother, Fred Jackman, chief cameraman and director for Mack Sennett is the president of the A. S. C. and one of the most successful men in the business. Floyd Jackman has received his training under his brother. Howard Anderson, second cameraman, is a disabled veteran, who received his training under the supervision of the Veteran's Bureau.

Cast Is Chosen For Metro Film, "Famous Mrs. Fair"

Preliminary casting of the Fred Niblo production on the screen of "The Famous Mrs. Fair," James Forbe's stage success. has been accomplished, according to a telegram received at the home offices of Metro which will distribute the photoplay.

Myrtle Stedman will be seen as Nancy Fair, Huntley Gordon as Jeffrey Fair, Marguerite de LaMotte as Sylvia, Cullen Landis as Alan, Ward Crane as Gilette, and Carmel Myers as Angy Brice. The actress to play Peggy is yet to be chosen.

First work upon "The Famous Mrs. Fair" will begin next week. This is the first of a series of four Fred Niblo productions for Metro. Louis B. Mayer will present them.

Gottschalk to Write Score

Louis Gottschalk will write the music score for "Shadows," Al Lichtman's second release, which starts first-run engagements this month. Gottschalk has prepared the music cue sheets for a number of important productions, among the more recent "Little Lord Fauntleroy" and "The Three Musketeers."

"Doug" Swamped With Telegrams

West Coast Film Colony Showers Congratulations on "Robin Hood"

Douglas Fairbanks has received a deluge of congratulatory and commendatory telegrams in the last few days from producers, directors, actors and others in the industry after they had seen his newest photoplay sensation "Douglas Fairbanks in Robin Hood" at the Grauman theatre, Hollywood. A few of the telegrams received at the Fairbanks apartment at the Ritz Carlton Hotel, New York City, follow:

"Stupendous," said Thomas H. Ince. "I am still gasping and inarticulate. There's no use advertising the production expense of 'Robin Hood.' It baffles statistics. It shows a million dollars worth of brains, a million dollars worth of thought, a million dollars worth of acting and a million dollars worth of personality. I salute you."

"A new era has dawned. 'Douglas Fairbanks in Robin Hood' and 'The Birth of a Nation' is the order now," said Arthur S. Kane, Eastern representative of the Charles Ray organization. "Every person in the industry will be your advance agent, every adherent of motion pictures your salesman. You have humanized history. The spirit of joyousness vitalizes. vivifies your subject and uplifts the beholder. You are magnificent as the star and unbelievably marvellous as a producer. 'Robin Hood' is the poetry of motion and you are the poet."

"About 'Douglas Fairbanks in Robin Hood'—'Veni, Vidi, Vici,' only we went, we saw, you conquered," telegraphed Charles Ray, star and producer.

"Sir Douglas of the Lion Heart," said William C. De Mille, "my hat is off to you for the magnificent thing you have done for this new art. You have achieved a new poetry of the screen. You have made the most beautiful picture that has ever been made. You have realized for me the vision I have had of what pictures might become. You have given us all cause to be proud of our profession. I thank you from my heart for 'Robin Hood' and I hail you as Master."

"It would have done your heart good to have seen the opening of 'Douglas Fairbanks in Robin Hood'" telegraphed Sid Grauman, who signed the first releasing contract for this picture sensation. "It is an absolute sensation. The audience of two thousand stood up and cheered for fully three minutes at the conclusion of the picture."

"Words would fail me even though my vocabulary be larger to express by admiration and appreciation of your latest glorious achievement," said Erich von Stroheim, director. "Accept my sincerest congratulations and may I wish for you more 'Robin Hoods.'"

"Can't find words to express how wonderful your performance in 'Robin Hood' was. It is the greatest picture ever made and it has made motion pictures a great art," said Elliot Dexter.

"To my mind the greatest production ever turned over to the screen," said Harry Garson. "My heartiest congratulations for this great work."

"I extend my congratulations on your wonderful production of 'Douglas Fairbanks in Robin Hood,'" said Clara Kimball Young. "Was too awed to express myself. To me it is the last word in motion picture art and will live in the minds of the public for many years to come."

"Congratulations for your wonderful production and then some," said Gus Inglis, general manager of the Florence Vidor Productions. "Every man and every woman in the motion picture industry is indebted to you for advancing the cinema art to such a great extent."

"'Douglas Fairbanks in Robin Hood' was a sensation with tremendous applause all through the picture." telegraphed Enid Bennett, leading woman in the feature, and Fred Niblo. "The people stood up and cheered at the finish. Pronounced by everyone the greatest picture ever made. The whole is a triumph for star and producer. I felt very proud to be in it."

"New York will have to step some to keep up with 'Robin Hood' in Hollywood," said Wallace Kerrigan. "Tremendous applause throughout entire production. Once again you have carried the standard of motion pictures to a higher peak. The greatest premiere ever held in the history of motion pictures."

"Opening was sensational and wish to express congratulations for the greatest motion picture the world has ever seen," said Norman Kerry.

"A wonderful ovation accorded your wonderful picture." was the word from Lottie Pickford and her husband Alan Forrest. "New York can offer you no higher tribute than was paid you here."

"There never was such an opening and never will be again," said Kenneth Davenport. "Applause and gasps throughout. Cheers and tremendous enthusiasm at the finish. Everything perfect."

"'Douglas Fairbanks in Robin Hood' the most wonderful picture I've ever seen," said Kathleen Clifford. "Pity the people wont see it and even those who will."

"The opening most wonderful success imaginable and far exceeded wildest expectations," telegraphed Robert Fairbanks. "Many bursts of spontaneous applause and great cheering at end. All picturedom says it's the best picture ever made."

Cadet Jackie Coogan of the U. S. Junior Naval Reserves. Jackie has just been appointed in this honored capacity and is tickled pink. Says he never wore a better suit—even in the movies.

Jesse Platt Is Added to Weshner-Davidson Staff

Increased activity in its publicity and exploitation departments was noted this week in the Weshner-Davidson Agency when it announced that Jesse L. Platt, formerly on the Boston American, had been added to the staff. Mr. Platt will confine his efforts to trade and newspaper publicity for the Weshner-Davidson clientele. Supervision of all publicity will continue under the direction of D. E. Weshner.

Will Rogers, star in "The Headless Horseman," Hodkinson.

"Headless Horseman" Wins Attention

Hodkinson Reports Keen Interest in Picturization of Irving Story

The W. W. Hodkinson Corporation announces that according to reports received from the various Hodkinson Exchanges throughout the territory, keen interest is being shown by exhibitors regarding the Hodkinson special, "The Headless Horseman," or "The Legend of Sleepy Hollow" scheduled for early release.

Not only are the exhibitors showing a great amount of enthusiasm but according to reports the Hodkinson Corporation has been in receipt of many requests for information from film fans throughout the United States.

As an exploitation stunt the Hodkinson organization is sending out to exhibitors a special edition of "The Legend of Sleepy Hollow." The purpose of this is to acquaint the motion picture exhibitor with the merits of the story and the quaint character of Ichabod Crane so that the exhibitor will be better able to ascertain the value of this production from the box office point of view.

Forseeing the exploitation possibilities regarding the presentation of this edition of "The Legend of Sleepy Hollow" the Hodkinson Corporation made arrangements with Barse and Hopkins, publishers to have this book printed in handy form and distributed to the public through the medium of bookstores and newsstands. This will give the exhibitor an opportunity for co-operation with the news distributors in his territory for the exploitation of both the book and the production.

A private screening of "The Headless Horseman" will be given at the Sleepy Hollow Country Club on Saturday, October 28, under the auspices of the Club in conjunction with the Hodkinson Corporation.

Inasmuch as the locale of this production has been laid in Sleepy Hollow, it was felt that a private showing of the film to the members of the club who comprise the residents and those interested in the locality of Washington Irving's story would be opportune.

Stage Celebrities Cheer Doug's New Picture

Prominent members of the theatrical profession playing in Chicago paid their respects to their former associate of the stage, Douglas Fairbanks, when they attended a matinee performance last Tuesday of "Douglas Fairbanks in Robin Hood" at Cohan's Grand Opera House.

Frank Bacon of "Lightnin'," George Arliss, star of "The Green Goddess," Pauline Lord playing "Anna Christie," John Drew and Mrs. Leslie Carter of "The Circle" and leading players of "Bombo," "Cat and the Canary," "The Perfect Fool," "Six Cylinder Love" and other theatrical successes were present.

Enthusiasm over Mr. Fairbanks' newest offering ran high among the stage celebrities. "It will mark the revival of many famous old costume plays," said George Arliss who added that the production will do much toward showing the way for a great progress in motion pictures.

"Zenda" Continues To Break Records In Picture Houses

When Rex Ingram's photoplay, "The Prisoner of Zenda," founded upon Anthony Hope's novel was seen upon the screen of the Howe and Merrill house in Riverside, California, A. Howe wired thanks to William E. Atkinson, general manager of Metro:

"For the first time in our long experience Monday's receipts exceeded Sunday's," adding, "Know that you would be interested in knowing that we finished a five-day showing of 'The Prisoner of Zenda,' starting same Sunday. I congratulate the Metro organization on producing a picture of this calibre."

Almost coincidentally came the following telegram from E. A. Phillips, manager of the Garrick Theatre, Fargo, N. D.:

"'Prisoner of Zenda' absolutely one of the best pictures that has ever played the Garrick Theatre. Wonderful directing with a perfect cast. Nothing but praise, everybody satisfied. Played to good business against stiff opposition."

Test Runs For "East Is West" Are Being Held

Constance Talmadge in "East is West," a First National Attraction, is scoring success in test runs throughout the country, according to reports from Associated First National. The test runs system is a method adopted by First National for determining the exhibition value of a Big Time picture. Showings are held in key centers, and on the basis of the business done in these centers the amount that the picture is expected to gross in the United States is determined.

The first of these runs was held at the Des Moines theatre, Des Moines, Iowa, and following report on it was received at the offices of First National:

"'East is West' opened Des Moines Theatre with holdout at seven o'clock. Lock out as early as this has not occurred at this theatre during any previous engagement this year."

Test runs also have been arranged for the following theatres: Capitol or Walnut, Cincinnati; Colorado or America, Denver; Newman, Kansas City; Capitol, Detroit; Circle, Indianapolis; State, Minneapolis; Capitol, St. Paul; Empress, Oklahoma City; Liberty or Grand Opera House, Pittsburgh; Liberty, Portland; America or Rialto, Butte; Princess, Sioux City; Capitol, Davenport; Metropolitan, Washington; Strand, New York.

Dwan to Direct Edith Wharton Story For Paramount

Paramount is now completing its preparations for the production of "The Glimpses of the Moon," the novel by Edith Wharton, which is rated among the three best sellers of current fiction. Alan Dwan will direct and Bebe Daniels will play the leading feminine role.

Mr. Dwan has been in New York for some time formulating his plans for the picture which Paramonnt expects will be one of the biggest of the coming year. Edfrid Bingham has been at work on the scenario for many weeks and has just about completed his task. Nita Naldi has already been chosen for one of the leading roles and with the arrival of Miss Daniels from the coast this week an announcement of the complete cast may be expected.

According to advance reports from Chicago and elsewhere, Allan Dwan is destined within the next few weeks to be unanimously accorded a place close to the top of his profession by reason of his masterly direction of "Douglas Fairbanks in Robin Hood." In his forthcoming prodnction of "The Glimpses of the Moon" for Paramonut he is renewing an old association with Famous Players-Lasky after a period of several years' connection with other companies.

Halsey to Write Script For Distinctive Picture

Forrest Halsey, who wrote the continuity for the last George Arliss picture, "The Man Who Played God," has been engaged by Distinctive Pictures Corporation to write the scenario for "Tatterley," the next picture in which Mr. Arliss will be starred by this company.

"Tatterley," will be adapted from a novel of that name by Tom Gallon. Harry Fishback, who is under a long term contract with Distinctive Pictures, will photograph it.

Vignola Will Start World Tour on November 21

Robert G. Vignola, whose current production, "When Knighthood Was in Flower," is now opening up in the key cities throughout the country, has completed another Marion Davies special, "Adam and Eva." This will be Mr. Vignola's last production until his return to this country in May of next year from a combined business and pleasure trip around the world.

Mr. Vignola has already procured passports and will sail on November 21 on the Cunarder Lacoma. His itinerary is as follows: Havana, Colon, through the Panama Canal to Panama, San Francisco, Hilo, Honolulu, Yokohama, Tokyo, Kamakura, Nikko, Lake Hakone, Kyoto, Nara, Oasaka, Kobe, Dairen, Port Arthur, Mukdon, Peking, Taingtoo, Shanghai, Formosa, Hongkong, Canton, Macao, Manila, Batavia, Singapore, Johore, Rangoon; Calcutta, Bonares, Lucknow, Cawnpore, Agra, Delhi, Kutub, Jaipur, Bombay, Port Sudan, Assouan, Luxor, Cairo, Suez, through the Suez Canal to Port Said, and Naples. Mr. Vignola plans to spend several weeks in Italy after which he will return to New York.

While no definite announcement can be made at this time, it is understood that Mr. Vignola plans to make a number of unusual pictures upon his return, data for which he will gather on his trip. This is one of the reasons why he is undertaking this tour at this time.

Until sailing date Mr. Vignola expects to be busy cutting his new production "Adam and Eva" which will be completed in full in time to permit him to sail.

Borzage Will Direct Fannie Hurst Story

The next picture to be directed by Frank Borzage for Cosmopolitan Productions will be "The Nth Commandment," a picturization of the Fannie Hurst story of the same name. Borzage will begin work on this new feature within the next week.

It will be filmed in California where Borzage recently finished work on "The Pride of Palomar," Cosmopolitan's picturization of Peter B. Kyne's story, now being prepared for release.

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Technical Romances for Hodkinson

Series of Twenty-Six Single-Reel Subjects Has Been Made by Bray Productions—First Issue in November

What is considered to be an important announcement comes from the W. W. Hodkinson Corporation regarding the series of twenty-six "Technical Romances" produced by the J. R. Bray Productions, Inc., the first of which, "The Mystery Box," is scheduled for release early in November.

This single reel series will contain glimpses of modern science and invention, bringing them out of the class of the ordinary by giving them a touch of novelty as well as instructive interest. According to reports it is said Mr. Bray has a number of interesting ideas which will be presented in forthcoming "Romances" and which promise to be something of decided interest in screen entertainment.

"The Mystery Box" tells a complete story of the important subject of radio in its closest relation to the average citizen, and concludes with a prophecy of future communication with an outside planet. In this film the functioning of the radio sending and receiving apparatus is visualized.

It is believed at least one million radio sets have been sold in America. Beside this the number of actual fans who do not own sets are away up in the millions. This fact, in the estimation of the producer, means that ready made fans up in the millions are awaiting the opportunity to see this explanation of the mystery surrounding radio.

Owing to the timeliness of the subject it is felt that this one reel special should fill a decided want. It is a detailed, easily understandable and highly interesting explanation of how radio entertainments reach the ears of thousands of listening radio fans.

Blackton's Color Pictures Praised In Los Angeles

J. Stuart Blackton's Prizma color photoplay, "The Glorious Adventure," first all-color feature length picture ever made, and starring Lady Diana Manners, made a genuine hit when it was shown recently at the California theatre, Los Angeles, under release by Allied Producers and Distributors Corporation.

"It is here—a miracle in cinema," said the critic for the Evening Herald. "'The Glorious Adventure' is a film of amazing splendor and beauty.."

"J. Stuart Blackton, in 'The Glorious Adventure' has demonstrated that brilliant hues can be effectively used in the photodrama as well as in color travelogues," says the reviewer for the Record.

"'The Glorious Adventure' is infinitely much more of a glorious adventure because it is done in glorious color," said Grace Kingley, writing for the Times.

"J. Stuart Blackton has not depended on the color feature alone for a success for 'The Glorious Adventure' that is most gratifying," said the Los Angeles Examiner's critic. "The picture is splendidly directed. Its dramatic effects would stand the test without color."

Will Screen "Alice Adams" Just As Author Wrote It

Announcement by Florence Vidor that she proposes to play "Alice Adams," the novel which won for Booth Tarkington the Pulitzer prize in 1921, just as it is written, is regarded by Booth Conlon, picture reviewer, as an event of sufficient importance to justify a special interview with the Associated Exhibitors star, with extended comment.

Mr. Conlon addresses his article, which appears in the San Francisco Chronicle, to "The authors of America," and declares that they owe Miss Vidor a debt of gratitude. In the course of the article he says:

"If stories written by justly famous and successful authors are suitable and worth while for screen production," declares the star, "they should be visualized on the screen as a faithful reproduction of the writer's creation, or not at all.

"There is no greater disappointment for true book and screen lovers than to recognize in a motion picture only the title of their favorite story. If a story must be 'improved' for screen translation why produce it at all? It is manifestly unfair to the author to use his name as a magnet for a story he didn't write. And it is equally unjust to the patrons of the theatres who hope, sometimes against hope, to see their favorite stories correctly interpreted, their beloved characters realistically portrayed. Alice Adams will be Booth Tarkington's Alice Adams. This is the policy by which I shall succeed or fail.

"From this interview it will be surmised that Florence Vidor is an unusual young woman. She is!"

New England Theatres, Inc., Sell House in Rhode Island

New England Theatres, Inc., formerly known as Black New England Theatres, Inc., has sold the Palace Theatre, Arctic, R. I., to Henry McMahon. The house was built by Black & Spitz and was later taken over by Black New England Theatres, Inc. It was opened in October, 1921, and has followed a straight picture policy, with three changes a week.

Bessie Lasky Arrives

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, is now the proud father of Bessie Lasky, weight seven pounds and four ounces, born Wednesday night, October 11, at the Good Samaritan hospital, Los Angeles.

Mr. and Mrs. Lasky have two other children, Jesse L. Lasky, Jr., aged 12, and William Raymond Lasky, aged 2. The daughter is named after her mother.

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Lon Chaney as Yen Sin the Chinaman in "Shadows," produced by B. P. Schulberg, head of Preferred Pictures, Inc., and distributed through the Al Lichtman Corporation. It is a Tom Forman Production.

Fisher Productions Will Make Pictures At San Mateo, Cal.

A new picture production company to be known as Fisher Productions has been formed in San Francisco. Victor B. Fisher, formerly general manager for Associated Photoplays, is supervising director of the organization which bears his name. A. L. Jaffe, a manufacturer of the Bay Cities region, is president. Mr. Fisher personally will supervise matters having direct bearing with the making of the picture.

It is the plan of Fisher pictures to use San Francisco and its surrounding sites as "location" grounds. At present Mr. Fisher is in Los Angeles selecting a cast of big-name players for his initial production which will be from a nationally known book and have as its star Virginia Lee Corbin, famous child actress. Miss Corbin is under contract to the Fisher organization for a period of five years. Only super-features will be turned out. The name of a prominent director from the Hollywood film colony will soon be announced for the first picture.

Offices have been opened at 315 Montgomery street, San Francisco. Production headquarters will be maintained at the Pacific Studios, San Mateo, following the selection of the initial cast.

Nathan Hirsh Reports Sales to a Half Dozen Exchanges

Nathan Hirsh, president of the Aywon Film Corporation, 729 Seventh Avenue, New York City, reports the following special sales during the past few weeks to David Munstock, who has opened an exchange in Detroit called Exclusive Films, for distribution in Michigan. This sale consisted of a series of five Big Boy Williams, three Snowy Bakers, "The Man of Courage," "Master of Beasts," "With Wings Outspread," "Woman of Mystery," "Blind Love," "Rum Runners," and a series of two Northwestern pictures, "White Hell" and "The Dawn of Revenge."

Another sale was made to the Apex Film Service Inc. of Pittsburgh for Western Pennsylvania and West Virginia, consisting of several series.

Other sales were made to the Capital Film Exchange of Philadelphia, Tri-State Film Exchange of Baltimore, Seaboard Film Exchange of Washington, and Big Feature Rights Corporation of Louisville.

Independent Pictures Will Revive Twelve Two-Reel Favorites

The Independent Pictures Corporation, with temporary offices at 729 Seventh Avenue, a newly organized concern devoted to the production and release of attractions for state right distribution, has acquired for revival twelve two reel productions in which Lillian Gish, Harry Carey, Mae Marsh, Henry Walthall and Lionel Barrymore appear. These attractions were directed in a majority by David W. Griffith.

Six of these pictures are out and out western and the others are semi-western dramas dealing with situations arising in mining and lumber camps.

The Independent Pictures Corporation will not confine its activities to reissues, but is now organizing a staff for the production of special features for independent distribution.

"The Ropin' Fool" Pleases Patrons at Newport's Cameo

Patrons and reviewers were drawn to the Cameo Theatre last week by a program containing two features of unusual and varied attractions. The first was Harold Lloyd's "Grandma's Boy" and the other presenting Will Rogers in his unique two-reeler, "The Ropin' Fool," the latter announced by Pathe for general release on Oct. 29. It was noted that the impression made by the celebrated stage comedian in this screen portrayal of his skill with the looped rope was even more pronounced than upon the occasion of the comedy's first showing at the Capitol Theatre several months ago.

The Cameo Theatre program presented the other Pathe short subjects—the current Pathe News issue, an Aesop Fable and Topics of the Day.

Pathe Reports Many Bookings of Lloyd Two-Reel Comedies

Exhibitors are reported by Pathe as booking with increased activity all product bearing the name of Harold Lloyd. A fresh impulse is noted following announcement of the release of "Dr. Jack," Lloyd's second feature length comedy. All the Lloyd two-reelers, half a dozen of which have been before the public for more than two years, are said to share in the rebookings.

This was one of the points of interest discussed at the home office conference last week to which General Manager Elmer Pearson had summoned the district managers. Several branches were reported as being short of prints, owing to the sharply increased demand.

An additional interesting explanation given for rebookings of the earlier Lloyd two-reelers was their "feature drawing power," and their exploitation as the leading item on a short subject show.

Monte Blue Goes to Coast to Play Role in "Brass"

Monte Blue, the man who has appeared in a number of big productions including "Orphans of the Storm," left last week for the Warner Brothers coast studios to play a prominent role in the Harry Rapf picture "Brass," adapted by Julian Josephson from the Charles G. Norris novel of the same name.

According to advices received from the Warner studios Rapf is engaging an exceptionally large cast of prominent players to interpret the varied number of characters described in the novel. The story deals with the problem of marriage and divorce. The publishers of the novel state that hundreds of thousand of copies have been sold throughout the world, and that there is a continuing demand from booksellers.

Lehrman to Direct De Havens

Henry Lehrman, director of screen comedies for the past twelve years, will pilot Carter De Haven through the remaining six two-reelers which are to be made for release through the Film Booking Offices of America. Mr. Lehrman succeeds Mal St. Clair, who directed De Haven in the first six F. B. O. comedies and who is now producing the "Fighting Blood" series of two reel fight pictures for F. B. O.

Remick Publishing "Shadows" Song

The Jerome Remick Co., music publishers will publish "Ching, Ching, Chinaman," a song based on "Shadows," for which Eve Unsell, head of the producing staff at the Schulberg studio, which made the picture, wrote the lyrics. Louis Gottschalk prepared the music. The front cover of the song will be illustrated by a large-sized picture of Chaney in character.

William Blumenthal Sails

William Blumenthal sailed Saturday, October 21, for London, where he will look after the interests which Ben Blumenthal and the Export and Import Film Company now have in London, as well as to further new plans of this organization.

Canada Buys Arrow Comedies

Arrow Film Corporation reports the sale to Canadian Releasing Corporation of twenty-six Arrow Comedies. In these are included Speed Comedies, XLNT Comedies, Cruelywed Comedies and Murial Ostriche Comedies.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

To State Right Stereoscopic Feature

"The Power of Love," Initial Fairall Production, Will Be Road Showed in Certain Parts of the United States

The independent market will distribute the stereoscopic feature production, "The Power of Love," as one of the season's offerings. This production will be sold on a territorial basis in some parts of the country and road showed by the producers themselves in the remaining territories.

The world preview of "The Power of Love" with the Fairall stereoscopic process of exhibition was held September 27 at the Hotel Ambassador Theatre, Los Angeles, where it was acclaimed to be a great advance in motion pictures. The audience applauded continually through the entire exhibition, it is reported.

A few of the commeuts of the press were: Los Angeles Record.—The screen disappears, there seems to be a rectangular window at the end of the auditorium, and just outside may be Hongkong or Paris.

Los Angeles Examiner—Acclaimed by all attending preview to be an amaziug advance in motion picture art. Shows the depth and prospective of every detail and scene, and trausfigures the screen into a window of reality, bringing before the audience a realistic procession of life's drama. Artistically the achievement beggars description. One looks through long groves of trees, across deep valleys, and sees them both long and deep. The stereoscopic vision brings to it an amazing realism. The Fairall invention has given the screen a new visual reality.

Los Angeles Times.—Makes you feel as if you are right inside the picture with the characters.

Hollywood Daily Citizeu—Was applauded from start to fiuish, so maguificent was the perspective shown on the screen.

The results obtained by the inventor, Harry K. Fairall, after seven years of continual experimental work have justified his efforts. The process is believed to be the birth of a new industry.

The eye screens employed in viewing this production are manufactured at a low cost, enabling the producer and exhibitor to furnish them gratis to the public at each performance.

The production "The Power of Love" is a story of the romance of early California life, including the present Spauish atmosphere. The cast of players includes Barbara Bedford, Elliott Sparling, Noah Beery, Aileen Manning, Albert Prisco, aud John Herdman, and the direction is by Nat Deverich.

The great advantage of this inveution is said to be that it can be shown to the public in a commercial way by any two projection machines, on any size screen, and from any distance of projection.

Bookings are now being made in territories to be held by the producer, and in all cases they will be handled as big road attractions, by competent showmen, to take advantage of its exploitation possibilities.

The Perfect Pictures, organized by Elliott Sparling and Daniel Gamble, have leased the stereoscopic production rights for a period from the Fairall Trust, consisting of Harry K. Fairall, the inventor, and John W. Sward. The present headquarters of the Perfect Pictures is 511 Central Building, Los Angeles, California.

"Secrets of Paris" Distributors Look For Quick Closing

The impetus to the sales on "Secrets of Paris," the C. C. Burr Whitman Bennett version of Eugene Sue's "Mysteries of Paris" after its premiere showing last Wednesday evening at the Biltmore Hotel, was in the eyes of its producers a tribute to this production. Previous to its showing C. C. Burr had sold about 80 per cent. of the American and foreign rights. Mr. Burr states that pending negotiatious on the remaining unsold territories should in all probability be closed within the next fortnight, which should give "Secrets of Paris" the record of a feature production sold completely two weeks after its initial release.

Prints on "Secrets of Paris" are now being rushed to all exchanges from the Mastodon Film Offices in order that release dates to first run theatres may be fulfilled without any delay. It is reported that approximately 90 per cent. of all exchanges which have bought the picture already have arranged with leading theatres in their respective territories for first run showings.

Will Nigh at Work on Second Subject For Weber & North

Will Nigh, director of "Notoriety," the seven-reel society drama being distributed by L. Lawrence Weber and Bobby North, has begun work on his second feature for that organization.

The new story is said to begin in the country and work into the buzz and bustle of the city, which is the reverse of the order in "Notoriety." The characters that Nigh has built the story about are again everyday average human beings. A strong fight is featured among the high spots. A good sprinkling of comedy also enters into the seript. The tale consists of an indietment of city life.

The working title is "Easy Goin."

Edward Sloman's "Blind Justice" Is All Ready For Issue

Edward Sloman, well known motion picture director, has completed his first independent production. He has arrived in New York with a print of it. Distribution for the picture is now being arranged through Charles R. Rogers of the Dependable Sales Corporation, 509 Putnam Building.

The story, "Blind Justice," is from the pen of Frank R. Adams. It comes to the sereen with little deviation from the original script. In the cast are Milton Sills, Carmel Myers, Frederiek Mayne, Pat O'Malley, Walter Long, Charles Clary, Alec Franeis and Jack Mower.

Mr. Sloman expects to be in New York for several weeks during whieh time he will make his headquarters with Mr. Rogers in the Putnam Building. He plans to release four pictures a year.

Marks Will Manage Progress

J. H. Marks, formerly of Metro's Washington exchange, has been installed as manager of Progress Pictures, Inc. of Washington, D. C. Mr. Marks, a film man of long standing, is thoroughly familiar with and boasts a number of strong friends in the territory.

Schlesinger Closes Foreign Market For Warner Productions

Gus S. Schlesinger, general manager of the Warner Brothers foreign department, successfully negotiated with the F. B. O. of London, headed by Edward Hulton, prominent British newspaper owner, for the distribution of the entire series of six Warner pictures, it is announced.

The deal, according to report, was consummated on the strength of the Wesley Barry picture, "Rags to Riches," a print of which was taken abroad by Mr. Schlesinger. The five other pictures include "The Beautiful and Damned," "Brass," "Main Street," "Little Heroes of the Street," and "Little Church Around the Corner."

An unusual feature in connectiou with the negotiations is that for the first time in history of foreign distribution the F. B. O. organization has taken over the six Warner attractions ou a percentage arrangement, and is said to have turued over a large figure as advance payment.

Mr. Schlesinger has planned an indefiuite stay in Europe in the interests of the Warner Brothers pictures. His headquarters are in London, and he plans to visit Paris, Vienna, Berlin, Hague and Holland.

Simeral Books "Night Life" for Week in Erie's Rialto

H. C. Simeral who has just closed a large contract with Arrow, under the terms of which H. C. Simeral Company, Inc., will distribute a majority of Arrow's productions in Western Pennsylvania and West Virginia, reports his first big booking ou "Night Life in Hollywood," the new Arrow special. It will play the Rialto Theatre, Erie, Penn., for a week beginning November 5 and Mr. Simeral and his associates are now working out with the management of the theatre an intensive advertising and exploitation campaign for the production.

Standard Buys Two Arrows

Standard Film Exchange of Pittsburgh, an independent exchange headed by W. J. Weiland, has purchased the Western Pennsylvania and West Virginia rights to "The Lone Horseman" and "Western Justice," two western productions on the Arrow releasing schedule.

Reviews of Independent Films

Dillon Makes Debut as Independent

Veteran Director's Drama of "Women Men Marry" Is Good Society Story, Well Cast and Staged and Finely Played

The first Edward Dillon Production, in six full reels, which will be distributed on the independent market by Truart Film Corporation, was shown to the trade Tuesday. While to older picturegoers the name of the producer of "Women Men Marry" will be suggestive of comedy—and with many pleasant recollections, we may hasten to add—Mr. Dillon in this instance has devoted his talent to giving us comedy. And he has not forgotten "the other half," either, for there are a few moments in the bowels of a steamship, with the firemen at work, and there are likewise a few minutes with the hungry "benchers" in Central Park. Then there is, too, a bit of comedy relief—and it comes when it is most welcome, just as we would expect in a picture produced by a graduate of the old Biograph studio.

It is a singularly constituted household to which we are introduced by Adelaide Heilbrun, the author, when the story gets into its groove. Montgomery Rogers, a man of wealth—finely played by Charles Hammond—following the death of his wife and infant daughter adopts Emerle, the very young child of his butler and cook, the latter two continuing in his employ and pledged to secrecy. When the adopted Emerie, played by Florence Dixon, has grown to womanhood Rogers marries his secretary, portrayed by Hedda Hopper, with resulting friction in the family.

Julia Swayne Gordon as Aunt Gertrude, the sister of Rogers, socially ambitious, takes Emerie to England, where as a result there is a tentative engagement with Lord Brooks, penniless and persistent. It is on the return journey that Eddie Lincoln, in the guise of a fireman, enters the story when he finds and restores to Emerie a strayed poodle. Later in Central Park he performs a service for the girl trained in the ways of snobbery, and finds himself installed in the Rogers home as butler and later secretary of the head of the house.

The theme of the story is of a selfish girl who finds herself when partly through her temporary disinheritance following the death of her father she sees the world through different glasses. There is a minimum of the "heavy" stuff. The second wife of Rogers is made to be a bit unnecessarily "catty," but that is a trifle.

Mr. Dillon has made a good start. He has well told and well staged his story. In the latter category, for example, there is a finely executed cabaret scene. There are bits of comedy, in one of which Tammany Young—our Office Boy friend of fragrant memory—holds the centre of the floor. There are moments of suspense—and the reading of Rogers' will is a notable example of this. And there are moments of pathos, too. G. B.

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Three Nick Carters Show Even Merit in Two-Reel Pictures

Murray W. Garsson, Inc., last week showed the first three of a series of twelve "Nick Carter" detective stories. These two-reelers, which are produced under the supervision of John J. Glavey, showed a consistency of merit in story, casting, staging and direction. Edmund Lowe is featured in the three subjects shown as Nick Carter, the detective, with Diana Allen as the chief of his support. Many well-known players participate in the making of the subjects. Alexander Hall directed.

"The Spirit of Evil" the first of the series, has a bit of the Oriental in the story, which tells of a death through fear of what a Rajah is expected to do in the way of a killing. There is a note of suspense running through the story. In the cast are Mario Majeroni, Leslie King, Bryant Darley, Douglas Gardner, James MacDuff, Lewis Reinhardt, Stanley Walpole and Walter Downing.

"Unseen Foes" tells how Nick unravels a murder mystery in which the victim is found in a room all the doors leading to which are locked on the inside. We see later a demonstration of the method by which the key was inserted and turned. In the supporting cast are Charles Eldridge, Jack Newton, Bernard Segal, Anders Randolph, J. Thornton Baston, David Wall, Charles Slattery and John Carney.

"A Game of Graft" is a melodramatic story of a young New Yorker who falls under the spell of Mona, an unscrupulous woman, and is tempted to forge the name of his father to a check in order that he may finance a show for Mona and a male friend. The young man, it happens, is engaged to be married. Through the fears of his prospective father-in-law Nick is brought into the case, and before he is through accomplishes the arrest of the two swindlers and straightens out the trouble between the two young persons. In the supporting cast are Henry Sedley, Vincent Coleman, Henry Martin, Rita Sanchez and Dorothy Sibly. G. B.

Richmond Film to Produce Comedies In Staten Island

Production has been started by the newly formed Richmond Film Productions, Inc., of Stapleton, Staten Island, in its new studios at Broad and Van Duzer streets.

The company is officered by Joseph A. Richmond as president. Mr. Richmond is a member of the Motion Picture Directors Association and also managing director of the company which bears his name.

G. B. Garrison is the secretary and business manager of the company as well as treasurer. Mr. Garrison was with Midgar Features, Whitman Features and with the Triangle Film Distributing Corporation. Harry G. Koch is vice-president and attorney for the company.

It is the intention to produce a series of two-reel comedies which will be distributed by the Clark-Cornelius Corporation. They will be produced and distributed at the rate of one a month. Production will be increased at the studio as it is sufficiently large to accommodate three directors working at once.

Principal Pictures First Release to be Elinor Glyn Story

Definite announcement was made this week by Irving Lesser, eastern manager of Principal Pictures Corporation, that the first feature release of the newly formed producing and distributing company will be Elinor Glyn's latest story, "The World's a Stage," starring Dorothy Phillips, in a role which, according to Michael Rosenberg, production manager, who arrived on the Coast late last week, will be the greatest in which she has appeared. The production is being given lavish settings such as have never before been built for an independent production, according to Mr. Rosenberg.

The story on which the picture is founded is the latest work of one of the world's best known novelists. It is said to furnish the star with every opportunity to show at her best, with a cast of supporting players that should enhance the box office value of the picture. Production is being carried on with the wants of showmen uppermost in the mind of Director Colin Campbell.

Miss Phillips comes to Principal Pictures Corporation as one of the popular stars and from a leading producing unit.

"Streets of New York" Will Have Big Jersey Premiere

Playing day and date at three Frank Hall houses—the big new million-dollar State Theatre in Jersey City, the exclusive Ritz, also in Jersey City, and the Strand in Hoboken—"The Streets of New York," one of Arrow's special attractions, will be given its premiere presentation beginning October 30. No stone is being left unturned by either the Arrow organization or Mr. Hall's publicity force to insure a representative showing.

The picture is a Burton King Production based on the famous old melodrama of the same name and includes in its cast Edward Earle, Barbara Castleton, Anders Randolf, Leslie King and Kate Blaneke.

Warners to Sell Pictures Separately

Head of Company Announces Before His Departure for Coast That There Will Be No Group Bookings of Series

A significant feature in connection with the forthcoming series of the Warner Brothers seven productions, following the unsolicited praise from exhibitors and an unusual number of first run bookings in "Rags to Riches," a Harry Rapf production featuring Wesley Barry, was revealed by Harry M. Warner just prior to his departure for the west coast studios.

Mr. Warner declared that the seven productions will not be sold in group to exhibitors, that each and every picture will be sold on its merit. In following this policy, Mr. Warner said that the action seemed to be the reverse of the plan pursued by the other organizations in the industry.

"We have received many reports from the exchanges handling our productions," said Mr. Warner, "to the effect that exhibitors are desirous of contracting for the entire seven pictures we will release this season. After considering the many aspects of the situation we finally concluded that each picture will be sold on its merit.

"We do not believe in throwing all our productions on the exhibitors just because they happen to be eager for one. In other words, strange as this may seem, we want to safeguard an exhibitors' interests. And here's the reason:

"For a long time it has been the policy of some organizations to sell their productions in groups of fifteen, twenty-five or more pictures, according to a formularized schedule.

"We are against this plan. We believe that exhibitors should first realize the box-office value of each one of our pictures before booking it."

Lionel H. Keene, western representative for Loew's Inc., after showing "Rags to Riches" at the Warfield Theatre, San Francisco, wired the Warner offices as follows: "Wesley Barry at his best in 'Rags to Riches.' This picture has everything the audience wants, heart interest, mystery, thrills, laughs, now and then a tear. Played to capacity business the opening Sunday in face of keen competition. A great picture for the whole family. A splendid picture for the best of theatres."

A large number of first-run theatres have booked the feature, and among them are included the Grand Opera House and Liberty, Pittsburgh; the Eastman Theatre, Rochester; Chicago Theatre, Chicago; throughout the A. H. Blank circuit in Iowa and Nebraska; Liberty, Kansas City; Alamo, Louisville; Circle, Indianapolis; Loew's State, Boston; American, Troy; Empire, Syracuse; the Pantages Circuit, Toronto; Loew's Capital, Montreal; and Loew's Hamilton, Ottawa.

"Notoriety" Buyers Aid Exhibitors With Varied Accessories

The buyers of L. Lawrence Weber & Bobby North's first Will Nigh production, "Notoriety," are helping the sale of the picture to their exhibitors by the accessories and novelties that have been prepared by the producers. It being impossible to show every one on their exhibitor list the picture itself, these exchangemen are showing them the selling points of the picture. That is why the buyers are sending in heavy advance orders on all the advertising and exploitation material accompanying the picture.

This verifies the opinion of the producers that the accessories on a picture are one-half its box office value, as it is not enough for the exhibitor to show a box office attraction. He must let his patrons know he is showing it.

The paper and exploitation aids on "Notoriety" act as the exhibitors' advance salesman for the picture. Every advertising aid is planned to be new and different. An attractive booklet entitled "Famous Victims of Notoriety" and an angle cut-out herald, an artistic sticker, a sensational newspaper broadside, a double post card with two punch scenes and a highly decorative blotter are among the catchy novelties.

Heavy Demand For "Shadows" Showing At Biltmore Friday

Final arrangements have been completed for the premiere of "Shadows" at the Biltmore on Friday, October 27. On that evening invited guests will see B. P. Schulberg's second picture for Al Lichtman release for the first time publicly.

Prints are now in the various Lichtman exchanges. Louis Hyman, Southern California franchise holder; Joe Friedman, who holds the franchise in Indiana and Northern Illinois, and Sol Lesser have seen the picture and are united in their praise. Lesser has booked the picture for the Kinema in Los Angeles on the strength of a projection room showing.

The Biltmore gathering will be a representative one. The invitations have been sent to the heads of the important film organizations with headquarters in New York, the professional colony, the local, out-of-town and foreign press and all important exhibitors in Greater New York, New Jersey and nearby points. When the Lichtman franchise holders arrive in town they will have with them prominent exhibitors from their respective exchange centers. The request for tickets has been greater than the supply.

Seiter Will Direct Scott Fitzgerald's Story For Warners

William A. Seiter, who recently completed the Warner Brothers screen version of F. Scott Fitzgerald's novel "The Beautiful and Damned," featuring Marie Prevost, has been engaged by Sam and Jack Warner to direct "The Little Church Around the Corner." Previous announcements had it that E. Mason Hopper was to direct the picture.

Production of the feature was started last week. Prominent members of the cast include Kenneth Harlan, who played the leading role in "The Beautiful and Damned"; Hobart Bosworth, Bessie Love, Cyril Chadwick, Marguerite Seddon, Walter Long, Alec Francis and Winter Hall.

The story was written by Olga Printzlau, based on the stage play of the same name by Marion Russell.

Vacek Takes Preferred for Year in European States

The Preferred output through the Al Lichtman Corporation has been sold to Rudolph Vacek for one year. Vacek will handle distribution in the following Central European countries: Czecho-Slovakia, Austria, Hungary, Jugo-Slavia, Poland, Roumania, Bulgaria, Greece and Turkey.

This deal disposes of the major portion of the foreign markets on the Schulberg product.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

Principal Pictures is Firm Believer in Trade Paper Advertising

TRADE PAPER advertising is a blessing to this industry. Without it I don't know what either producers or distributors would do.'' So stated Irving Lesser, eastern manager of Principal Pictures Corporation this week, in the course of an interview with representatives of the trade press.

Sol Lesser and his brother, Irving, together with Michael Rosenberg, are firm believers in advertising. That advertising, however, says Mr. Lesser, must be done in the proper mediums and in this particular instance he points out the value of trade paper advertising. In substance, the statement follows:

''Sol Lesser and all of us realize the importance of the trade paper, and this firm for one will tell the world in large letters what it has to offer. While there have been some who have attacked the papers, the fact remains that the press of our business is far in advance of either the production or distribution branches of the industry.

''Our trade papers are something of which we can justly feel proud. Principal Pictures Corporation, through its agents in all parts of the world, receives trade publications of other countries. We have carefully studied them and compared them with those published here. And I am satisfied American motion picture trade publications are so far superior to the foreign ones that it is unfair even to make a comparison.

''Our trade papers, I really believe, constitute a tribute to the American motion picture industry. I said that the trade press is more systematically organized than any other department in our business, I mean just that. We find our trade papers up to date and in some cases far superior to trade papers of other industries. This I know to be a fact.

''When Principal Pictures Corporation was first organized the most important item before us was that concerning advertising. We studied the situation carefully from every angle. We circularized the country and found that exhibitors, while each had his favorite magazine, all depended entirely upon the trade press for information. We tried to ascertain the extent to which this dependency existed and discovered that it was so vital that we could not overlook the trade papers.

''Consequently, we determined to arrange our advertising schedule so that we would have advertising space in the trade publications every week. That this was a wise move is proved by the fact that since announcement was first made of our acquisition, namely, the Irving Cummings production, 'Chicago Sal' with Alice Lake and Milton Sills, and 'The World's a Stage,' we have received hundreds of inquiries from exhibitors and exchangemen.

''The response to our advertising has been so gratifying that we intend to continue our elaborate advertising campaign. We have heard from 22 first class exhibitors who are anxious to book both 'Chicago Sal' and 'The World's a Stage,' and we attribute this response, which by far exceeded our fondest expectations, to our trade paper advertising.''

Ernest Van Pelt, New York manager of Sacred Films, visits Larry Weingarten, manager sales and exploitation, in ''Main Street, Horan,'' one of the sets used in the filming of Biblical stories at the Burbank Studios.

Lon Young Named To Head Warner's Advertising Staff

Lon Young has been appointed director of advertising and publicity for the Warner Brothers, succeeding Eddie Bonns, who resigned to accept the post of director of exploitation for Goldwyn Pictures Corporation.

Mr. Young has been with the Warner organization for the past two years. He has handled special publicity for ''Why Girls Leave Home,'' ''Your Best Friend'' and ''School Days,'' serving as an added link in the exhibitor co-operation policy outlined by the concern. His knowledge of conditions in general throughout the country, together with his ability as an exploitation man, caused Harry M. Warner to create a special position for him as head of the contract department.

In keeping with the exploitation and publicity campaign that exhibitors have learned to expect from the Warner Brothers, Mr. Young, assisted by Lou Marangella, is preparing a big campaign for forthcoming Warner productions.

''Lon,'' as he is more familiarly known, was an exhibitor for several years and later handled exploitation campaigns for Fox and Selznick. Although in charge of the contract department, he has contributed a number of exploitation ideas that have proved both valuable and practical.

Plan Big Billboard Smash for Advertising "Shadows"

Al Lichtman and Sam Zierler have arranged for an extensive billboard campaign to be conducted in Greater New York on behalf of ''Shadows.'' Zierler holds the Lichtman franchise in Greater New York and Long Island.

The campaign involves the use of close on to 300 24-sheet stands. Of that number about 175 will be in Manhattan and the Bronx and the remainder in Brooklyn. The contract calls for a choice selection of stands in important intersections and locations throughout the city. About a third of the total number will be illuminated stands, which will, of course, carry an effective message at night to passers-by.

Will Nigh to Adapt "Notoriety" Story Into a Stage Play

Will Nigh's photodrama "Notoriety," which is being distributed by L. Lawrence Weber and Bobby North, is to be made into a stage play. The scenario of the picture was written by Mr. Nigh. In its picture form the story is somewhat too long for stage purposes, but the author whose stage experience as a principal in legitimate drama for ten years preceding his picture activities makes it a simple matter for him to write the play, will trim it down to the required length.

L. Lawrence Weber, associated with Bobby North, and director of the legitimate interests of Weber & North, will produce and cast the play upon its completion. It will be in four acts, and Maurine Powers, the feminine lead in the picture, will be rehearsed for the same role in the play. A number of the other stars in the picture may also be cast for the play.

The adaptation from the screen to the stage reverses the usual order, but the dramatic possibilities and the timeliness of the theme led Lawrence Weber to have the picture produced on the stage.

Garsson Using Lexington Stage

The Lexington Theatre, which boasts one of the largest stages of any playhouse in the city, has been engaged by Murray Garsson for the staging of a number of big scenes from ''Success,'' which Ralph Ince is making.

The action of the story calls for the filming of certain big scenes from ''King Lear,'' and in order that these adhere faithfully to the original special facilities were required, hence the renting of the Lexington.

Greiver Buys C. B. C.'s Six

Si Greiver, head of Si Greiver Productions of Chicago, secured rights this week to the C. B. C. Film Sales Corporation series of six Box Office Winners for release in his territory, Indiana and Northern Illinois.

Mingo Makes "The Deerslayer"

"The Deerslayer," adapted from James Fenimore Cooper's classic, has been completed, announces Mingo Pictures Company, which control the production. George M. Merrick who is editing and titling the picture, says the producers adhered to the atmosphere of the story and characterizations. The picture will be ready for release November 15.

Buchheister Enlarges Quarters

Oscar C. Buchheister, due to his expanding business in art titles, has enlarged his quarters at 835 Eighth avenue. Mr. Buchheister recently has completed work on D. W. Griffith's "One Exciting Night" and on the production recently shown by Technicolor, Inc.

Sell Six Territories on Nigh Series

Weber & North, Producers and Distributors, Report Over a Dozen States Take on List Led by "Notoriety"

Six state rights buyers have bought the rights on Will Nigh's first production for L. Lawrence Weber & Bobby North.

All of the buyers whose names follow were willing to take "Notoriety" sight-unseen, but Sam Sax, sales manager for Weber & North, insisted on showing the picture before he would accept any cash advance. It is admitted that much more territory could have been sold within the same week if an extra number of prints were available.

The Apollo Exchange bought "Notoriety" and the three more Will Nigh features to follow for the New York territory. Sam Grand of the Federated Feature Film Company, Boston, purchased the series for New England. The production is to be his leading feature number, and as such was given the exclusive advance showing at the Copley Plaza Hotel recently.

The series was sold for Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia. A special campaign is being staged there to co-operate with exhibitors who have already booked the picture for an early first-run.

The Supreme Film Company of Los Angeles, represented by George Montgomery, constitutes the fourth buyer of the list. The territory sold covers California, Arizona, Nevada and the Hawaiian Islands.

The Columbia Film Service of Pittsburgh makes the fifth buyer of the series. It operates in Western Pennsylvania and West Virginia. Miss M. S. Rosenfield, acting for James Alexander, J. E. Davis and Edward Lebby, owners of the exchange, negotiated the purchase. The sixth territory sold is the Upper New York State belt. The Grand-North Exchange of Albany and Buffalo bought the rights for that district.

Weber & North, producers and distributors of Will Nigh photodramas, feel particularly gratified at the confidence displayed in the box office possibilities of Will Nigh and his product by this demand. It will be noted that the buyers contracted for the entire series of four, not only for the first finished production.

Expect to Release New Hines Feature About December 1

With the premiere showing of "Sure-Fire Flint," a thing of the past, and its success already assured, Johnny Hines has plunged into production on his third feature comedy-drama for his producer, C. C. Burr. The latest Hines vehicle, temporarily entitled "Luck," was written by Jackson Gregory, whose screen stories are known to possess elements that play such an important part in successful feature length pictures. While producer Burr has not given any intimation of the story content of "Luck," it is said this next Hines feature will contain rapid-fire action and enough real drama to make it toe the mark with its predecessors.

The male principals of the cast already have been engaged and to date include Edmund Breese, who appeared to advantage in both "Burn 'Em Up Barnes" and "Sure-Fire Flint"; Charlie Murphy, the veteran Mack Sennett star now associated with Burr in the latter's "All-Star" comedies; J. Barney Sherry, who like Breese worked in the two previous Johnny Hines features, and Joe King.

Production at the studio got away to a flying start this week due to the fact that a double shift of carpenters and an increased technical staff have been busily engaged in the erection of many interior sets. The third Hines feature will in all likelihood be ready for state rights release no later than December.

"Lost in a Big City" Still Look Good to Arrow Staff

The home office of Arrow Film Corporation is in receipt of a number of stills on "Lost in a Big City," which Blazed Trail Productions is now producing at its studio in Gloversville, New York.

These stills would seem to indicate that the organization which gave the screen "Ten Nights in a Bar Room" has struck upon another photodrama rich in heart interest. John Lowell is again seen in the leading role, and his support is headed by Baby Ivy Ward.

The picture was adapted by L. Case Russell. It will be released by Arrow in the late fall.

Amalgamated Selects For Its Next, a Tale By Denman Thompson

With the approaching completion of its first production, "The Madonna in Chains," by Edward Owings Towne, at its New Rochelle studio Amalgamated Exchanges Incorporated is now issuing announcements on its second production, entitled "Sunshine of Paradise Alley," by Denman Thompson.

In this story it is the intention of the company to make Mrs. Rodolph Valentino (Jean Acker) its co-star.

Murray W. Garsson, President of Murray W. Garson, Inc., who, with a company in New York producing a screen version of the stage hit "Success" under Ralph Ince's direction, and a company in Georgia making "Way Down South," has entered the ranks of producers.

The predicted success of the first production is ascribed to the fore thought of the organization in selecting its staff. Larry Williams, well known as a camera man for the past fifteen years, handled the shooting. E. S. Bingham developed the technical end and William P. Burt directed, while the entire work was under the supervision of Harry Grossman.

Among the distributors who came into the organization are Favorite Film Company, Messrs. Hurlburt and Saxe managers, of 134 Elizabeth street, Detroit, to handle Michigan, and the Quality Film Corporation, H. A. Lande president, 1022 Forbes street, Pittsburgh, to handle Western Pennsylvania.

No announcement has been made to date as to the other players who will be featured in the second production. The stars in the first picture to be released December 1 includ E. K. Lincoln, Martha Mansfield, Mrs. Valentino and W. H. Tooker.

Yankee Exhibitors Turn Out to Attend Franklin's Opening

The Franklin Film Company, Boston, handling the entire series of Warner Brothers' seven productions, was opened last week to a large and enthusiastic group of New England theatre owners, according to Sam E. Morris, an executive of the Warner organization.

Mr. Morris made a special trip to Boston to attend the opening. Hundreds of the most prominent exhibitors in the New England territory attended, and the Warner Brothers' float, preceded by a brass band, started festivities in an auspicious manner.

A telegram from the Franklin to the Warner offices, commenting on the opening, says: "Greatest and most successful opening in history of New England film circles. Hundreds of exhibitors including those prominent in territory in attendance. Float and brass band score big hit in parade and serenade. Just booked Loew's State Theatre on 'Rags to Riches.' They are enthusiastic about picture, and this assures success of our productions in this territory. Exhibitors pledge their undivided support, and all in all things look great."

"Wildness of Youth" Booked for Sixty Days by Rosenthal

Friday the 13th proves a lucky day for the Newark Strand, Louis Rosenthal manager, and for the Graphic Film Corporation, of which Ivan Abramson is president. "Wildness of Youth," Abramson's latest feature, was the vehicle about which centered the good luck for both exhibitor and producer. The picture opened for a first run at the Strand in Newark on Friday the 13th. Evidence of the success which it met is contained in the statement that Rosenthal has booked "Wildness of Youth" through his entire circuit of fifteen theatres for sixty days, starting October 21.

Thornby Completes Cast for "The Drivin' Fool"

Robert T. Thornby, who is directing the special production of "The Drivin' Fool," featuring Wally Van, has completed his cast for the picture, work on which has been started. Arrangements were recently made by E. D. Newman, head of the Regent Pictures Company, to produce "The Drivin' Fool" at the Christie studios.

Appearing with Wally Van are Patsy Ruth Miller, Alec Francis, Wilton Taylor, and Ramsey Wallace, making a quartette of supporting players which assures a quality production from the acting standpoint.

Short Subjects and Serials

Julius Stern Outlines Future Plans

Will Produce Series of Twelve All Star Comedies as Well as Other Two-Reelers Designed to Be "Easy to Look At"

Julius Stern, president of Century Film Corporation, who has just returned from a three months stay in Europe, has something to say about the comedy situation in the countries he visited.

"I am impressed by the fact," Mr. Stern remarked, "that while the European idea of farce would never take in this country, yet our American comedies appeal to their sense of humor. I refer particularly to Baby Peggy, whose releases play to big houses not only in England but in France and in Germany, where she has received notices worthy of a dramatic star. They have never seen the humorous possibilities of children of that age depicted in family scenes of ordinary life, as well as in fairy and folk tales.

"My plans for the coming season include besides the Baby Peggy Century Special Productions and the animal plays which have a humor all their own, a series of all star comedies in which every one of the actors will be a featured clever player and each one will have an equal chance. I am having written special two-reel scripts, which are little stories with a well defined plot, and I intend to produce a series of twelve of them.

"Immediately on my arrival at the coast I shall begin casting for these stories and will spare neither time, trouble nor expense to find the right players.

"Another thing, I find we have received many demands for a new series of Century beauties, and we are going to produce comedies which have scenes that are easy to look at. Prtty girls are natural adjuncts to two-reelers and we intend to procure, in addition to those we have already, some of California's choicest examples of good looks which would by no means disgrace a Ziegfeld chorus.

I believe the day of the comedy lion is past.

"While the foreign comedies which I saw in Germany and Italy have none of the sparkle and quick laugh producers found in our gags and demanded by American audiences, yet I was impressed by their carefully thought out plots, and I intend to follow out some of their ideas while sacrificing in no way our rapid fire American humor."

Mr. Stern also contracted for the delivery later on in the season of some trained animals from a menagerie. In addition to the two circus clowns which he engaged he has under contract another clever animal trainer.

Ingenious Business and Mirth Aplenty in Mermaid's "Blazes"

There's a scarcity of titles and a wealth of action in "Blazes," a Mermaid Comedy directed by Del Lord and Harry Edwards under the supervision of Jack White and released by Educational. To be exact, there are twenty-one titles in the two reels. In other words, the fun leans squarely on the action. Lige Conley and Don Barclay lead the half dozen players in the cast. It just happens they do not meet in the course of the story until it has been pretty nearly told, but each has his own line of incident and interest, and each carries the crowd along with him.

Lige Conley shows us what a man will do when he is hungry—how he will sit table eating as the house burns about him. Don Barclay with the aid of a competent production staff shows how a man may jump from a high bridge and land in an automobile passing along the thoroughfare below—that is, he appears to; and Don also shows what may happen to a man when he is knocked down on a new asphalt pavement and run over by a steam roller—he may become a part of the pavement. Bicycles pas over his submerged face and figure, the hind hoof of a horse leaves its impress upon his more or less classic features, and an automobile wheel also causes a look of pain mixed with sorrow and anger. Asphalt workers pry him loose.

"Blazes" may not be the funniest Mermaid ever made ,but it is "there," nevertheless. It is filled with tricks, with stunts, the manner of the doing of which is well concealed, which of course is the main thing. Some of these tricks and stunts are novel, are ingenious. The swelling and bursting of the fire house, for example, is not new, but what happens immediately afterward as a fireman and a dog fight for the business end of the now unnozzled hose is not only new but also really funny. Speaking conservatively, the picture will hold up the Mermaid reputation. G. B.

"Urban Popular Classics" Described in Fine Booklet

An interesting example of the progress being made by producers toward intelligent sales advertising is the booklet just off the press describing the "Urban Popular Classics." This series of fifty-two one-reel features, produced by Charles Urban and released by Vitagraph, is proving one of the more popular of short subject novelties. This booklet in question, with its slogan, "To entertain and amuse is good; to do both and instruct is better," wins the distinction of giving its readers almost as clear understanding of each of the fifty-two subjects as if the prints were before the exhibitors' eyes. The sub titles of each subject are reproduced.

Julius Stern, President Century Film Corporation

Well-Made Picture Is Universal's New Timber Tales Issue

"Blue Blood and Red," one of Universal's series of "Timber Tales," is an interesting two-part story of the big woods. Behind it is a healthful forestry conservation propaganda, one that will becommended by all who have gnven the slightest of attention to the grave dangers following upon reckless and unscientific tree cutting. However, this phase of the story is momentary and not unduly emphasized.

Roy Stewart has the role of Jim Allen, the foreman of the timber cutting crew, with strong convictions as to the necessity for conservation. These run counter to the opinions of Frazier, the owner, and Archer, the superintendent. The foreman saves from serious danger the daughter of the owner, and later when Frazier is pinned under a falling giant of the forest he saves the life of the imperilled man by quick action. Also there is a plot on the part of the superintendent to delay the execution of the timber cutting contract and obtain possession of the property. The conspiracy fails through the action of the foreman, promoted to superintendent, following a stiff pursuit and a fight between Allen and Archer.

The picture is well made under the direction of Robert E. Hill. Photographe Howard Oswald gives us some fine views of the big tree country. The method by which a tree is made to fall in a given spot is demonstrated more clearly than we have heretofore seen on the screen. The picture should make a welcome addition to any program. G. B.

"Entertaining the Boss" Is a Good DeHaven Comedy

Carter and Mrs. De Haven put on an amusing comedy, "Entertaining the Boss," which will be released by F. B. O. on October 29. Mr. De Haven is the author of the story, which was adapted by Beatrice Van. Malcolm St. Clair has directed the subject in two reels.

The tale is of the secretary who invites his employer to dinner at his home and of the train of mishaps that attend the preparation and serving of the meal. The couple are most anxious to make an impression on the employer and his wife, portrayed by Wilfred North and Mabel Van Buren, but their efforts end in failure as well as humiliation.

One of the more mirthful parts of the story is the eagerness of a flock of dogs, nearly all of high degree but of many breeds, to sample the chicken the host is carrying into the neighboring house after his own gas has been shut off because of "insufficient funds." There are a number of other incidents that make for good entertainment. G. B.

"Wonders of the Sea" a Rare Picture

Production Filmed at the Bahamas by J. W. Williamson Contains Remarkable Submarine Views and also Thrills

Patrons of the Rialto Theatre in New York heatrtily applauded the submarine production of J. E. Williamson, "Wonders of the Sea," at the mid-evening showing of Friday, Oct. 20. It was a deserved tribute to an unusual subject, one of deep interest throughout.

The picture, which is 4,100 feet in length, is without plot but not without purpose. It begins with the preparation at Norfolk of the expedition and its later arrival at the Bahamas, where the Williamson deep-sea apparatus has previously been conveyed. Briefly, this is a chute which descends to a den forty feet underwater, from the latter of which extends a funnel like arrangement with a three-inch glass window at the end. Through this window the camera records the "Wonders of the Sea," as the apparatus and its supporting craft are drawn through the water. A rare panorama is revealed.

One of the features of the picture is the diving and swimming—and posing—before the camera down in the den of a young woman charming in face and figure while her uncle an artist, transfers to canvas the mermaid and her remarkable surroundings. The same young woman is now working in a minor part at the Long Island studio of Famous Players. If she can smile and keep on smiling a half dozen fathoms below the surface of the ocean it is not taking a very long chance to predict her success in a studio.

The expedition moves on to the "hunting ground" near Treasure Island, where Mr. Wiliamson and his diver descend to the door of the ocean. The sandy bottom reflects the brilliant sun so that the picture practicaly is as clear as if the divers were in an open field. The two men struggle against the undertow as against a gale.

Mr. Williamson discovers a moray, which apparently is a great eel, and signals for an iron lance. The point of the spear is driven through the middle of the deadly creature, which then is suspended, wrigling before the camera. It is a thrilling moment. Then the foot of the diver is caught in a rock. While Mr. Williamson is struggling to release him the two are nearly lost to view as the water is darkened by the inky fluid ejected by an octopus, the eyes of which had been discovered just before the accident. The two quickly decide to "go away from there" and ascend to the surface.

A shark is sighted, and the crew seek revenge. Before the lens of the camera a huge hook covered with bait is suspended. Mr. Shark tastes the "morsel," takes it into his jaws, lets go, circles around, decides its good, and returns to absorb it, "hook, line and sinker." At this particular point on Friday night some one in the house, plainly overwrought, uttered in a rising and then descending scale "A-a-h, H-a-a-a!" It convulsed the house and incidentally relieved the tension.

"Wonders of the Sea" these pictures truly are. The production constitutes rare entertainment, novel and thrilling, too. G. B.

REVIEWS OF CURRENT SHORT SUBJECTS

GRAPHIC 2544—Educational release.—There are five sections in this number, the last of which is taken up by "As Olendorf Sees It," in cartoons. The first section is devoted to showing a bird sanitarium and the manner in which the sick songsters are restored to health. How Russian refugees, some of them titled, make a living in New York is portrayed. One of them is employed in a laundry. Most interesting pictures are shown of "Captain" Rheba Crawford, the Salvation lassie recently arrested for blocking traffic in New York—and after looking at her picture you will believe in her ability to block traffic anywhere. Also we see how Olga Borowska scantily attired indulges in Greek dancing on her apartment house roof (address not given). If the exercise is beneficial to her it also is good to look upon.

CHOOSE YOUR WEAPONS.—Christie Comedy, released by Educational.—Bobby Vernon is featured in a well-costumed Zendaesque farce written by Frank Roland Conklin and directed by Al Christie. It is the story of a delicatessen purveyor who gets word he is heir to a throne and that if he is single to come ahead and get crowned, A large family does not stop the merchant. Bobby goes along and is favored by the selected quen. Bobby wakes just in time to be cheated out of a throne, but he discovers the queen of his recent dreams on the steamer and by fast work wins her. The farce is well made and will provide good entertainment.

THE RADIO KING.—Universal serial.—"Warned by Radio," Episode 4, again brings into play the large amount of electrical paraphernalia which Universal has assembled for the making of this serial in which Roy Stewart is starred. There is a thrilling escape of Lane, played by Stewart, from the trap laid by Marnee, portrayed by Sidney Bracey. It is one that even a layman may comprehend—the simple method of causing a short circuit. It is easy to understand why the radio partisans

PATHE REVIEW NO. 180.—The photographic gems are taken on and about a mountain lake, in different atmospheres and degrees of light, and are fine shots. Snaps of a tortoise, Grandpop, a resident of the Bronx Zoo, and something over 300 years old, are interesting. "The Jungle Fast Mail" gives a vivid portrayal of the manner in which a letter is dispatched from a point 1,500 miles in the interior of Africa to the seashore and of the shifts at several stages. "Fireless Heat" is a simple and comprehensive demonstration of what may be accomplished in the mixing of chemicals. The Pathecolor section is devoted to finely photographed views of the ruins of Athens.

OUR GANG.—Hal Roach Kid Comedy series, released by Pathe.—In the opinion of this reviewer the present subject exceeds in all-around interest the two preceding numbers of this series. There is an abundance of fun and a minimum of what some picturegoers would describe as mischief. While the Angel Child does not seem to be overconvincing, there will be no complaint as to the placing of Sunshine Sammy, Little Farina or that hard young member of the Smith family identified as Roosevelt Pershing. Then there are cats and kittens and a pup that add to the gayety.

A MODEL MESSENGER—One-reel comedy, released by Universal.—Lewis Sargent, in a story written and directed by Scott Darling, portrays the role of a messenger boy who comes very near losing his sweetheart when in order to make his fellows jealous he drives around the block in his flivver delivery vehicle with his arm around a wax model. Later he aids a young woman in distress and gets into a scrape himself. But the girl comes to his rescue and there is a double romance. It's a good one-reeler.

IN THE DAYS OF BUFFALO BILL.—Universal Serial.—"Shackles of Fate," Episode 7, opens with the pony rider, played by Art Acord, a prisoner in the camp of the Indians. Colonel Carter and his daughter are forced to run the gauntlet. Buffalo Bill comes to the aid of the pony rider, and the two men bring about the escape of Calvert and his daughter. In the pursuit the Colonel is killed. In the center of the chapter the scene reverts to the escape of Booth, the assassin of Lincoln, showing the actor during the period of his hiding from the federal forces.

STARLAND REVUE NO. 14.—Released by F. B. O.—Harry Lauder in a fine close-up is shown entertaining the inmates of a New York institution. In the workshop of the Greenwich Follies we see the preparations for costuming the show. There are snaps from scenes on the Broadway play, "Hunky Dory." William Seabury and his dancing girls on the beach. Florence Easton, opera prima donna, is shown at her home. Michio Itow uncovers one of the secrets of teaching the art of toe dancing.

HIS ONLY FATHER.—Harold Lloyd reissue, Pathe.—Broad farce is this single reel story of a peanut eating fiend, in which number also appear Bebe Daniels and Harry—not listed as "Snub"—Pollard. The burlesque is extended to the desert, where Harold, his formerly wealthy father impoverished, after a few minutes work uncovers two great bags of gold. The total weight of these apparently is about five pounds, which fact contributes to the fun, as was intended. Rather above the average of the series.

SHINE 'EM UP.—Hal Roach single-reeler released by Pathe.—There is an opening in this comedy in which Paul Parrott "pulls" a new one in the way of a shoe shiner owing to the misplaying of his white polish and the blacking on two pairs of shoes. His ingenuity gets him out of the difficulty. There are other incidents that go to make "Shine 'Em Up" a pretty good comedy.

SCREEN SNAPSHOTS NO. 12—Pathe release.—Will Rogers is shown at work on the "lot" making a picture. Other players included in the issue are Maude George, Helen Jerome Eddy, Pearl White, Lila Lee, Wallace Reid, May McAvoy, Rodolph Valentino, Louise Fazenda, Bessie Love, Colleen Moore, Carmle Myers, Ruth Clifford, and Pauline Stark.

THE CABBY—Century Comedy released by Universal.—Maudie the Mule is one of the characters in this show, in fact she breaks up a poker game, but the grinning monk comes very near beating her to that little thing. The story, which was written as well as directed by Al Herman, runs smoothly for two reels and wil make fun.

AESOP'S FILM FABLES.—Pathe release.—"The Elephant's Trunk" is the number to be released November 5. Cartoonist Terry has done his usual good job in the way of funmaking.

Live News of the West Coast

By RENEE BEEMAN

FRED and Roy Miller, of the "California and Miller's theatres, are the happiest men in Los Angeles. Why? Well, why not? They have just booked Mary Pickford's "Tess of the Storm Country" for an early release at their California Theatre.

It's significant that they booked the film "unsight-unseen." "If Mary is in it, that is enough for us," declared Roy—"but we know it is a good film and we know the audiences will back us up in our belief." The film will probably be shown early in November.

The largest individual shipping order ever received by a film laboratory was marked on the books of the Thomas H. Ince studios this week, when through the Rothacker-Aller Manufacturing Company in Chicago, First National ordered 3,000,000 feet of developed film, to be delivered to 50 distributing centers in the United States, Canada, England, Australia and other English-speaking settlements.

The 3,000,000 feet of celluloid comprise almost 400 complete prints of Thomas H. Ince production, "Skin Deep," which is having its premiere in Los Angeles this week. The Los Angeles reception of the film, together with New York's approval, occasioned the large order.

Marshall Neilan's next Goldwyn production will be nothing less than a film version of "Tess of the D'Urbervilles," Thomas Hardy's story, which, dramatized, served as a vehicle on the stage for Minnie Maddern Fiske and other stars. Mrs. Fiske also appeared in a screen version, several years ago. Dorothy Farnum is to write the screen version for Mr. Neilan.

A new motion picture company formed in Los Angeles, known as the Burr Nickle Productions, incorporated in California, with offices in the Story Building, is a heavily financed corporation, represented by notable and influential business men in Los Angeles, including Burr Nickle, president and general manager; Fred V. Gordon, vice president, and Richard Welty secretary and treasurer.

Burr Nickle has been engaged in the motion picture business for the last 13 years. F. V. Gordon is a successful oil man, having holdings in California, Texas and Mexico, as well as being an officer and director in several of the largest oil companies.

Burr Nickle states that he will have ready for November release the film story "Sunken Rocks," written by E. Temple Thruston, featuring Alma Taylor and supported by a cast of finished players; that every picture he releases will be from the stories of famous authors, supported by skillful players, portraying strict adherence to the technique of the picture.

Following the November release of "Sunken Rocks," the Burr Nickle Productions will release one picture a month until a series of twelve have been sold. The December release, "Narrow Valley," is a story from the pen of George W. Dewhurst. In January, he will release "Tansy," which is a screen interpretation of the novel by Tickner Edwardes. In February, "The Bargain," from the stage play by Edward Irwin and Henry Edwards. In March "The Kinsman" from the novel by Mrs. Alfred Sidgwick, and one picture to follow every month during the year.

There will also be two specials released in addition to the monthly releases. The first special, "Once Aboard the Lugger," which is by the same famous author, A. S. M. Hutchinson, who wrote "When Winter Comes," will be ready for release about December 15.

The Christie Comedies to be released for October are "Let 'er Run," featuring Dorothy Devore and "Ocean Swells" featuring Neal Burns.

Harry David, manager of the Mission Theatre, Los Angeles, entertained 150 prominent exhibitors of Southern California, Arizona and Nevada for the purpose of viewing "Skin Deep," the Thomas H. Ince production.

Among the exhibitors were Messrs. Turner, Dahnker and Langley; the West Coast Theatres, Inc., represented by David Bershon; A. G. Bush of San Diego; Nat Holt of the Long Beach State Theatre; J. G. Knapp of San Bernardino; E. D. Yost of Santa Ana, Cal.; the Messrs. Johnson and Wellamn of Santa Barbara, Cal.; C. B. Corcoran, of Ventura; J. H. Siler of Whittier; the Messrs. Rickards and Nace of Phoenix Ariz., as well as exhibitors from Alhambra, Burbank, Ontario, El Centro, Fullerton, Glendale, Inglewood, Lankershim and practically every other Southern California City.

Shifting of the Selznick organization to the East is heralded as probable at an early date.

The company will, however, make one more picture before departing from the western shores. This is a comedy drama, in which Owen Moore is featured. It is the first film to be made here since "One Week of Love," in which Elaine Hammerstein was the principal player. Victor Herman will direct.

It is likely that if the Selznick forces remove to the East, they will return to Los Angeles in the spring.

Edward Everett Horton, who recently returned to the Coast from a professional engagement in the East, is now busy making "Trouble Buster" at the Fine Arts Studio with Kathleen Key in the leading feminine role. This picture will be released for independent distribution.

"The Scarlet Car" is nearing completion at Universal City under the direction of Stuart Paton. Herbert Rawlinson is the star and the story is adapted from the story by the same name by Richard Harding Davis. Claire Adams is the leading woman and a strong cast supports.

"White Tiger" has been completed at Universal with Priscilla Dean in the leading role. The last shots on what is believed to be the best of Miss Dean's Universal-Jewel vehicles were made at Universal City in an elaborate ballroom set. The picture is now in the editorial stage.

Exhibitor flocked in to Los Angeles from all over the western country to witness the premiere of "Robin Hood" at Grauman's new Egyptian theatre in Hollywood. This is the first film that has ever had a world's premiere in the town of its birth.

A special carload of San Francisco theatre managers made the trip south headed by Eugene Roth and Jack Partington.

Sid Grauman, owner of the new Hollywood theatre, personally directed the rehearsals for the Nottingham castle pageant, many of the persons and the original costumes having been used in the making of "Robin Hood" were used by Grauman in his pageant during the extended run of Fairbank's new picture.

Jan Sofer, who directed the symphony orchestra, assembled his musicians for the rehearsals, with Victor Schertzinger, composer of the score, collaborating on the musical presentation.

The new Grauman Theatre opened with $5.00 seats for the first night, following with matinees 50c, 75c and evenings $1.50 top. This new house has been erected at a cost of $800,000 and is one of the most attractive houses in the West, well be fitting the home of the motion picture industry.

Lucien Littlefield, Paramount's make-up expert and actor, teaching Leatrice Joy how to make up as the Chinese girl in the forthcoming Paramount feature "Java Head," which George Melford is to produce

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

The Palace Theatre, El Paso Texas, went in for Egyptian atmosphere for its presentation of the Paramount spectacle "The Loves of Pharaoh." A stand in the front of the lobby reproduced the treasure house which plays an important part in the photoplay. An Egyption dancing doll, the kind which goes through the technique of the ancient dance when adjusted to the revolving disc of a phonograph, was placed on top of this cutout. The box-office and entrances were flanked by columns which supported a strip, arched over the box-office, decorated with desert scenes. The title of the play was painted in large letters on the floor.

E x p l o i t o r i a l s

JUST fancy how Aeolus must have bitten deep into his upper lip and beetled his brows in jealousy as he viewed from Olympus the spectacle of a man named Pete Smith making magic passes over the furious currents of the Windy City and turning them into a breeze of exploitation for "Douglas Fairbanks in Robin Hood."

THE publicity department at the At Lichtman Corporation offices used its collective advertising sense and energy to good purpose. The service book for "Shadows" offers nothing revolutionary but seems to contain a budget of suggestions which should be valuable as the basis of a good presentation and exploitation of that picture.

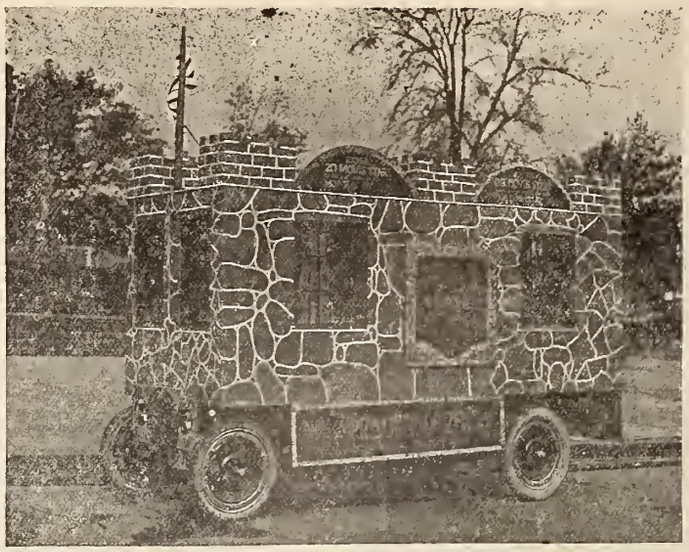
ED. HYMAN blew the patrons of the Brooklyn Mark Strand to a new stage setting, which was in perfect order for the presentation of "A Tailor Made Man." So once again, Hyman provides Brooklynites, with whom that sort of thing seems to be a religion, with a target for the Finger That Points With Pride.

THE made-in-advance tieups for "Lorna Doone" give further evidence of the fact that repeated demonstrations by showmen have had their effect convincing the producer that a production is a success or a failure in proportion to the selling qualities of the exploitation thereof. Thus a new activity is added to the art of photoplay production—exploitation production.

EDDIE BONNS joins Goldwyn as Exploitation Chief. News item Congratulates Goldwyn—Extends greetings, best wishes and congratulations to Bonns.

TOM KENNEDY.

The Aldine, Philadelphia, Pa., put the prison on wheels and sent it abroad to ballyhoo for the showing of Metro's "Prisoner of Zenda." Cutouts of Alice Terry and Lewis Stone peered out from behind the bars covering the windows.



Conducts Elaborate Ball to Exploit "Monte Cristo"

Backed by extensive newspaper support the management of the Isis Theatre, Topeka, Kans., recently effected some of its most clever exploitation stunts in a money-making campaign in connection with a week's engagement of "Monte Cristo."

With the backing of all local newspapers, announcements were made in large display advertisments that on the Saturday night preceding the opening of the run a costume ball would be held in one of the city's largest dance halls, and that cash prizes of various denominations would be awarded to the dancers attired in the regalia of the period of the Count of Monte Cristo.

Portraits of the characters in the production were printed in the papers, the purpose of which was to clearly outline the dress of the Napoleonic era.

The ball was attended by 900 persons bedecked in the garb of French gallantry. The long list of feature stories in the newspapers and the unique advertising had accomplished their purpose.

Puzzles by the Set

So intense has been the interest in star identification puzzles run by First National exhibitors and newspapers throughout the country that First National has, in response to numerous requests, prepared a set of mats that will do for every section of the country. The set is made up of all First National stars and featured players with the features covered by a mask, to allow for the identification possibilities. These sets will be distributed to exhibitors who wish to build up interest among their patrons in their First National programs.

Announced by Wire

"Sonny" announced his coming by wire when the First National attraction played the Paramount Theatre, Nebraska City, Neb. The facsimile telegrams, with an Omaha sending line simply read:—

"Am Coming Home. Meet Me Paramount Theatre Tonight. Love, Sonny."

There was enough curiosity in the stunt to make dozens of people who ordinarily didn't bother about such teasers, go to the theatre to find out who "Sonny" was.

Joins the Parade

They don't lose any time in Clarksville, Tenn. As soon as Manager Mose Klein read the story of First National's "Skin Deep" the story of crook regeneration and a returned soldier who made good, he thought of the American Legion parade that was going to be held. He used his automobile with a painted sign announcing the coming of Thomas H. Ince's picture at the Majestic Theatre.

"Eternal Flame" Exploited With Telegram and Tallow

Manager George A. Sine of the Mary Anderson Theatre, Louisville, Ky., has the credit for putting over the first exploitation campaign for Norma Talmadge's latest First National attraction "The Eternal Flame" and the accounts credit him with a home run.

Telegrams and tallow were the principal ingredients. Owing to the fact that the Louisville showing was the first to show "The Eternal Flame," Manager Sine capitalized the fact with a telegram ostensibly from the west coast announcing this distinction for the Mary Anderson theatre. A tieup was effected with the Postal Telegraph to handle the wire. Twenty thousand copies of it were mimeographed and distributed around stores and in the lobby of the theatre. As a matter of civic pride for Louisville it was reproduced in the newspapers.

The tallow tieup was supplied by six foot candles placed at each side of the lobby. The effect of the candles burning was secured by "flame" bulbs painted red and operated by flasher sockets to give the impression of quivering light. The *Louisville Post* offered a string of Norma Pearls, displayed as a window tieup in a jewelry store for the most accurate computation based on mathematical figures, as to how long a six foot candle would burn under ordinary conditions.

Dairy Tieup For "Curse of Drink"

THURSDAY — FRIDAY — S ATURDAY — SEPT. 21-22-23

"The Curse of Drink"

With a 5 Star Cast

HARRY T MOREY GEORGE FAWCETT

EDMUND BREESE

MIRIAM BATISTA MARGUERITE CLAYTON

BALLOT

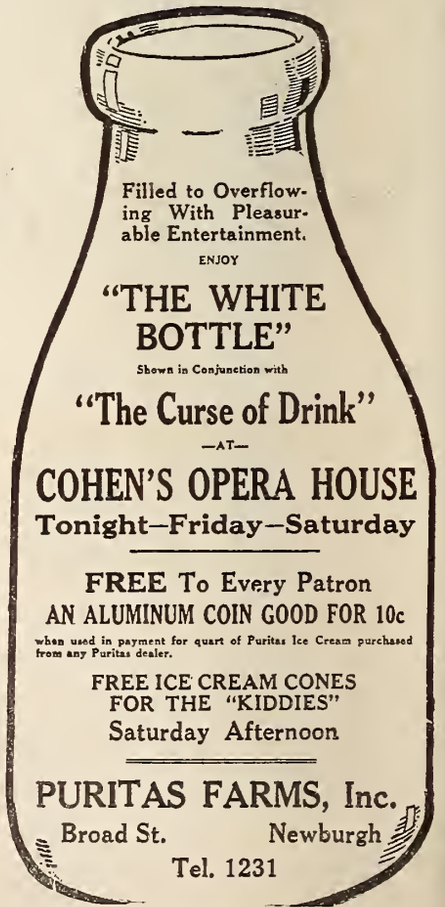
Fill in and Deposit in Ballot Box in Lobby of Cohen's Opera House.

ARE YOU IN FAVOR OF

"BONE" DRY . . . . . .

LIGHT WINES AND BEERS . . . . . .

COMPLETE REPEAL OF VOLSTEAD ACT . . . . . .

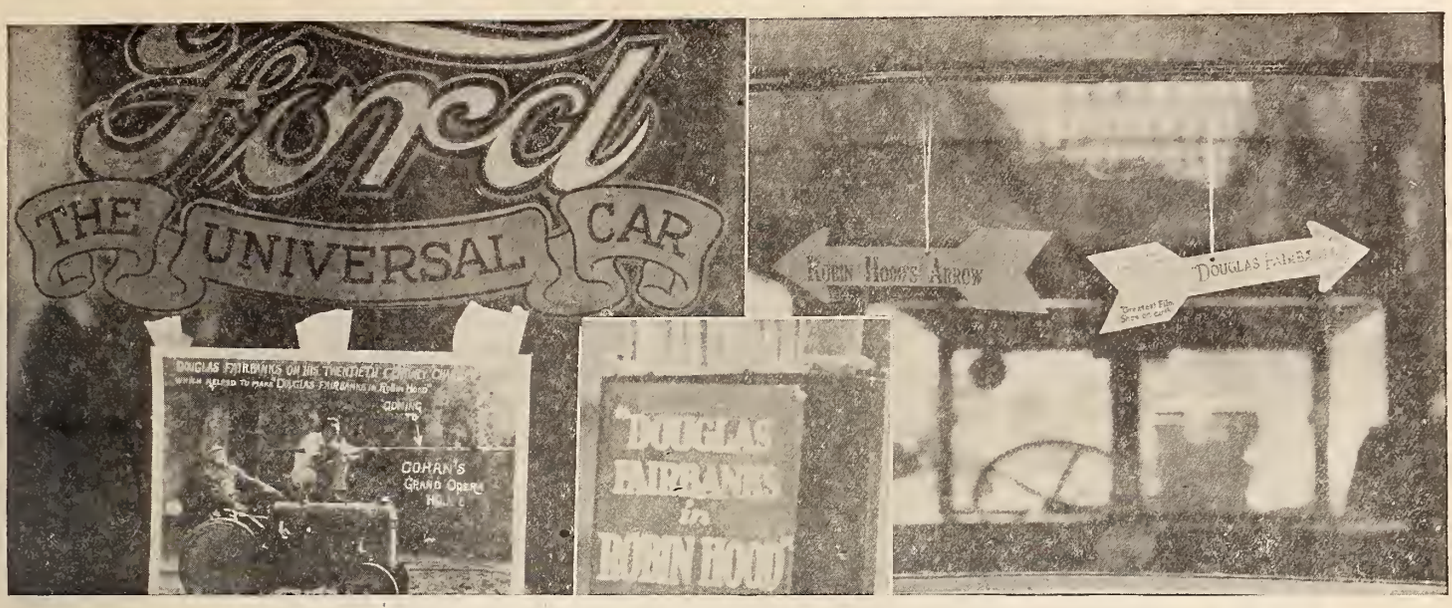


Above and at right are reproductions of ads—2 column measure—used by Choen's Opera House. The ballot above started a live discussion in the town. The bottle ad was paid for by the dairy company tied up with the theatre to exploit Weber & North's "The Curse of Drink."

The campaign conducted for the Weber & North production "The Curse of Drink" by Cohen's Opera House, Newburgh, N. Y., reveals a practicable and profitable method of exploitation for that picture.

The management of Cohen's Opera House arranged a tieup with the Puritas Dairy Co., which was productive of some widespread advertising of the run at little expense to the theatre.

The dairy company was represented on the program through the presentation of an educational reel "The White Bottle," and took large newspaper space to advertise the reel as part of the program. The increased advertising used by the milk concern was inducement enough for the newspaper, the *Newburgh Daily News*, to run the cartoons without captions described in the press-book for "The Curse of Drink."



..Photographs of Douglas Fairbanks on a Ford Tractor were displayed in fifty windows of Ford agencies. At the right is a cab of the taxi service tied up with "Douglas Fairbanks in Robin Hood" showing the arrows which decorated every car of the company. The insert illustrates the suction match box distributed in wholesale fashion through automobile agencies.

Big Drive Precedes Fairbanks Premiere

Intensive Exploitation Campaign Utilizes Numerous Mediums

WITH poster-sniping, window cards, novelties, window tieups, newspaper contests, and displays on the cars of a taxi company included in the scheme, the campaign for the World Premiere of Douglas Fairbanks in "Robin Hood" at the Grand Opera House, Chicago, Ill., won a place among the most thorough-going exploitation drives recorded by the picture men.

The purpose behind the campaign was to reach the public through newspapers, billboards, store windows, taxicabs, street cars, hotels and office buildings. The details of the exploitation illustrate the degree of efficiency with which this was accomplished and will serve as valuable material for other exhibitors in advertising the new Fairbanks production.

The opening gun was fired two weeks in advance of the premiere. A teaser one-half sheet poster, half-sheet lithos and one sheets reading "Robin Hood Is Coming—Look Out for Him," was given liberal display. The follow up was made with the distribution of 25,000 arrow cutouts which were attached to a string and hung on door knobs, automobiles and on everything possible. This outdoor advertising was supplemented with 150 twenty-four sheets, 250 eight sheets, 200 6x2s and 200 car cards. On the opening day 100 illustrated twenty-four sheets were added and a full line of new paper posted.

The paper put out on the opening day featured the arrow idea carying the line "Follow the arrow. This way to 'Douglas Fairbanks in Robin Hood.'" This paper was printed in two ways so that at all locations the arrow pointed in the direction of the theatre.

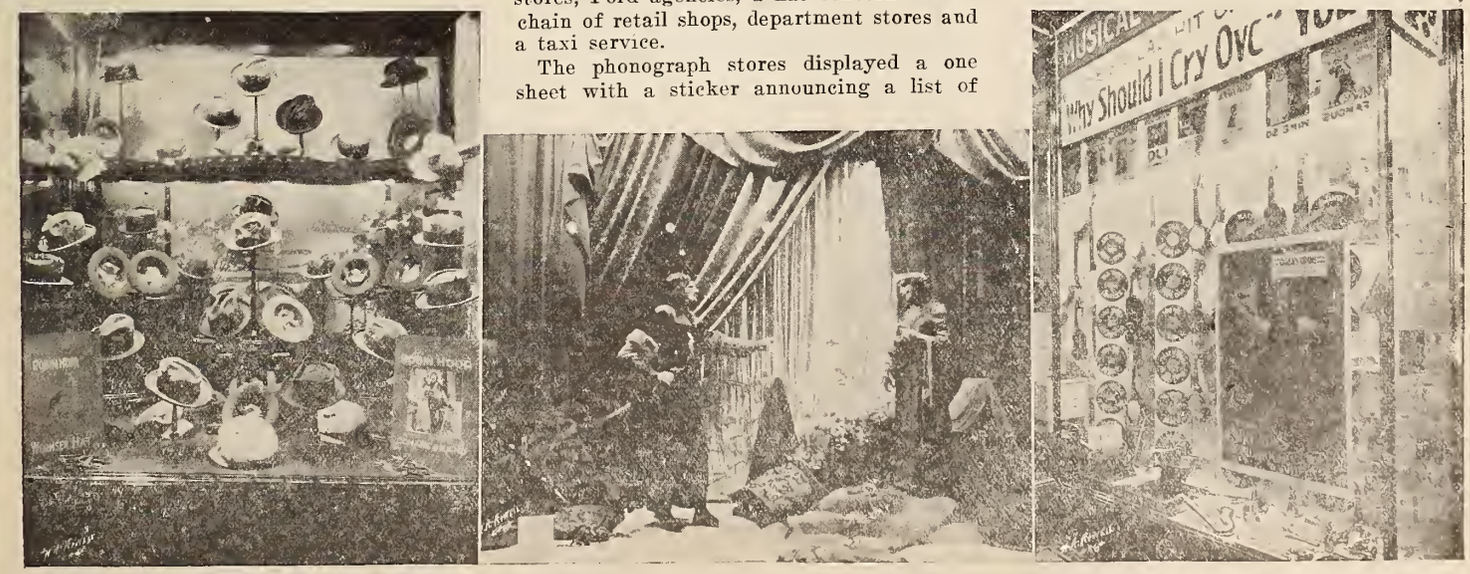
The publicity campaign in the newspapers was opened at the conclusion of the teaser campaign. This included advertising copy averaging 70 lines two columns daily until the opening day when an eighth page was used.

Ticups were made with phonograph stores, Ford agencies, a hat concern with a chain of retail shops, department stores and a taxi service.

The phonograph stores displayed a one sheet with a sticker announcing a list of Robin Hood records on sale in the stores. Photographs of Fairbanks on a Ford tractor were featured by Ford agencies along with announcements of the picture at the Grand. The hat concern showed stills from the picture and announced "Robin Hood feathers, a mark of chivalry" would be given with each hat purchased.

A novelty which was taken up by the taxi service, which also carried arrow cutouts on its cars, was the suction match-holder. This device adheres to glass, wood or metal and bore the title and name of the theatre where "Douglas Fairbanks in Robin Hood" was playing. The Ford agencies also gave these away with each new car.

The story of "Robin Hood" appeared serially in newspapers. The displays by the department stores were devoted to the book "Robin Hood" and draperies, costumes and decorations shown in various scenes of the photoplay.



Numerous window displays featured the campaign. The displays were in department stores, hat stores, phonograph shops and the book stores. At the left is the window of a hat dealer who featured the "Robin Hood" feathers "The mark of chivalry" given with each hat purchased. Centre: A department store, showing costumes and draperies of the "Robin Hood" period and at the right a window of a phonograph store featuring a one sheet and a list of "Robin Hood" records.

George Schade lived up to his reputation for doing the unusual when he used a fake wireless for exploitation on First National's "One Clear Call" at his Shade Theatre, Sandusky, O. The photographs above show the board displayed in front of the theatre and through the centre of which the horn was inserted. The "messages" transmitted through this horn materialized from the phonograph shown at the right. This was set up inside the theatre, a rubber hose carrying the sounds to the horn via the marquee. The connection between the phonograph reproducer and the hose was nothing more than a funnel encased in a cigar box.

The enterprising youngster gets his opportunity. This novel ballyhoo stimulated interest in the showing of Vitagraph's "My Wild Irish Rose" at the Pixie Theatre, Golden, Colo.

The usherettes of the Kinema Theatre, Los Angeles, staged a fashion show of their own in connection with the run of First National's "The Eternal Flame" and made such a success of it that J. W. Robinson & Co.'s Department store duplicated the costumes worn by Miss Talmadge and gave them the best display window in the building.

H. B. Watts' Campaign Sells "Manslaughter" in Omaha

A letter praising "Manslaughter" as a "wonderful presentation" and expressing the wish that all motorists might see the picture and profit by its lesson to wreckless drivers, was addressed to Manager H. B. Watts, of the Strand, Omaha, Nebr., by W. B. Cheek, president of the Omaha Auto Club. This the alert Mr. Watts was quick to use to advantage as advertising for his showing of the De Mille picture, and in short order copies of the letter with some additional messages written on the margin in Mr. Watts' handwriting were circulating through the mails and as handbills.

This stunt proved an important item in building up a big patronage for the Strand during the "Manslaughter" engagement. The returns for the first week were such that the picture was held over for a second and throughout the engagement Mr. Watts kept his advertising up to a high tension.

In all advertising matter gotten out by the theatre the point stressed was the automobile incident and the importance of its message to the countless owners and drivers of cars. The main line developed in the newspaper ads was: "Did it ever occur to you that should you run over a person regardless of who or what you are you would be guilty of 'Manslaughter.' " It proved an effective basis for advertising as developed by the Strand management.

Lyric, Camden, Displays Gigantic "Mother"

A cutout of gigantic proportions set above the marquee of the Lyric Theatre, Camden, N. J., was the display which proved a most successful patronage builder for "Where Is My Wandering Boy To Night?"

The Lyric, which is operated by Handle and Rovner, has a marquee measuring almost 41 feet across. The cutout was a picture of the mother with arms outstretched, the arms reaching out to either end of the canopy.

The figure was built of composition board and painted by a prominent sign painter of Camden. The cutout was outlined with electric lamps. There were 76 ten-watt lamps, red and white, working off a six circuit flasher, which alternately illuminated the red and white globes.

When lighted this sign was visible for a great distance and as Lewis Rovner reports "it was talked about considerably and I believe it is the largest cutout ever used in these parts.

Turns Auto into Ballyhoo

R. K. Dunham, manager of the Rex theatre, Mt. Vernon, Wash., used a simple, inexpensive means of exploiting the Goldwyn's, "When Romance Rides."

He took his automobile, gave it a new coat of red paint with a sign painted in white on each side and on the back. The wheels were also painted white. On the rear of the car was painted the name of the photoplay and the name of the novel from which it was adapted. The ads on each side gave the name of the theatre, the date of showing, and a descriptive phrase in addition to the title.

The red automobile was driven through the city for several days and attracted much attention.

"Lorna Doone" Campaigns Facilitated

Tieups on Wholesale Scale Arranged in Advance Pave Way for Big Co-operative Exploitation

ELABORATE preparations for exploitation tieups with local merchants have been concluded by the Thomas H. Ince offices, and announcement is made by First National that when the Maurice Tourneur production, "Lorna Doone," is presented by any theatre in any town the showman will find his fellow merchants all ready with material for co-operative advertising.

According to the announcement recently issued there are three hundred thousand dealers, located in cities and towns all over the country, lined up for local drives to sell their wares in conjunction with the presentation of "Lorna Doone." More than 25,000 jobbers, wholesalers and manufacturers are included in this co-operative enterprise.

Madge Bellamy with the "Lorna Doone" ballad published by M. Witmark & Sons and the "Lorna Doone" biscuits which are to be campaigned in conjunction with the First National offering by local distributers of these articles.

As a result of arrangements completed in New York, agencies for books, songs, jewelry, shoes, articles of feminine apparel and groceries will be urged to make local advertising drives on their wares when "Lorna Doone" plays their towns.

The publishing concern interested in the connection is the Milton-Bradley Co., of Springfield, Mass., which has published a "Madge Bellamy edition of 'Lorna Doone'" and has prepared for distribution of the edition in reputable bookstores throughout the States and Canada.

The grocery tieup offered is with a product of the National Biscuit Co., which for some time has had on the market a shortbread under the brand name of "Lorna Doone." Salesmen of the company have been instructed to urge dealers to advertise the picture in conjunction with their sales of this product.

M. Witmark & Sons, music publishers, have arranged for displays of a ballad entitled "Lorna Doone." The L'Aida Pearl Co., of New York will distribute a line of jewelry to be known as the "Lorna Doone" Pearls.

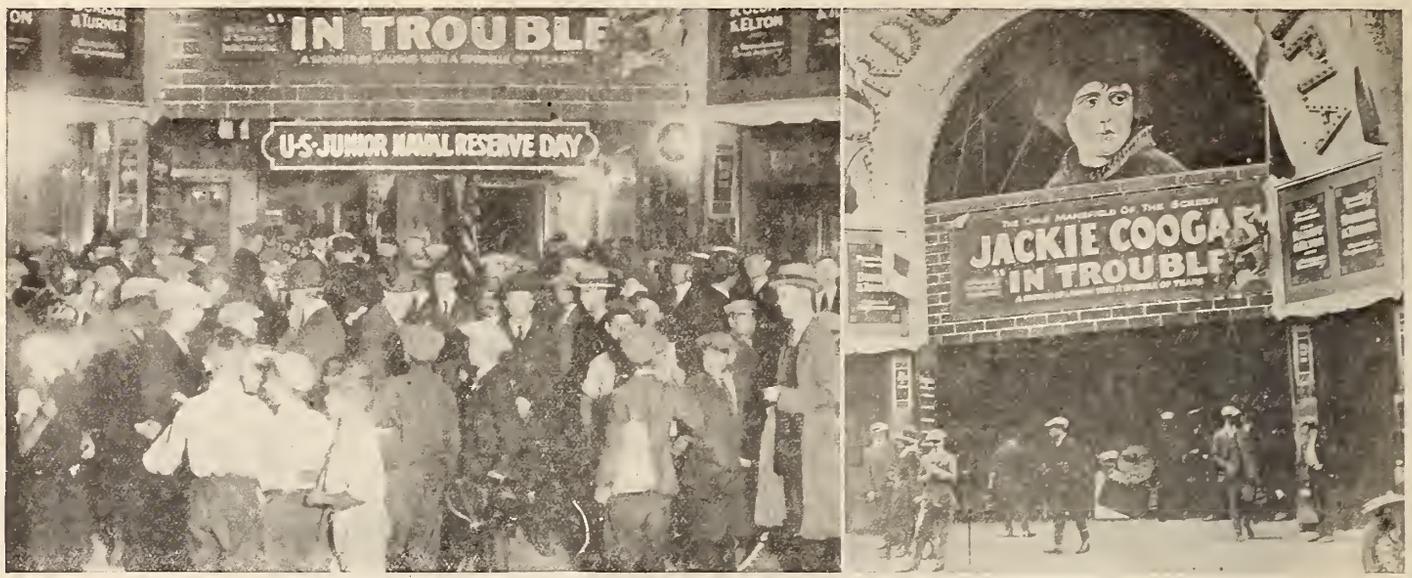
Others in the list are the New York Manufacturing Co., with a line of hats; Follmer Clogg Company, manufacturers of umbrellas; J. H. Herbert & Co., are to make a fur wrap of exclusive model; Ben Cohen & Bro., of New York, a gown of black chiffon velvet; H. R. Mallinson & Co., silk manufacturers; I. Miller & Sons, makers of shoes; H. Samuels & Sons, manufacturers of ladies' coats; all are to market some article of exclusive design to be known as the "Lorna Doone" model.

In addition to these articles Mme. Georgene, creator of novelties, has designed a doll, modelled after the character in the picture and to be called the "Lorna Doone" doll.

The manufacturers and dealers of "Lorna Doone" wares have announced their intention of using the name in a vigorous sales and advertising campaign timed to carry along with the engagement of the photoplay in cities and towns everywhere. This co-operation has been arranged for by the distributers with the purpose in view of facilitating the work of the exhibitor in getting co-operative display ads, window tieups and fashion shows for their campaign on "Lorna Doone."

The Ince Offices spared no effort in the undertaking of this advance work and statements issuing from them all companies interested in the scheme have signified their intention of entering fully into cooperation with theatres in these "Lorna Doone" campaigns.

Paramount's "Blood and Sand" in Idaho and Texas. Joe Madsen, manager of th e Idaho Theatre, Twin Falls, enlisted the services of the high school band of his town as shown above, they paraded from the theatre to the athletic field, where a concert, attended by 2,000 spectators, was given. Manager W. B. Palmer featured the bull fight episode in decorating the lobby of the Liberty, Ranger, Paramount's "Blood and Sand" in Idaho and Texas. Joe Madsen, manager of th the language of the dusky devotees of torro fighting and his patrons knew a t a glance that "Plaza de Toros" meant "bull park" or words to that effect.



The management of Gordon's Olympia, Boston, Mass., instituted a "Junior Naval Reserve Night" and worked out a fine campaign with this for the First National attraction "Trouble." The tieup was made on the strength of the enlistment in the Reserve of Jackie Coogan. A lobby and frontal display in which pennants of the Reserve was made and the house worked up a good mailing list by having boys, members of the Reserve, take names and addresses in books carrying advertising for the picture. On the evening of the special performance for the Naval rve a big celebration took place. Part of the ceremony was a parade which was led by Mayor Curley.

Syracusans Wonder Who Tells Strand Their Birth Dates

Walter D. McDowell, assistant manager of the Strand, Syracuse, N. Y., has discovered the means of provoking the curiosity as well as winning the gratitude of townspeople and patrons of the theatre with an advertising idea which he has had in successful operation for six months.

McDowell, by a method known to himself, has compiled a list of birthday dates which now numbers 2000 names. Thus on his birthday the citizen of Syracuse receives a card with which the Strand extends congratulations and an invitation to be the guest of the theatre on that date.

It is an old and well established fact that birthday remembrances strike a responsive chord and the people of Syracuse prove themselves no exception to the rule. Consequently the stunt used by Mr. McDowell has made such an impression that recently a Syracuse newspaper printed a notice under the heading "Strand Theatre puts sentiment into business."

As McDowell's method of getting the names, addresses and birthday dates is accomplished without any reference to the people themselves there is considerable mystery expressed by everybody receiving these cards.

"The cards," says Mr. McDowell, "are sent out one day in advance so that they will receive them on the correct date. I have had several letters thanking us for our kind invitation to attend the theatre as guests of the management."

McDowell does not divulge the method he pursues in getting the names and dates, but whatever the means the idea is workable, a fact proved by the list containing 2,000 names which was built up in less than six months.

Hughes Play Well Advertised In N. Y.

Capitol Presentation of "Remembrance" Supported by Campaign That Attacked From Many Angles

A varied and thoroughgoing campaign supported the run of "Remembrance" at the Capitol Theatre, New York, the week of October 8. Planned by Managing Director S. L. Rothafel and W. A. Ferguson, Goldwyn's special exploitation man, the exploitation embraced displays in 750 shops of the United Cigar stores and a Victor Phonograph shop; a special performance in which the theatre played host to the inmates of the Home of the Daughters of Jacob; automobile tags were used and heralds widely distributed.

The American Bankers' Association, which held its convention in New York that week, bought out the house for one performance. And a notably clever tieup with an insurance concern was arranged. The latter stunt was based on a subtitle in the film which reads "A life insurance policy is the sincerest love letter a man can write."

The agent for the insurance company printed 30,000 folders at his expense. These were made up in the form of a policy and carried the message in the form of a letter from "Sweetheart" to "Dearest" telling her that he has just seen the picture "Remembrance" and was so struck by the caption that he decided to take out a policy.

Another exploitation novelty was the installation of hidden chimes on top of the marquise of the Capitol theatre; twice a day old songs were played on the chimes by Professor Holiday, the chimes-player of Trinity church. They were played for an hour just preceding the regular hours for matinee and evening performances at the "legitimate" theatres.

Manager E. E. Cummings of the Rialto, Dennison, Tex., masked the front of the theatre in striking fashion for the presentation of Paramount's "Nice People." Compo-board was used as a support for cutouts displayed as panels and a big cutout of the girl in the champaigne glass was placed in front of the box-office. It reflected nicely the spirit of "Nice People."

How to Break Into Print

A Consideration of Some of the Ways and Means Open to the Theatre Man in Landing Space in the News Columns

BY A. MIKE VOGEL, PARAMOUNT EXPLOITEER, ST. LOUIS.

Is your theatre getting its full share of newspaper publicity?

The matter is largely up to the exhibitor, or his press agent.

A-Mike Vogel, of the Paramount field forces is an experienced traveler of the roads of publicity. In this article, in which he seeks to chart the avenues of theatre publicity, Vogel gives an interesting cross-section of the editor—there are two distinct types he says—and lists some methods he has found "sure fire"

THERE are two kinds of city editors: Those who endeavor to sell a newspaper, and those who endeavor to sell *SPACE*.

And therein lies the difference.

A modern, progressive editor sees the value of picture copy, and welcomes news of interest to his readers. The other kind is purely commercial, using white space as stock in trade. He must be won over by propositions which will bring advertising. And being our toughest customer, let us take him first.

On this subject, let it be stated that an intelligently handled contest will land in a great many cases, especially when local merchants can be included.

As a case in point take the beauty contest. A photographer will be glad to photograph the winners gratis, and take space, provided his name is mentioned in the announcement in the news columns of the paper, and perhaps in the theatre advertising. This again applies to local department stores, jewelers, shoe stores, etc., which come in with prizes for the winners.

Contests Appeal

A good newspaper will accept baby contests, or anything which will attract favorable notice. Let the paper introduce the contest under its auspices and more space will be forthcoming.

There will always be a great temptation to try and slip one over on the hardboiled. A case comes to mind in an incident in Portland. Ore., during a convention of a certain church. At this time, "Deception" was having a local run, and a few letters judiciously mailed to the heads of the convening church was sufficient to start a campaign against the picture, the objection being that the particular church was being derided in the film. Every paper in town, conservative and otherwise, frontpaged the news for two days, and the readers wrote enough letters to the editor, pro and con, to fill every edition for days.

Another time, in connection with the advertising of "Blood and Sand," a phony bullfight was advertised. The local newspaper accepted the advertising, but would not contribute any readers. However, the objections to the bullfight were sufficient to cause the Mayor to issue a statement thru the newspaper that such a spectacle would not be allowed, which statement was frontpaged, but not paid for.

Kidding Doesn't Pay

From personal observation, it can be concluded that no good feeling can be brought about by kidding the papers, and should be resorted to only when everything else fails.

Titles of pictures which can be used in civic campaigns, may reach the papers thru the influence of local Safety Councils, Police Departments, etc. An editor adverse to advertising a picture in his news columns in many cases will do so to avoid incurring the ill favor of City Hall.

An argument, personally used time and again successfully is this: Of all publications issued weekly and monthly, over 33-1/3% are devoted entirely or in part to the motion picture, and this can be proven locally by taking the editor to the most popular newsdealer in town, who will be glad to substantiate the above. THEREFORE, why cannot the newspaper, by injecting some of the same material into its columns, obtain part of this business.

The Space Argument

Balky editors can sometimes be brought around to reason by the threat of the exhibitor cutting down his liberal advertising. There are towns where so much reader space is given by the paper to so much advertising. It is up to the exhibitor to demand his rights, and fight for them. The argument that baseball was made by the newspapers is one that no editor will deny, and WHOEVER HEARD OF A BALL CLUB TAKING A THIRTY INCH AD TO ANNOUNCE A COMING SERIES?

The editor who is constantly striving to put out a better newspaper will always welcome the help of the motion picture. His paper usually contains intelligent writeups of the current pictures, interesting photos of stars and their plays, and sometimes a column devoted to their doings. Not so much trouble is usually encountered here in placing stuff, provided, of course, it is written primarily for its news value, and not for the personal exploitation of a coming picture.

Acceptable Publicity

Articles on the matter of toilet by the stars are always acceptable. So too, are photos of stars in the newest clothes and fashions. All interesting offstage shots find a ready market. The public exalts its stars, but still likes to think them human, so pictures of Gloria Swanson frying a steak in her pretty kitchen, or Tommy Meighan playing with the neighbor's kids do not go begging.

An opinion of a picture from City executives, members of the clergy, visiting notables usually finds a welcome. The fact that a well known star was born in a certain state is good for a story in most papers of that state. That one star raises pedigreed dogs, another runs a ranch, a third collects stamps, etc., always appeals to the readers who are interested in these activities.

It does no harm to take advantage of booking arrangements to crash the papers in the smaller towns. The fact that a local theatre plays a certain picture before the big town gets it should be of sufficient interest to readers. Sort of local pride stuff. The stills of a production may introduce a new type of phonograph, or model of automobile, etc. The agent for the same if approached can have his reader in the paper, mentioning of course, the picture, the star and the theatre.

Editors sometimes object to the sterotyped press notices. In such cases, a few changes by the publicity man may get them by.

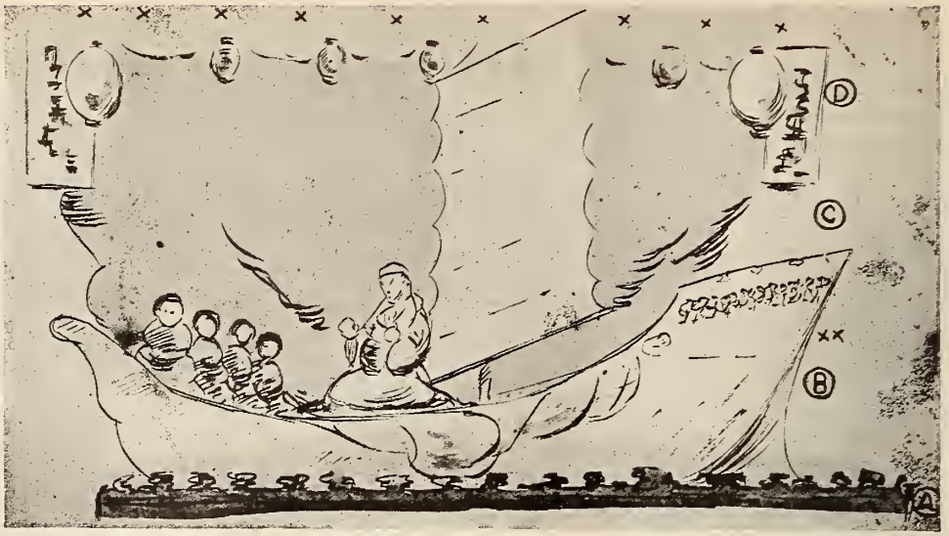
Manager Jack R. ReVille of the Broadway Theatre, Richmond, Va., had a state fair as his opposition when he presented Goldwyn's "Remembrance." But as the photo shows that was merely a means of building up "better and bigber" business. ReVille started things with a private screening in the home of a critic of the *News-Leader*, an event that brought a volume of publicity. Then he used 2,000 tags, which were hung on telephones, automobiles and doorknobs and thrown from an aeroplane.

"Silver Wings" and Sewing Machine Tieup Effective

By tying up with a local sewing machine dealer, the management of the Rowland and Clark State theatre, Pittsburg, split the expense of hiring an automobile truck ballyhoo for "Silver Wings."

A large sewing machine was placed on the open truck body with the woman made up to resemble Mrs. Carr, the star of the production, using it to make handkerchiefs. Several thousand small handkerchiefs, stamped in one corner with the legend, "Compliments of Mary Carr in 'Silver Wings'" and in another with "State Theatre, week of September 18," were distributed.

Post cards, measuring 6 x 8 inches, were sent out with one-cent postage. One side of the card bore a picture of Mary Carr with a number of catch-lines. On the space for the message was the following done in script: "Dear Mother, Don't Miss Mary Carr in 'Silver Wings.' I have seen it and she outshines the wonderful work she did in 'Over the Hill.' Yours——— Everybody's Son."



Working plan of the Love Boat setting arranged by S. L. Rothapfel for the private pre-view of First National's "East Is West" at the Ritz-Carlton Hotel, New York. Lights and decoration as follows: Lights—Figures picked out by yellow and orange spots concealed behind poopdeck of (b) Red flood on drape (c) from strip masked behind (d). (x) indicates lights. A—Ground row of flowers. B—set boat—flat—with benches on left for Chinese kids. Mandarin seated in centre smoking and fanning. Mast off centre with sail set against grand drape background. Rail of boat covered with silk scarfs. C—Grand drape. Dragon effect. D—Lanterns lighted and Chinese pennants concealing strip lights.

The Crown Theatre, New London, Conn., tied up with a pair of local dance promoters for an "Old Homestead" barn dance. The announcements and some of the dancers are shown above. Manager Russell B. Moon offered season passes for the best "double" of any of the principals in the Paramount presentation of the famous rural melodrama. The window card bearing illustrations of the characters, which were taken from the Press Sheet mats, is shown at the left. A great number of these were issued and displayed prominently, and in conjunction with the lobby display, used a week in advance of the showing, made a great success of the dance and built up big business for the theatre.

Close Schools to Enable Pupils to Attend Matinee

Pathe quotes the following letter received from Wachter & Bernard, lessees and managers of the Empire Theatre, Port Henry, N. Y., dated October 8th:

"It might interest you to know that at a meeting of the School Board of this village held on Friday last it was voted to close all the schools in this place on Friday, October 13, to enable the scholars to attend a special matinee on that day of 'Nanook of the North,' which having been seen by one of the former members of the Board, was so heartily endorsed by him as to cause this action.

"In consequence of the above action, the two large convent schools here, as well as several of the smaller schools outside of the jurisdiction of the Village Board here, have also voted to do the same thing. I look forward to a wonderful matinee on that date, and only ask that you see that the film arrives in time for the performance."

Bill Thrills, Then Lectures Crowd

Gets Run Over Several Times a Day Illustrating the Accident in "Manslaughter"

Bill Danziger, Paramount's cub exploiteer, got Peoria all pepped up over a safety tieup for "Manslaughter" by demonstrating exactly how it happened.

Bill landed an automobile from a local agency and then layed down in the street and let the automobile run over him. Bill, however, is such a considerable chunk of humanity that the wheels stopped just before they started climbing over his chest.

Every time he did his little act, a crowd would gather and then Bill would jump up and deliver a lecture on reckless driving. "This is the way the accident happened in the Paramount Picture, "Manslaughter,'" he said, "You can see it for yourself at the Ascher's Palace Theatre."

Bill's voluntary homicide became a news event of the first importance, and the newspaper took a picture of the exploiteer getting his clothes dirty, which was later made into a three-column newspaper cut.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"ABOVE ALL LAW"

(Paramount)

REGENT, PHILADELPHIA, PA.—Admission, 30 cents. Pulled better houses than the Regent has had for several weeks, with the last three days almost exceeding the best of last year's records.

Exploitation.—A little additional newspaper space, and novel cutouts for the front of house.

Daily Press Comment.—The picture is spectacular in many ways, and there are thrills aplenty.—Record.

WELLS, NORFOLK, VA.—Admission, 25-35 cents. Fair business.

Short Subjects.—Mutt and Jeff cartoon, Fox News.

Daily Press Comment.—Hectic and exciting.—Norfolk Landmark.

"THE BLACKSMITH"

(First National)

LIBERTY, SEATTLE, WASH.—Admission, 25-35 cents. Well sustained audiences. Shared honors with "The Five Dollar Baby" on double-header bill.

Exploitation.—Billboards, newspaper advertising, window cards and lobby.

Short Subjects.—"The Ballad of Fisher's Boarding House," Liberty News.

Press Comment.—Buster keeps the humor revolving at high speed.—Times. Miss Dana was never more mirth provoking than she is in her newest role.—Times.

"THE BOND BOY"

(First National)

STANLEY, PHILADELPHIA, PA.—Admission, 50-75 cents. Packed 'em in all week, with nights the biggest in several months. Gathered momentum as week went along.

Exploitation.—Dick Barthelmess and Victor Herbert, as guest conductor, were featured in all advertising. Double usual space.

Short Subjects.—Fox and Pathe news reels, "Felix's Revenge" (comedy), Kinograms, "The Blanket Stiff" (novelty), and Topics of the Day.

Daily Press Comment.—Is the sort of picture usually described as "one of heart throbs."—Inquirer. In country landscapes and in quaint towns and old-fashioned homes it is quite the best of all the Barthelmess pictures.—Evening Ledger. It moves swiftly and awesomely with only an occasional bit of comedy to relieve the tragic intensity.—Record.

LIBERTY, PORTLAND, ORE.—Admission, 25-35 cents. Did good business for entire week.

Exploitation.—Lobby display, star's name in electrics over marquee, billboards, and good news space.

Short Subjects. — International News, "The Devilish Dragon," Tony Sarg cartoon (Educational).

Press Comment.—Barthelmess' portrayal parallels "Tol'able David" in point of power and character.—Telegram.

"THE BONDED WOMAN"

(Paramount)

STRAND THEATRE, BIRMINGHAM, ALA.—Admission, 10-35 cents. Splendid audiences throughout the week.

Short Subject.—International News Feature.

Exploitation.—Special lobby, the usual advertising and press boosts. Strand management had Miss Edith Mae Patterson, voted the prettiest girl in the Middle West, to appear.

Press Comment.—The star appears to advantage in this role and adds to the complimentary opinion she has worked up among her screen admirers.—Birmingham News.

RIALTO, ATLANTA, GA.—Admission, 25-30 cents. This picture received its share of patronage this week—more than was expected, in fact.

Short Subjects.—International News and a Fox Sunshine comedy, "The Tin Bronco."

Press Comment.—Miss Compson has an exacting emotional role to which she is well suited, and the picture has many elements of suspense.—Atlanta Journal.

"BROADWAY ROSE"

(Metro)

LESTER'S RIVOLI, COLUMBIA, S. C.—Admission, 30-40 cents. Four days to turnaway business.

Exploitation.—Big newspaper campaign with lobby display and billboards.

Short Subject.—"Treasure Bound" (Educational comedy).

"BURNING SANDS"

(Paramount)

COLISEUM, SEATTLE, WASH.—Admission, 25-50 cents. Proved very popular.

Exploitation.—Advertising in papers that it was opposite of "The Sheik." Billboards and window cards, illuminated boxes at sides of lobby, framing cutouts.

Short Subjects.—Topics of the Day, Pathe News, Kinograms.

Press Comment.—The sweeping action and burning romance makes the theme stand out as few others have done.—Times. The story builds up to a sweeping climax by means of intrigue, thrills and several corking fights.—Post-Intelligencer.

RIVOLI, PORTLAND, ORE.—Admission, 25-35-50 cents. Big houses during entire week.

Exploitation. — Cutouts in lobby with light effects behind scenes, stills, news space as usual, window cards, billboards.

Short Subjects.—Selznick News, "Let 'Er Run" (Educational comedy), intermission number by orchestra is always featured strong in advertisements.

Press Comment.—Another desert love drama.—Journal. Tremendously appealing and dramatic.—Sunday Journal.

KARLTON, PHILADELPHIA, PA.—Admission, 50 cents. Drew fair-sized houses the early part of the week with big improvement the latter part.

Short Subjects.—Pathe News, Kinograms, Tony Sarg's "The Devilish Dragon," Burlingham Scenic, "Pelican Island."

Daily Press Comment.—It apes "The Sheik" from beginning to end, and is only superior in that it contains less of the nauseating and unbridled "love stuff."—Evening Ledger. The photography is excellent—almost too good to be used on a picture which can offer nothing more original in the way of plot.—Inquirer. The

What They Give the Public

MARK STRAND THEATRE
Brooklyn, N. Y.

Week October 22

1. Overture—Orpheus (Offenbach)
2. Ballet—The Snow Queen—Originated by Managing Director Edward L. Hyman.
3. Vocal—Macushla (Rowe-Murrough)
4. Current Events—Mark Strand Topical Review and from the Press.
5. Vocal-Ballet—The Dream Flower.
6. Instrumental—Original Piano Trio
7. FEATURE—Charles Ray in *A Tailor Made Man* (United Artists)
8. Organ Solo—Mendelssohn's Allegro (sonata four)

NEW GRAND CENTRAL
St. Louis, Mo.

Week October 14

1. Overture—American Fantasy (Herbert)
2. Topics of the Day
3. New Grand Central News and Views
4. Organ Solo—Yankee Doodle Blues
5. New Grand Central presents the first complete pictures of St. Louis' greatest event *Veiled Prophet Parade and Ball*
6. Violin Selections
7. FEATURE—*Skin Deep* (First National)
8. Comedy—*That Son of a Sheik*

LIBERTY THEATRE
St. Louis, Mo.

Week October 14

1. Liberty Animated Review
2. FEATURE—*Orphans of the Storm* (Griffith)

LINCOLN THEATRE
Troy, N. Y.

October 15, 16, 17, 18

1. Overture—Merry Wives of Windsor (Nicolai)
2. International News
3. Travelaughs—By Hy Mayer *Life in Neice*
4. Musical Novelty
5. Comedy—Lee Moran in *Some Family*
6. FEATURE—*The Real Adventure* (Assoc. Exhib.)
7. Organ Solo

October 19, 20, 21

1. Overture
2. International News
3. Pathe Review
4. Musical Novelty
5. Comedy—Ben Turpin in *Home Made Movies* (First National)
6. FEATURE—Owen Moore in *Reported Missing* (Selznick)
7. Organ Solo

GRAUMAN'S RIALTO
Los Angeles, Calif.

Week October 8

1. Grauman's Rialto Orchestra
2. Pathe News and Weekly
3. Herbert Burland at the Wurlitzer playing I Wish I Knew (Leon Van Berg, Soloist)
4. Film Novelty
5. Urban Movie Chats
6. FEATURE—*Manslaughter* (Paramount)

DELMONTE THEATRE
St. Louis, Mo.

Week October 15

1. Delmonte News
2. Fun from the Press
3. Screen Snapshots
4. Pageant of Progress Follies—A Revue of Songs and Dance Steps
5. FEATURE—*Forget Me Not* (Metro)

KINEMA THEATRE
Los Angeles, Calif.

Week October 7

1. Grand Novelty Overture
2. Kinema Pictorial News
3. Topics of the Day
4. Scenic Beautiful—*Getting Canada's Goat*
5. Organ Solo—Gypsy Love Song (Herbert)
6. Felix Comedy Cartoon
7. Sherwood Orchestra
8. FEATURE—Richard Barthelmess in *The Bond Boy* (First National)

story is slight, but the action is vigorous at times and full of interest-arousing situations.—Record.

"A CONNECTICUT YANKEE"

(Fox)

GALAX THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Good houses for all performances even though it is a second run picture.

Exploitation.—The usual newspaper publicity readers and display advertisements.

"THE ETERNAL FLAME"

(First National)

TRIANON THEATRE, BIRMINGHAM, ALA.—Admission, 15-35-55 cents. Business was exceptionally good for every performance. There was not a time during any morning, afternoon or evening of the whole week that the theatre was not crowded.

Exploitation.—No means of drawing attention to it was left untried. Two contests as to how long a candle three feet high and three inches in diameter would burn, were connected by two prominent firms, a jewelry store and a department store. The most popular confectionery stores in the city had their windows decorated with Norma Talmadge's picture as the centre of every display. The two contest stores had window displays in which the "Eternal Flame" and the popular star were played up.

Press Comment.—To say that "The Eternal Flame" is Norma Talmadge's best is to use a true superlative.—Birmingham News.

SHEA'S HIPPODROME, BUFFALO.—Admission, 20-50 cents. It was a case of get in a seat early or not at all every night of the seven day run.

Exploitation.— Augmented space was taken on this feature. Window cards, billboards, heralds aided in thoroughly papering the city. A brilliant electric display atop the marquee and the frames in the front and lobby was of unusually artistic quality.

Short Subjects.—Mr. and Mrs. Carter de Haven in "Their First Vacation" and Hippodrome Review.

Daily Press Comment.—Norma Talmadge's portrayal of the reigning beauty of the French court is a splendid piece of work—Courier. The settings are of a quiet lavishness. The plot interest is well sustained and the supporting cast uniformly good.—Evening News. One of those occasional productions which is its own excuse for being and its only pretense entertainment.—Enquirer. It is an excellent moving picture.—Courier.

"THE FAST MAIL"

(Fox)

OLYMPIC, BUFFALO.—Admission, 15-25 cents. Business only fair. Shown in conjunction with "Colleen of the Pines."

Exploitation.—Large ads in both the Sunday and daily newspapers, big electric display on front of house, window cards.

Daily Press Comment.—Melodrama of the first water.—Evening News. Every conceivable means of knocking an audience off its seats has been introduced.—Enquirer. For those who like their melodrama straight and undiluted.—Courier.

"THE FIVE DOLLAR BABY"

(Metro)

LOEW'S STATE, BUFFALO.—Admission, 20-40 cents. Manager Al Beckerich celebrated the first anniversary of this house. Capacity audiences every night and very satisfactory ones each afternoon.

Exploitation.—A co-operative page ad in the Sunday newspapers on the anniversary and the picture, newspaper ads augmented, window cards, billboards and marquee and lobby displays. A special Saturday morning party for the Jolly Junior club put on in co-operation with the Courier.

Short Subjects.—"Danger," a Lige Conley comedy, Pathe News, Mutt & Jeff cartoon.

Daily Press Comment.—The photoplay as a whole is very light.—Evening News. All in all, it is good entertainment of a light nature.—Courier.

What They Give the Public

MISSION THEATRE
Los Angeles, Calif.
Week September 30

1. Mission Theatre Review—Fox News
2. Organ Solo—A Wee Bit o' Scotch
3. Selected Scenic Study
4. Soprano Solo
5. Violin Solo and Mission Concert Orchestra
   a) Fantasy from Mme. Butterfly (Puccini)
   b) Hot Lips (Feist)
6. FEATURE—*Skin Deep* (First National)

GRAUMAN'S
Los Angeles, Calif.
Week October 9

1. Overture
   a) Pique Dame Overture (Suppe)
   b) A Novelty in a Symphonic Interpretation
2. Urban's Movie Chats
3. Pathe Weekly
4. Henry B. Murtagh at the Wurlitzer playing Tomorrow Will Be Brighter than Today (written by two Los Angeles boys)
5. Chuck Riesner and Dinkey Dean in *Peck's Good Boy*
6. Dinky Dean and Dad Chuck Riesner, in person
7. FEATURE—*Pink Gods* (Paramount)

CALIFORNIA THEATRE
Los Angeles, Calif.
Week October 8

1. Orchestral and Vocal Numbers
   a) Operatic Fantasie—Arranged by Mr. Elinor
   b) A Song of India (Rimsky-Korsakow)
   c) There's a Down in Dixie Feelin' (Perkins)
2. FEATURE—Lady Diana Manners in *The Glorious Adventure* (United Artists)
3. Aesop Fable—*The Hated Rivals*
4. California Topical Review and Magazine
5. Topics of the Day (Pathe)

CAPITOL THEATRE
St. Paul, Minn.
Week October 21

1. Capitol Symphony Orchestra—Second Hungarian Rhapsody (Franz Liszt)
2. Capitol Digest
3. Cartoon by Hurd—*One Ol' Cat*
4. FEATURE—*The Prisoner of Zenda* (Metro)
5. Organ Exit—Oriental
6. Noonday Organ Recital—Arthur Koerner
   a) Cantabile — Samson and Delila (Saint-Saens)
   b) Berceuse—Jocelyn (Godard)
   c) Fanfare (Dubois)
7. Toonerville Trolley Comedy—*The Skipper's Sermon*
8. Scenic—*A Tale of the Fur North*

THE STANLEY
Philadelphia, Pa.
Week October 16

1. Organ Number
2. Topical Review
3. Lewis White, Pianist
   a) Kitten on the Keys
   b) Paraphrase on Popular Songs
4. Scenic—Selected
5. Prologue to the Feature
6. FEATURE—*The Face in the Fog* (Paramount)
7. Organ Selection—Triumphal March from Sigurd Jorsalfar (Grieg)
8. Comedy—Buster Keaton in *The Frozen North* (First National)

HOWARD THEATRE
Atlanta, Ga.
Week October 23

1. Overture—Sounds from the Orient—A Fantasy by Enrico Leide
2. Pathe Weekly
3. Prologue—Desertland — Where My Caravan Has Rested
4. FEATURE—*Burning Sands* (Paramount)

METROPOLITAN THEATRE
Atlanta, Ga.
Week October 9

1. Concert — Overture — Carl Friedemann's Rhapsodie Slavische
2. Kinograms—News and Views of Interest
3. Verdi and Foretich, Pianofiends, playing an original version of Dancing Fool
4. *Fresh Fish*—An entirely new and novel idea in Sketchographs
5. Prologue—In the Gloaming—Introducing the atmosphere of th ecurrent feature
6. FEATURE—*Remembrance* (Goldwyn)

"FLESH AND BLOOD"

(Paramount)

STRAND, ATLANTA, GA.—In spite of the disagreeable weather the Strand held its own with this.

Short Subjects.—A Leo White comedy, "The Nation's Dream," and Selznick News.

Exploitation.—Striking lobby display, cleverly combining real furniture with a cutout of Chaney and Ralph Lewis.

"FORGET-ME-NOT"

(Metro)

LOEW'S ORPHEUM, BOSTON, MASS.—Admission, 25 cents bottom mornings to 60 cents top evenings. Played all week to packed houses.

Exploitation.—Carefully laid campaign in advance featured with a showing over a week in advance at Loew's State Theatre, the thousands of invited guests being clergymen, orphanage officers, social service, and welfare workers. During the week of the run hundreds of orphans saw the picture free. Special display ads, window cards, lobby display, posters in all subway and elevated stations.

Short Subjects.—Bull Montana in "The Ladies' Man" (Metro), Pathe News, Topics of the Day, Loew's Local News Reel.

Daily Press Comment.—A story human to the last degree.—Telegram.

"THE GHOST BREAKER"

(Paramount)

COLONIAL, INDIANAPOLIS, IND.—Admission, 25-40 cents. Opened to S. R. O. business.

Exploitation.—Increased newspaper space, featuring Wallace Reid and cast. Usual street billing.

Short Subjects.—A Hal Roach comedy, the Pathe News and Aesop's Fables.

Press Comment.—A highly entertaining film.—The News. One of the series of first rate pictures.—The Star.

ALDINE, PHILADELPHIA, PA.—Admission, 50-75 cents. Not very much business. Strong counter attractions in all nearby houses.

Exploitation.—Only usual newspaper space, and few window cards.

Short Subjects.—Snub Pollard comedy, "365 Days," International News, Pathe News, Movie Chats.

Daily Press Comment.—The sort of picture that persons, young, old and middle-aged, will always like.—Inquirer. There are some spirited scenes, including a chase after a liner and a fight in a hotel elevator, not to forget encounters with armored ghosts.—Record.

IMPERIAL, CHARLOTTE, N. C.—Admission, 10-30 cents. Three days to very good business.

"GRANDMA'S BOY"

(Pathe)

GRANBY, NORFOLK, VA.—Admission, 25-35 cents. Absolute capacity business for entire week.

Exploitation.—The biggest newspaper space of the season, coupled with liberal use of billboards, and exceptionally novel lobby display.

Short Subjects.—"Fun from the Press," and Kinograms.

Daily Press Comment.—Most entertaining screen comedy since "The Kid."—Norfolk Landmark.

"THE HANDS OF NARA"

(Metro)

COLONIAL, RICHMOND, VA.—Admission, 30-40 cents. Three days to fair business.

Short Subjects.—A Snub Pollard (Pathe) comedy.

Daily Press Comment.—A story with an interesting theme.—Times Dispatch.

"HEART'S HAVEN"

(Hodkinson)

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission, 20 cents bottom morning to 50 cents top evening. Well liked for its natural presentation.

Exploitation.—Posters in all subway and elevated stations, window cards and window three sheets; advance frames of stills and three sheets in lobby. Advance screen flashes, and regular newspaper ads.

Short Subjects.—International News Reel and Pathe's Topics of the Day.

Daily Press Comment.—If you like little girls with bobbed hair and perfectly enchanting personality you should see this film.—Advertiser. Based on the most subtle forces of nature with an excellent company.—Post.

"HOW WOMEN LOVE"

(Masterpiece)

CAPITAL, PHILADELPHIA, PA.—Admission, 22 cents. Pulled very good houses every day except Wednesday, and with strong counter attractions.

Exploitation.—The star, Betty Blythe, was well played up in all newspaper and window card advertising.

Short Subjects. — Mermaid Comedy, "Look Out Below," Kinograms, and Topics of the Day.

Daily Press Comment.—Is not everything a picture should be.—Evening Ledger.

"HUMAN HEARTS"

(Universal)

ARCADIA, PHILADELPHIA, PA.—Admission, 50 cents; Victoria, admission, 35 cents. Played to good houses at both theatres throughout the week, with the Victoria pulling the larger crowds.

Short Subjects.—Pathe News, Movie Chats, "The Pirate," Lupino Lane comedy.

Daily Press Comment.—Followed the stage play very closely, although some added details are in evidence, making the action even more interesting.—Inquirer. King Baggot has done well by this old stage play by Hal Reid and, aided by a good caste of actors, has actually succeeded in making much of the action and the characters plausible, if not vital.—Evening Ledger. A play that is of strong appeal and that is of compelling interest.—Record.

STRAND, CHARLOTTE, N. C.—Admission, 10-30 cents. Big business on a three day run, with the aid of big newspaper space.

Short Subject.—Southern Melody Sextette.

"IF YOU BELIEVE IT, IT'S SO"

(Paramount)

APOLLO, INDIANAPOLIS, IND.—Admission, 25-40 cents. Opening especially good against an ideal fall day for outdoor amusements.

Exploitation.—Usual street and lobby displays and newspaper advertising.

Short Subjects.—Hal Roach comedy, "One Terrible Day," (mentioned in the newspaper reviews as one of the best short comedies seen in some time), and the Pathe News.

Press Comment.—Thomas Meighan almost makes one believe it in his realistic work. Theodore Roberts as "Sky Blue" is excellent.—The News. It is another one of those crook pictures.—The Star.

"IN THE NAME OF THE LAW"

(F. B. O.)

VICTORIA, PHILADELPHIA, PA.—Admission, 30 cents. Preceded by a tremendous amount of advertising, the picture did a landslide business.

Exploitation.—Big board showing all types of handcuffs and shackles in lobby; city covered with three sheets, special Sunday evening show for police force, youngsters awarded admission tickets for making best policeman's hat from printed diagram on cardboard.

Short Subjects.—Pathe News, Mack Sennett comedy, "Bow Wows," "Swifter Than Crime" (novelty one reel).

Daily Press Comment.—There were tears as well as laughter to testify to the effect that the tale had upon those who beheld its presentation.—Record.

"LIGHTS OF THE DESERT"

(Fox)

REGENT, PHILADELPHIA, PA.—Admission, 30 cents. Managed to pull houses that satisfied. No attempt to exploit picture aside from small newspaper space.

Short Subjects.—"Roars and Uproars," Chester comedy.

Daily Press Comment.—Interesting and diverting entertainment.—Inquirer. A bright little story that furnishes good entertainment.—Evening Ledger.

"THE LOADED DOOR"

(Universal)

BLUEBIRD, RICHMOND, VA.—Admission, 10-20 cents. Three days to fair business.

Short Subjects.—Eddie Barry in "Family Affairs" (Educational).

Daily Press Comment.—A thrilling story of the week.—Times Dispatch.

"LORNA DOONE"

(Ince)

CIRCLE, INDIANAPOLIS, IND.—Admission, 25-40 cents. Better than average business.

Exploitation.—Bright lobby displays, street billing and street car cards; usual newspaper advertising.

Short Subjects.—Comedy, Lloyd Hamilton in "The Speeder," which was featured in electric sign and in advertising. Pathe News and Digest Topics complete the films.

Press Comment.—R. D. Blackmore's famous romance . . . loses none of its charm. Miss Bellamy's acting merits unqualified praise.—The News. A sweet story that assumes at times spectacular proportions.—The Star.

"LOVE IS AN AWFUL THING"

(Select)

BLUE MOUSE, SEATTLE, WASH.—Admission, 25-35-50 cents. Played to excellent houses.

Exploitation.—Regular newspaper advertising, billboards, window cards and lobby trim.

Short Subjects.—News weekly, concert number by new organist.

Press Comment.—It's just an extremely funny story such as one might encounter almost any day in real life.—Times.

BLUE MOUSE, PORTLAND, ORE.—Admission, 25-35-50 cents. Good crowds at every showing.

Exploitation.—Beautiful lobby; a drug store next door used the same color scheme and cardboard, for their window trim, making a very effective tie-up.

Short Subjects.—"The Tin Broncho" (Fox), Fox News, overture.

Press Comment.—Clean, vigorous comedy.—Journal.

"THE LONG CHANCE"

(Universal)

COLUMBIA, SEATTLE, WASH.—Admission, 25-35 cents. Drew well all week.

Exploitation.—Regular newspaper advertising and lobby trim.

Short Subjects.—"The Radio Hound" (comedy with Brownie dog), "Love Drops" (comedy), International News.

Press Comment.—Walthall does some excellent acting.—Post-Intelligencer.

STRAND, CHARLOTTE, N. C.—Admission, 10-30 cents. Three days to fair business.

"MANSLAUGHTER"

(Paramount)

STANTON, PHILADELPHIA, PA.—Admission, 50-75 cents. Biggest business since "Over the Hill" and increasing patronage every day. Held over for the second and third weeks.

Daily Press Comment.—In addition to the interesting plot and pictorial beauty of the photoplay, it boasts a popular cast.—Inquirer. Splendidly enacted photoplay.—Record.

STRAND, SEATTLE, WASH.—Admission, 35-50 cents. Played to capacity.

Exploitation.—Billboards, newspaper advertising, window cards, lobby trim.

Short Subject.—Kinograms.

Press Comment.—The first story in a long time to come to life on the screen with such vividness, such poignancy, such perfection of fulfillment, that it far overreaches the published story.—Times.

TIVOLI, PORTSMOUTH, VA.—Admission, 30-40 cents. Three days to very good business.

Short Subject.—Lloyd Hamilton in "Poor Boy" (Educational).

Daily Press Comment.—A powerful triumph for the screen art.—Virginia Pilot.

"THE MASQUERADER"

(First National)

KARLTON, PHILADELPHIA, PA.—Admission, 50 cents. Played to the best business of many months. Held over for second week, with possible return engagement later.

Exploitation.—Double amount of usual advertising.

Short Subjects.—Pathe News, Kinograms, Screen Snapshots, Aesop's Fables, "The Big Flood."

Daily Press Comment.—Post does his work with much skill, but there is a certain exaggeration in details which spoils in a slight degree the spectator's enjoyment of the double characterization.—Record.

"MORE TO BE PITIED THAN SCORNED"

(C. B. C.)

LAFAYETTE SQUARE, BUFFALO.—Admission, 20-50 cents. Business was S. R. O. every night for the week.

Exploitation. — Newspaper advertising, billboards, window cards, big electric display on front of house.

Short Subjects.—A Snub Pollard comedy, Fox News, Courier Local Events and Scenic.

"MY DAD"

(F. B. O.)

BOSTON THEATRE, BOSTON, MASS.—Good business.

Exploitation.—Lobby in advance, window cards and window one sheets, posters in all subway and elevated stations, regular newspaper ads, advance flashes on screen.

Short Subjects.—Aesop's Fables, Pathe News and Topics of the Day.

Daily Press Comment.—It is a very good story with beautiful settings.—Post.

"MY FRIEND THE DEVIL"

(Fox)

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admissions, 20 cents bottom morning to 50 cents top evening. Enthusiastically received.

Exploitation. — Window cards, three sheets, and subway and elevated posters to cover the city, lobby display, advance screen flashes, regular newspaper ads with Sunday specials.

Short Subjects.—International News and Topics of the Day.

Daily Press Comment.—The story provides a theme that grips the interest through every inch of the picture.—Post.

"MY OLD KENTUCKY HOME"

(American Releasing)

MARK-STRAND, BUFFALO. — Admission, 15-25 cents. It did not draw well.

Exploitation. — Newspaper advertising, window cards, lobby display.

Short Subjects.—Felix cartoon, "Migration," a Bible story, and Kinograms.

Daily Press Comment.—The picture is good entertainment.—Courier. Is well acted. —Enquirer. The horse racing gives one all the excitement of a real race track.—Times. Monte Blue is splendid as the hero.—Evening News.

"THE OLD HOMESTEAD"

(Paramount)

OHIO, INDIANAPOLIS, IND.—Admission, 25-40 cents. Opened to capacity.

Exploitation.—Enlarged advertising space in the newspapers, street car cards and window and one-sheets used.

Short Subjects.—International News, special music featured.

Press Comment.—The Ohio Theatre is offering a feature extraordinary this week.—The News. The screen version is no more plausible than the stage version was; its appeal is to the same class.—The Star.

IMPERIAL, CHARLOTTE, N. C.—Admission, 10-30 cents. Four days to very big business.

Exploitation.—The use of quarter page newspaper ads together with novel lobby display.

HOWARD, ATLANTA, GA.—Admission, 30-40 cents. Disagreeable weather accounts for poor business. Those who did see the picture seemed very much impressed—especially with the gigantic storm which forms the climax.

Short Subjects.—Pithy Paragraphs and Howard News and Views.

Press Comment.—Proved itself more of a classic even than the famous old stage drama.—Atlanta Journal.

"ONE EXCITING NIGHT"

(Griffith)

TREMONT TEMPLE, BOSTON, MASS. —World premiere. Admission, $1.85 top. Played to capacity every night of the first week.

Exploitation.—Excellent publicity, and feature ads in all papers. All ushers dressed in Halloween-like costumes with faces masked. Entire lighting of house by red bulbs. Huge enlargements of stars and scenes in the lobby. Request that the unravelling of the plot be kept secret also helped a lot.

Daily Press Comment.—With gathering swiftness and dexterity he tangles the whole inextricably together, until the solution, like a sword flash, parts the knot. The forces of nature rise to the height of a terrific tempest, transferred to the screen with a vividness unequalled by anything of this sort previously, even from Griffith's own hand.—Transcript. World premiere audiences nearly lost their dignity and cheered. After the first act had left the timid folks shaking in their seats, Mr. Griffith appeared in person and said he hoped the second would be a bit exciting. It was, very.—Advertiser. There is a storm, or rather a tornado, that puts the film right away in the rank of successes. Just at present, however, "One Exciting Night" is too slow in getting started. When he is finally started he moves as rapidly and as spiritedly as one could wish until he gets to his really superb climax. —American. It is equally as thrilling as any drama we have ever seen, but the first part of the picture is too long.—Telegram.

"PAID BACK"

(Universal)

STRAND, CHARLOTTE, N. C.—Admission, 10-30 cents. Three days to good business.

"PERJURY"

(Fox)

FOTOSHO, SUFFOLK, VA.—Three days to fair business.

Daily Press Comment.—A photoplay of exceptional merit.—Virginian Pilot.

"THE PRISONER OF ZENDA"

(Metro)

LOEW'S STATE, BOSTON, MASS.—Admission, 25 cents bottom afternoon to 60 cents top evening. They were turned away night after night after lines for hundreds of feet had waited.

Exploitation.—House to house distribution of folders representing the book. Advance screen flashes three weeks in advance. Lobby of still groups and three sheets framed. Billboards, window cards; posters in all subway and elevated stations. Regular newspaper ads with features across three columns.

Short Subjects.—Metro's "The Ladies' Man" with Bull Montana; Pathe News and Topics of the Day, Loew's Local News.

Daily Press Comment.—A delightful romance delightfully performed. No better matter in the world for the movies. In fine a stirring picture, of a sort too rarely screened by a director.—Transcript.

ALHAMBRA, CHARLOTTE, N. C.—Admission, 30-50 cents. This was the opening picture attraction for this former vaudeville house. Played a whole week in the face of strong opposition to good business.

BIJOU, RICHMOND, VA.—Admission, 40-50 cents. Played an entire week to capacity.

Exploitation.—Large newspaper space together with liberal use of billboards.

Daily Press Comment.—Rex Ingram has again given us the best picture of the year. —Times Dispatch.

"QUEEN OF THE MOULIN ROUGE"

(American Releasing)

BROADWAY, RICHMOND, VA.—Admission, 25-30 cents. Entire week to very good business.

Daily Press Comment.—A picture of gorgeous settings and lavish display.—Times Dispatch.

"REMEMBRANCE"

(Goldwyn)

METROPOLITAN, ATLANTA, GA.—Admission, 30-40 cents. The first cold wave struck Atlanta early Monday morning and began at once to take its toll. Drew only fair business at any time during the week.

Short Subjects.—"Fresh Fish," an Earl Hurd cartoon-comedy, and Kinograms.

ALDINE, PHILADELPHIA, PA.—Admission, 50-75 cents. Business a little below expectation with "The Bond Boy" and "Manslaughter" as opposition. Evenings better than matinees. No unusual exploitation.

Short Subjects. — International News, Pathe Review, Starland Review, Mermaid comedy, "Look Out Below."

Daily Press Comment.—"Remembrance" is pathetic and sentimental. Poor old father is pitiable.—Inquirer. Perhaps it would have been better to let some more finely-trained director do the producing. However, Hughes has done well—the only doubt that may be in mind is that the production might have been better.—Record. We doubt whether "Remembrance" would have been palatable at all without the presence of so remarkable an actor as Claude Gillingwater in the role of "Pop."—Evening Ledger.

"RICH MEN'S WIVES"

(Masterpiece)

ALDINE, PHILADELPHIA, PA.—Admission, 50-75 cents. Capacity business all week, with last three days especially strong.

Exploitation.—Triple newspaper space, and double amount of bill boards. Five girls distributed gratis 25,000 five cent bars of Wilbur chocolate.

Short Subjects. — International News, Pathe Review, Hy Mayer Travelaughs No. 12, "The Fire Fighters" (comedy).

Daily Press Comment.—A story of attention-gripping sort.—Record.

"SALVATION NELL"

(First National)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission, 10-20 cents. Fairly well patronized for the week. It was featured as a first run picture at a house which usually has second runs and changes bill in the middle of the week.

Exploitation.—The usual newspaper publicity and display advertisements.

Press Comment.—One of the very few dramas of this class which does not lose any of its intense human appeal through picturization for the screen.—Birmingham News.

"SHERLOCK HOLMES"

(Goldwyn)

STANLEY, PHILADELPHIA, PA.—Admission, 50-75 cents. Played to splendid business despite very warm weather all week.

Exploitation.—John Barrymore was featured in all advertising above title. Town covered with 24 sheets.

Short Subjects.—Pathe and Fox News, Kinograms, Earl Hurd comedy, "Fresh Fish" and Topics of the Day.

Daily Press Comment.—The entire production was distinguished by directorial ability of the highest order.—Record.

"THE SIN FLOOD"

(Goldwyn)

MAJESTIC, PORTLAND, ORE.—Admission, 25-35-50 cents. Drew packed houses both at matinees and at night for entire week. Best drawing card in a long time.

Exploitation. — Additional newspaper space, artistic lobby display, and window cards around town.

Short Subjects.—International News, "Love Drops" (Universal), "Felix in The Swim" (Gr. Features).

Press Comment.—The drama is powerful though it will make some members of its audience slightly uncomfortable.—Telegram. Its performance sets a high water mark in picture making.—Oregonian.

"UNDER TWO FLAGS"

(Universal)

STRAND, CHARLOTTE, N. C.—Admission, 10-30 cents. Three days to exceptionally good business.

"WHEN ROMANCE RIDES"

(Goldwyn)

ALCAZAR THEATRE, BIRMINGHAM, ALA.—Admission, 10-30 cents. Well filled houses.

Short Subjects.—"Love and Doughnuts," Mack Sennett comedy.

Exploitation.—The Usual newspaper publicity readers and display advertisements.

Press Comment.—The picture is most pleasing.—Birmingham News.

"MY WILD IRISH ROSE"

(Vitagraph)

PARK, BOSTON, MASS.—Admission, 20 cents bottom morning to 50 cents top evening. Given a wildly enthusiastic reception here and demand so great that will play a second week. Brought excellent business.

Exploitation.—Special feature advertising in newspapers worked out with a view to Irish appeal. Lobby display; advance screen flashes; posters in all subway and elevated stations, window cards and window three sheets.

Short Subjects.—Late comedy and Prisma's Moonlight Sonata.

Daily Press Comment.—Fun and love, heroism and righteousness combined to make a real entertainment.—Post. The laugh is constantly evoked, with punctuation here and there of heart-stirring moments.—Telegram.

"THE YOSEMITE TRAIL"

(Fox)

VICTORIA, PHILADELPHIA, PA.—Admission, 35 cents. Dustin Farnum always gets fair crowds at Victoria, but this proved a better puller than his average. "The Three Must Get There's" (United Artists) was added as a special attraction.

Exploitation.—Novel cutouts for the lobby playing up both pictures attracted many.

Short Subjects.—Pathe News and Movie Chats.

Daily Press Comment.—There are some exciting incidents before one is satisfied that the plot hasn't thickened beyond control.—Inquirer. Beautiful backgrounds for the scenes.—Record.

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

CAPITOL

1. Overture—If I Were King (Adam)
2. Ensemble—Ode to Ruritania
3. Balkan Dances—Capitol Ballet Corps
4. Duet—If Love Were All
   Specially composed for this presentation
   Music by William Axt
   Lyrics by Martha Wilchinski
5. Ensemble—Zenda Waltzes
6. FEATURE—*The Prisoner of Zenda* (Metro)

RIVOLI

1. Educational—*Wonders of the Sea*
2. Gypsy Dance—Johannes Brahms
3. FEATURE—Gloria Swanson in *The Impossible Mrs. Bellew* (Paramount)
4. Buster Keaton Comedy—*My Wife's Relations* (First National)

Press Comment

Tribune—(The Impossible Mrs. Bellew) It ought to make a lot of money. (My Wife's Relations) It is undoubtedly very funny. (Wonders of the Sea) The undersea stuff remains as marvelous as ever. *Times*—(The Impossible Mrs. Bellew) It seems designed for the special exploitation of Miss Gloria Swanson (My Wife's Relations) It's something to enjoy, something to throw your head back and laugh at. (Wonders of the Sea) Stirring underwater scenic. *Herald*—(The Impossible Mrs. Bellew) For all its blatant costliness ..... is essentially cheap stuff. (My Wife's Relations) Buster Keaton embarking upon his latest two reel triumph. *World*—This is a beautifully photographed series of events in which the star expresses varying emotions, part of them in close-ups and wears stunning wraps. As film drama it is, we think, nix. *Journal*—Beautiful beach scenes, fascinating seaside villas and a lively Mardi Gras celebration mark some of the final scenes of this film. *Telegram*—Gloria Swanson is at her best in "The Impossible Mrs. Bellew"..... and wins the audiences with one of the strongest pieces of characterization which this young star has yet created for the screen. (Wonders of the Sea) Is a gripping story of adventure among the denizens of the deep. *Globe*—Not since the good old days of "Don't Change Your Husband" and "You Can't Have Everything" has Paramount done so well by Miss Swanson as in the picture at the Rivoli this week. Buster Keaton in "My Wife's Relations" rounded off an almost perfect afternoon's entertainment. *Mail*—(The Impossible Mrs. Bellew) Is of the usual Swanson standard. (Wonders of the Sea) This sample of underwater photography is a marvelous piece of work. (My Wife's Relations) The Keaton picture is one which brings the chuckles easily and develops them into laughs with as little effort.

STRAND

1. Overture—Selections from Mlle. Modiste (Herbert)
2. Odds and Ends
   a) Motherhood
   b) The Jungle Fast Mail
   c) Along the French-Italian Border
3. Louis Rozsa, Baritone—Cortigiani, Vil Razza Dannata!—from Rigoletto (Verdi)
4. Mark Strand Topical Review
5. Fokine Ballet
6. FEATURE—*Skin Deep* (First National)
7. Comedy—Clyde Cook in *The Eskimo* (Fox)
8. Organ Solo

Press Comment

Herald—It is a succession of fierce thrills, tied together after a fashion and presented as a continuous story..... A veritable rip snorter. *Times*—It is well done as a piece of trickery, and it is saved by the fact that you don't take it seriously. *World*—It has strength and appeal. *Journal*—An hour of uninterrupted thrills. *Mail*—Ince has turned to the engrossing field of plastic surgery which has aroused such interest since the war, particularly through the results on maimed soldiers, and has produced an extremely interesting picture based on its work. *Globe*—If you are determined to be entertained and will not struggle against inconsistencies or improbabilities the picture will undoubtedly prove enjoyable. *Telegram*—You will find good entertainment in Thomas H. Ince's production of "Skin Deep."

RIALTO

1. Overture—Barber of Seville (Gioacchino Antonio Rossini)
2. Riesenfeld's Classical Jazz
3. Educational—*Man vs. Beast*
4. Beethoven's Moonlight Sonata and its Inspiration Produced by Wm. T. Crespinel (Prizma)
5. FEATURE—*Clarence* (Paramount)
6. Funny Face Comedy—*Soldiers of Fortune*

Press Comment

Played Rivoli week of Oct. 15
Press Comments appeared in issue of Oct. 28.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Affinities"	(Colleen Moore)	Hodkinson	Aug. 19	817
"A Fool There Was"	(Special Cast)	Fox	July 29	667
"A Tailor Made Man"	(Charles Ray)	United Artists	Oct. 7	1259
"Bells of San Juan"	(Charles Jones)	Fox	Oct. 28	1433
"Better Man Wins"	(Pete Morrison)	Sanford	Oct. 7	1229
"Blood and Sand"	(Rudolph Valentino)	Paramount	Aug. 19	819
"Bond Boy, The"	(Richard Barthelmess)	First National	Oct. 21	1373
"Bonded Woman, The"	(Betty Compson)	Paramount	Aug. 12	765
"Broadway Rose"	(Mae Murray)	Metro	Sept. 30	1201
"Burning Sands"	(Special Cast)	Paramount	Sept. 16	1081
"Calverts Valley"	(Jack Gilbert)	Fox	Oct. 21	1369
"Caught Bluffing"	(Frank Mayo)	Universal	Sept. 30	1199
"Clarence"	(Wallace Reid)	Paramount	Oct. 28	1429
"Colleen of the Pines"	(Jane Novak)	F. B. O.	July 29	667
"Confidence"	(Herbert Rawlinson)	Universal	Sept. 30	1203
"Country Flapper"	(Dorothy Gish)	Producers' Security	Aug. 12	751
"Crusader, The"	(William Russell)	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast)	Weber & North	Sept. 16	1056
"Daring Danger"	(Special Cast)	American Releasing Corp.	Aug. 19	821
"Deserted At Alter"	(Special Cast)	Capitol Films	Oct. 14	1290
"Destiny's Isle"	(Special Cast)	American Releasing	Aug. 5	724
"Do and Dare"	(Tom Mix)	Fox	Oct. 7	1257
"Don't Shoot"	(Herbert Rawlinson)	Universal	Aug. 26	879
"Douglas Fairbanks in Robin Hood"	(Douglas Fairbanks)	United Artists	Oct. 28	1427
"Dusk to Dawn"	(Florence Vidor)	Associated Exhibitors	Sept. 9	1025
"East Is West"	(Constance Talmadge)	First National	Sept. 9	1021
"Eternal Flame, The"	(Norma Talmadge)	First National	Sept. 30	1199
"Eyes of the Mummy, The"	(Pola Negri)	Paramount	Aug. 26	876
"Face in the Fog, The"	(Lionel Barrymore)	Paramount	Oct. 21	1377
"Face To Face"	(Special Cast)	Playgoers Pictures	Oct. 14	1311
"Fighting Guide, The"	(William Duncan)	Vitagraph	Sept. 30	1197
"Flesh and Blood"	(Lon Chaney)	Western Pictures Exploitation	Aug. 19	806
"Fools First"	(Special Cast)	First National	Aug. 12	761
"Fools of Fortune"	(Special Cast)	American Releasing	Sept. 16	1078
"Fools of Fortune"	(Special Cast)	American Releasing Corp.	Aug. 19	817
"Forget-me-Not"	(Bessie Love)	Metro	Aug. 12	767
"Forgotten Law, The"	(Milton Sills)	Metro	Oct. 28	1427
"Fortunes Mask"	(Earle Williams)	Vitagraph	Oct. 21	1371
"Galloping Kid, The"	(Hoot Gibson)	Universal	Sept. 23	1144
"Ghost Breaker, The"	(Wallace Reid)	Paramount	Sept. 30	1203
"Girl's Desire, A"	(Alice Calhoun)	Vitagraph	Sept. 16	1081
"Girl Who Ran Wild, The"	(Gladys Walton)	Universal	Oct. 14	1311
"Grandma's Boy"	(Harold Lloyd)	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The"	(Clara Kimball Young)	Metro	Sept. 2	941
"Heart's Haven"	(Special Cast)	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson)	Paramount	Aug. 12	763
"Her Majesty"	(Special Cast)	Playgoers Pictures	Sept. 16	1077
"Heroes and Husbands"	(Katherine MacDonald)	First National	Sept. 16	1080
"Hidden Woman, The"	(Evelyn Nesbit)	American Releasing	Oct. 14	1313
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"Honor First"	(Special Cast)	Fox	Sept. 9	1023
"Hound of the Baskervilles, The"	(Special Cast)	F. B. O.	Oct. 7	1253
"How Women Love"	(Betty Blythe)	B. B. Production	Sept. 2	920
"Human Hearts"	(House Peters)	Universal	July 29	671
"If I Were Queen"	(Ethel Clayton)	F. B. O.	Oct. 28	1425
"Isle of Doubt, The"	(Special)	Playgoers Pictures	Sept. 30	1197
"Jan of the Big Snows"	(Special Cast)	American Releasing	Oct. 21	1375
"June Madness"	(Viola Dana)	Metro	Oct. 7	1255
"Just Tony"	(Tom Mix and his horse Tony)	Fox	Aug. 19	819
"Light in the Dark, The"	(Hope Hampton)	First National	Sept. 23	1143
"Little Child Shall Lead Them, A"	(Special Cast)	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun)	Vitagraph	Sept. 23	1144
"Lone Hand, The"	(Hoot Gibson)	Universal	Oct. 28	1431
"Long Chance, The"	(Special Cast)	Universal	Oct. 14	1317
"Lonesome Corners"	(Special Cast)	Playgoers Pictures	Oct. 21	1375
"Love Is An Awful Thing"	(Owen Moore)	Selznick	Sept. 16	1078
"Man's Law and God's"	(Special Cast)	American Releasing Corp.	Aug. 19	825
"Man She Brought Back, The"	(Special Cast)	Playgoers Pictures	Oct. 28	1429
"Man Who Played God, The"	(George Arliss)	United Artists	Sept. 16	1076
"Manslaughter"	(Thomas Meighan)	Paramount	Sept. 30	1205
"Masquerader, The"	(Guy Bates Post)	First National	Aug. 26	879
"Me and My Gal"	(Special Cast)	American Releasing Corp.	Aug. 26	877
"Missing Millions"	(Alice Brady)	Paramount	Sept. 30	1205
"Mixed Faces"	(William Russell)	Fox	Oct. 14	1315
"Mohican's Daughter, The"	(Special)	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast)	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum)	Fox	Sept. 2	937
"More to Be Pitied Than Scorned"	(Special Cast)	C. B. C.	July 29	639
"Motion to Adjourn"	(Special)	Arrow	Sept. 30	1176
"New Teacher, The"	(Shirley Mason)	Fox	Aug. 19	825
"Nice People"	(Wallace Reid)	Paramount	Aug. 26	873
"Night Life in Hollywood"	(Special)	Arrow	Sept. 23	1110
"Notoriety"	(Special Cast)	Weber & North	Oct. 14	1290
"Oathbound"	(Dustin Farnum)	Fox	Aug. 12	761
"Old Homestead, The"	(All Star)	Paramount	Oct. 21	1373
"On the High Seas"	(Dorothy Dalton and Jack Holt)		Oct. 14	1317
"One Eighth Apache"	(Roy Stewart)	Arrow	Sept. 23	1110
"Paid Back"	(Gladys Brockwell)	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks)	Arrow	Sept. 23	1110
"Pink Gods"	(Special Cast)	Paramount	Oct. 7	1259
"Prince and the Pauper, The"	(Special Cast)	Not Known	Sept. 2	939
"Prisoner of Zenda, The"	(Alice Terry)	Metro	Aug. 12	763
"Proof of Innocence, The"	(Special Cast)		Oct. 28	1433
"Queen of the Moulin Rouge, The"	(Martha Mansfield)	American Releasing Corp.	Aug. 19	823
"Rags to Riches"	(Wesley Barry)	Warner Bros.	Oct. 7	1229
"Rose o' the Sea"	(Anita Stewart)	First National	Aug. 26	878
"Remembrance"	(Special Cast)	Goldwyn	Sept. 16	1075
"Rich Men's Wives"	(Special Cast)	Al Lichtman Corporation	Sept. 2	941
"Saved by Radio"	(George Larkin)	Russell Production	Sept. 9	978
"Secrets of Paris"	(Lew Cody)	C. C. Burr	Oct. 28	1406
"Sign of the Rose"	(George Beban)	American Releasing	Aug. 12	767
"Sin That Was His, The"	(William Faversham)	Selznick	Oct. 21	1371
"Siren Call, The"	(Dorothy Dalton)	Paramount	Oct. 7	1253
"Skin Deep"	(Milton Sills)	Associated First National Pictures	Oct. 21	1369
"Snowshoe Trail, The"	(Jone Novak)	F. B. O.	Sept. 23	1142
"Sure Fire Flint"	(Johnny Hines)	C. C. Burr	Oct. 28	1406
"Till We Meet Again"	(Mae Marsh)	Associated Exhibitors	Oct. 28	1431
"Three Must-Get-Theres, The"	(Max Linder)	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast)	Playgoers	Sept. 9	1019
"Top O' The Morning"	(Gladys Walton)	Universal	Sept. 23	1143
"Timothy's Quest"	(Special)	American Releasing	Sept. 23	1145
"Trail of the Axe, The"	(Dustin Farnum)	American Releasing	Oct. 7	1255
"Trifling Women"	(Special Cast)	Metro	Oct. 21	1377
"Unconquered Woman, The"	(Rubye De Remer)	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein)	Selznick	Sept. 2	937
"Under Two Flags"	(Priscilla Dean)	Universal	Oct. 7	1257
"Up and At Them"	(Doris May)	F. B. O.	Aug. 26	876
"Valley of Silent Men, The"	(Alma Reubens)	Paramount	Sept. 9	1023
"Voices of the City"	(Lon Chaney)	Goldwyn	Aug. 19	823
"West of Chicago"	(Charles Jones)	Fox	Aug. 26	877
"What's Wrong with the Women?"	(Special Cast)	Equity	Aug. 12	751
"When Husbands Deceive"	(Special Cast)	Associated Exhibitors	Sept. 9	1019
"When the Devil Drives"	(Special Cast)	Associated Exhibitors	Aug. 12	765
"When Knighthood Was in Flower"	(Marion Davies)	Paramount	Sept. 30	1201
"Why Do Men Marry?"	(Edy Darclea)	Unity	Sept. 30	1176
"Wildness of Youth"	("Bobby" Connelly)	Graphic Film	Aug. 26	867
"Wolf Law"	(Frank Mayo)	Universal	Oct. 28	1425
"Woman He Loved, The"	(Special Cast)	American Releasing	Sept. 16	1076
"Woman Who Came Back, The"	(Special Cast)	Playgoers	Sept. 9	1021
"Woman's Woman, A"	(Mary Alden)	Allied Producers and Distributors	Oct. 14	1315
"Yosemite Trail, The"	(Dustin Farnum)	Fox	Oct. 14	1313
"Young Diana, The"	(Marion Davies)	Paramount	Sept. 16	1077
"Youth Must Have Love"	(Shirley Mason)	Fox	Sept. 23	1142

Illustrated Screen Reports

Edited by GEORGE T. PARDY Assistant Editor, JAMES M. DAVIS

One Exciting Night

D. W. Griffith Production in Ten Reels, Personally Directed by Mr. Griffith—Story from the Play by Irene Sinclair—Photographed by Hendrik Sartov—To Be Released by United Artists.

Cast and Synopsis

Agnes Harrington, Carol Dempster; John Fairfax, Henry Hull; Romeo Washington, Porter Strong; J. Wilson Rockmaine, Morgan Wallace; The Doctor, C. H. Crocker-King; Mrs. Harrington, Margaret Dale; The Detective, Frank Sheridan; Sam Jones, Frank Wunderlee; Auntie Fairfax, Grace Griswold; The Maid, Irma Harrison; Clary Johnson, Herbert Sutch; The Butler, Percy Carr; A Guest, Charles E. Mack.

The main action, which takes place in one night, centers about the attempt of a gang of bootleggers to recover a large sum of money hidden in the house of John Fairfax. Agnes Harrington, with her supposed Mother, is a guest at the Fairfax home. Rockmaine, to whom Mrs. Harrington is attempting to wed Agnes, is also a guest. Various other people appear and reappear in the house and there is great confusion of identity until two mysterious murders are cleared up when the culprit is caught outside the house in a terrific storm and Agnes and Fairfax are wed.

Reviewed by Oscar Cooper

The Griffith of "One Exciting Night" is Griffith working in a new vein—mystery combined with romance, and the two merged into comedy-melodrama.

Before any reviewer can attempt to appraise the worth of a picture, he must make it his business to understand the mood and the intent of the producer. If the picture—for instance—is designed as pure entertainment, without teaching a great moral lesson, it must be reviewed for what it is. Anything else is not only worthless as criticism, but is absolutely unfair to the producer.

Well, "One Exciting Night" is intended, in the words of its maker, as a "story of entertainment." The only question the reviewer has before him is this: does it succeed in fulfilling its purpose?

We wish all questions were as easy to answer. "One Exciting Night" is a rattling good piece of entertainment, put together with remarkable cleverness. It joins blood-curdling thrill to farce-comedy of a high order. Nor has Mr. Griffith forgotten romance. Around Carol Dempster and Henry Hull he has built a love story that never gets in the way of the mystery, but reinforces the total effect splendidly.

For the better part of the first act, the picture moves slowly, building atmosphere for the rapid action and climax of the second. The spectator is bewildered, of course. He is let in on no secrets, but he gets the firm idea that something very exciting is coming later. It does. And it is mixed with the antics of the negro Romeo in such manner that the audience is alternately frozen with fear and swept by gales of laughter.

Having prepared his ground, Mr. Griffith proceeds, in the later reels, to give his story full swing. There are two murders to be cleared up. The finger of guilt is pointed first at one character and then another. There is scurrying to and fro. There are entrances and exits by mysterious persons. The detective increases his activities. Women's screams, the appearance of hands from behind doors, secret panels and all the panoply of mystery are brought into play.

When the audience has been worked up to the highest pitch of suspense, the smash comes in the form of a terrific storm. The heroine and the detective and the handcuffed hero chase the villain while the elements rage. Trees are uprooted and their branches stream through the air; wind and rain blow across the screen in fearful gusts.

The negro Romeo, at last given his chance to escape, slips and slides and stumbles through the cyclone, his face a perfect picture of comic despair. He is not interested in what happens to the villain. He just wants to get home to his little shack. And he arrives there to have the house all but blown out of his hands. Finally, he secures himself in the doorway and the house is lifted from its foundations, whirled topsy-turvey through the air, and lands, a mass of splintered wreckage.

Meanwhile, the heroine, pursuing the villain, and followed by the hero—all of them by this time drenched to the skin—is very nearly pinned beneath falling trees, only to be rescued at the final moment of suspense. Then the murderer is caught by the reunited lovers.

It is a magnificent melodramatic climax—the finest handling of storm-forces the screen has ever seen—a photographic marvel.

The cast, without exception, gives excellent performances, with Miss Dempster revealing remarkable promise. Henry Hull is a new and refreshing screen type. The comedy of Porter Strong as Romeo is sure-fire. Fine dramatic work is contributed by the other principals.

"One Exciting Night," summed up, is just what the title says it is. Mr. Griffith set out to create sheer entertainment of the first rank. He has succeeded, beyond the flicker of a doubt.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704*
Timothy's Quest (Dirigo Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,609
The Woman He Loved (J. L. Frothingham)	6.000*
When the Desert Calls (Pyramid Pictures).	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet)	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Pyramid Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seena-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle-Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dawn)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Frcd Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Herold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor).	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welch-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jans Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louis Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Dolores Cassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Dictator (Wallace Reid)	5,221
The Young Diana (Marino Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan)	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves fo Pharoah (Ernest Lubitsch)	7,352
Her Gilden Cage (Gloria Swansor-Sam Wood prod.)	6,229
Nice People (Wm. de Mille prod.)	6,244
Blood and Sand (Rodolph Vanentino-Fred Niblo prod.)	8,110
The Valley of Silent Men (Cosmopolitan)	6,541
Over The Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eves of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6,069
Manslaughter (Cecil B. DeMille Prod.)	9,061
Above All Law (Hamilton Prod.)	7,177
Pink Gods (Penrhyn Stanlaws Prod.)	7,062

*Approximately

	Footage
The Old Homestead (Jas. Cruze Spec. Prod.)	7,696
The Face in the Fog (Cosmopolitan Prod.)	6,095
Burning Sands (Geo. Melford Prod.)	6,919
The Ghost Breaker (Wallace Reid)	5,130
The Cowboy and the Lady (Mary Miles Minter-Tom Moore)	????
To Have and to Hold (Geo. Fitzmaurice-Betty Compson-Bert Lytell)	7,518

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (Mary McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000
Colleen of the Pines (Jane Novak)	5,000
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question Of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Kathrine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131
Woman's Side (Katherine MacDonald)	5,222
Trouble (Jackie Coogan)	4,912
Heroes and Husbands (Katherine MacDonald)	5,460
Eternal Flame (Norma Talmadge)	7,453
Skin Deep (Ince Special)	6,303
The Light in the Dark (Hope Hampton)	5,600
The Bond Boy (Richard Barthelmess)	6,902
White Shoulders Katherine MacDonald)	5,966
East Is West (Constance Talmadge)	7,737
Lorna Doone (Maurice Tourneur)	6,083
Oliver Twist (Jackie Coogan)	7,761

ASSOCIATED PRODUCERS
(Through First Natonal)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*

	Footage
The Ten Dollar Raise	6,000*
Mother O' Mine (The Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL	
The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead Them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555
WILLIAM FARNUM SERIES	
Shackles of Gold	5,967
Moonshine Valley	5,679
TOM MIX SERIES	
Just Tony	5,242
Do and Dare	????
The Fighting Streak	4,888
CHARLES JONES SERIES	
Western Speed	5,002
West of Chicago	4,694
DUSTIN FARNUM SERIES	
Oathbound	4,468
The Yosemite Trail	????
WILLIAM RUSSELL SERIES	
Money to Burn	4,580
The Crusader	4,780
SHIRLEY MASON SERIES	
The New Teacher	4,453
Youth Must Have Love	4,368
JOHN GILBERT SERIES	
Arabian Love	4,440
Honor First	5,075
In Calvert's Valley	????

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man from Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man with Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. R. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Gray Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Demer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Seldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

The Kentucky Derby

Universal-Jewel, released by Universal. Story by Charles T. Dazey. Scenario by George Hull. Cameraman, Victor Milner. Directed by King Baggot. Length 5398 feet.

CAST AND SYNOPSIS

Donald Gordon, Reginald Denny; Alice Rance, Lillian Rich; Col. Moncrief Gordon, Emmett King; Ralph Gordon, Walter McCrail; Helen Gordon, Gertrude Astor; Col. Rome Woolrich, Lionel Belmore; Joe, Kingsley; Topper Tom, Bert Tracy; Bob Thurston, Harry Carter; Captain Wolff, Wilfred Lucas; Jensen, Pat Harmon; Mrs. Clancy, Anna Hernandez; Timmy Clancy, Verne Winter.

Donald Gordon is in love with Alice Rance, the orphan daughter of a former stableman on the Gordon estate. The two keep their romance a secret because of Col. Gordon's abhorrence of a misalliance. To the Gordon's home in Kentucky come Ralph and Helen Gordon posing as distant cousins. Later, Col. Gordon announces the engagement of Donald and Helen. Donald denies the engagement and presents Alice, whom he has secretly married. In his mortification, the irate father drives his son from the house. The adventurer Ralph apparently befriends the young man and directs him to Captain Wolff, a ship Captain in New York. Donald is shanghaied aboard Wolff's sailing vessel, through a trick of Ralph's. Meanwhile, Alice struggles for her existence in New York. She has become the mother of a baby girl. The Colonel, having put Donald out of his life, is comforted by the imposters, Helen and Ralph. After being a prisoner in Wolff's ship for three years, Donald is shipwrecked. He rescues Wolff who confesses the scheme engineered by Ralph. Donald reaches New York, finds Alice and rushes to Louisville, and with Joe Rance, Alice's brother, gets rid of the crooked jockey placed by Ralph to ruin the Colonel. Joe rides the horse to victory. Col. Gordon's fortune, which he had staked on the race, is saved, and he finally takes Donald and Alice into his arms, leaving the law to deal with the criminals.

This is an exciting melodrama that will readily satisfy the customary audience who demand an abundance of action and thrills. It is chiefly a race track story, done in splendid style, and incidentily a forceful tale of the sea has been woven into it. Excitement runs high throughout the development of the plot and a fair amount of suspense is successfully worked up although much of the material is quite familiar. Nevertheless, the story as a whole affords good entertainment and should prove to be a popular attraction.

Points of Appeal.—The numerous scenes at the race track are extremely interesting. The shots of the Derby are done in decidedly first rate shape and lend a convincing atmosphere to this part of the story. From the very earliest moments of the picture the audience is being prepared for the big race and quite naturally the interest is held and a big climax looked forward to even during the progress the story makes along other lines.

Cast.—Reginald Denny makes his appearance in this as his first feature. He will be remembered to many through his clever work in "The Leather Pushers" series. Lillian Rich plays opposite him as Alice Rance. Supporting cast good.

Photography, Lighting, Direction.—There are many fine exterior shots through the picture. The Derby scenes are excellent and also those taken on board ship. Good lighting prevails. Continuity runs smoothly and direction O. K.

The Impossible Mrs. Bellew

Paramount Photoplay in Six Parts. Author, David Lisle. Scenario By Percy Heath. Director, Sam Wood. Cameraman, Alfred Gilks. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Betty Bellew, Gloria Swanson; Lance Bellew, Robert Cain; Stanley Hobert, Conrad Nagel; Jerry Woodruff, Richard Wayne; Grand Duke Rostoy, Frank Elliott; Alice Granville, Gertrude Astor; Naomi Templeton, June Elvidge; Dean Hobart, Herbert Standing; Lance Bellew, Junior, Mickey Moore; Aunt Agatha, Helen Dunbar; Attorney Potter, Arthur Hull.

Lance Bellew neglects his wife, Betty, for Naomi Templeton. His friend, Jerry Woodruff is kind to Betty and her little boy, Lance. Urged on by Naomi, Lance quarrels with Jerry in a jealous fit, shoots and kills him. He is acquitted on accidental grounds, but society is led to believe that Betty was to blame and her reputation is ruined. 'Lance divorces her, gets the custody of the boy and marries Naomi. Betty goes abroad and makes the acquaintance of Hobert, a young author, and his father, a clergyman. At Deauville, France, Alice Granville, a former friend, snubs Betty and spreads the story of the killing of her supposed lover. The Grand Duke Rostoy is attracted by Betty. Hobert loves her, but his father, influenced by Alice Granville, opposes his son's wishes. He has an interview with Betty, appeals to her not to spoil his boy's career and she promises to break off with him. Betty attends a Mardi Gras party given by the Duke. Hobert is also present. She deliberately offends him by posing as a partially nude statue. Meanwhile Lance Bellew's second marriage has turned out badly. His Aunt Agatha, who had previously taken his part against Betty, experiences a change of heart and comes to Deauville, bringing Betty's child with her. She meets Dean Hobert and convinces him that Betty is a good woman. Hobert overhears the conversation between the Duke and Betty in which the latter repulses his attentions and confesses that she has been playing the part of a fast woman for a certain purpose. Hobart intervenes and takes Betty away, his trust fully restored. They reach Betty's home to find her little boy asleep and Aunt Agatha awaiting her. A new life of happiness dawns for "The Impossible Mrs. Bellew" and the man she loves.

An extremely artistic production, rich in fine photography and magnificent settings, "The Impossible Mrs. Bellew" ranks as a well directed society drama with a good deal of heart interest and a leading role which Gloria Swanson interprets satisfactorily. Viewed from a strictly commercial angle the picture's chief box office value lies in the favorable influence it is sure to exert upon a majority of feminine patrons by virtue of the dazzling lure of the many beautiful costumes worn by the star at various stages of the action. These wondrous creations of Paris dressmaking art were purchased abroad by Miss Swanson for the enhancement of her charms in the character of Betty Bellew, a fact exhibitors should take full advantage of when exploiting the film. The result is a combination of fashion show and dramatic entertainment which from a large and enthusiastic audience when shown recently at the Rivoli Theatre, New York, and gives every indication of scoring a big financial success.

Points of Appeal.—Self sacrifice on the part of a heroine is ever a sure means of winning the sympathy of movie fans and Bettys' loyalty to her thoroughly undeserving blackguard of a husband, although more of a credit to her heart than brains, is a strong factor in gaining the indignant pity of the spectators. Also, the sight of a dearly loved child being torn away from its mother is intensely pathetic and soul moving. She has an uncommonly hard time of it all through the picture up to the final reel, when mother and boy are re-united and the devotion of a worthy lover atones for past suffering, thereby bringing matters to a sunny climax.

Cast.—Gloria Swanson is an attractive figure as Betty Bellew, wears her array of stunning gowns gracefully and is fully equal to the emotional demands of the role. Conrad Nagel gives a well balanced performance as the youthful lover, Robert Cain is artistically repulsive as Lance Bellew, the part of the boy is intelligently played by little Mickey Moore and the support is excellent.

Photography, Lighting, Direction.—The camera work throughout is exquisite, including numerous handsome interiors, sets glittering with every accessory of wealth and luxury that the imagination could suggest, gorgeous long shots of the beach at Deauville, France, with its diversely clad crowd of fashionable merrymakers, and perfect lighting effects. The continuity is unbroken and the action smooth and rapid.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villians (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000.
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,630
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPE HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*
Doctor Jack (Harold Lloyd)	5,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*
The Man Why Played God (George Arliss)	????
Tailor Made Man (Charles Ray)	????

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and House Peters)	8,000*
Human Hearts (House Peters)	7,000*

UNIVERSAL FEATURES

Step on It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Toy O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*
Wolf Law (Frank Mayo)	5,000*
Broad Daylight (Jack Mulhall & Lois Wilson Courtesy Famous Players)	5,000*
Lavender Bath Lady, The (Gladys Walton)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*

ALICE JOYCE PROD.

The Scarab Ring	5,598
The Inner Chamber	5,951*

CORINNE GRIFFITH PROD.

Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*

EARLE WILLIAMS PROD.

Three Sevens	5,000*
The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

ALICE CALHOUN PROD.

The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

She Sighed by the Sea-side — Made in the Kitchen
Call a Cop

BEN TURPIN COMEDIES (2)

Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face — The Copper Beeches
The Noble Bachelor — The Empty House

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special) — A False Alarm
Circus Days
A Penny Reward — A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday — Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop — Jogging Across Sawtooth
Music in the Air

CHESTER SCENICS (1)

Old Moose Trails — New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me! — Bucking Broadway
'Tis the Bull — Mile-a-Minute Mary
Fair Enough — Cold Feet
Any Old Port — That Son of a Sheik
A Hickory Hick — Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Self-Defense — Annette Kellerman in High Diving
Golf

GAYETY COMEDIES

Wild and Willie — Standing Pat
Assault and Flattery

KINOGRAMS (1)

News Reel—Sunday and Thursday

MERMAID COMEDIES (2)

Spooks — Rapid Fire
Danger — Look Out Below
Poor Boy — Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover Dixie (2) — The Crater of Mt. Katami

The Headless Horseman

Cal Stearns Clancy Production. Released by Hodkinson. Adapted from Washington Irving's "Legend of Sleepy Hollow." Cameraman, Ned Van Buren. Directed by Edward Venturini, Length, 6000 feet.

CAST AND SYNOPSIS

Ichabod Crane, Will Rogers; Katrina Van Tassel, Lois Meredith; "Brom" Bones, Ben Hendricks, Jr.

Ichabod Crane comes to Sleepy Hollow, New York, from Connecticut. He tries to impress the simple country people with his great learning. Ichabod meets the coquettish Katrina Van Tassel, daughter of the wealthiest farmer in the community and readily sees the advantages of marriage into the family would have. His rival is "Brom" Bones, an athletic young man who seeks to have Katrina for himself. "Brom" tells the people that Master Crane is a witch and has been practicing on one of the school boys. They start to tar and feather the schoolmaster but he is saved by Katrina and her father. Later, at a quilting party at the Van Tassel home, Ichabod hears the story of the Headless Horseman and his fear is noticed by "Brom" who plans to get revenge. On his way home from the party Ichabod's horse balks at the bridge where the men claim to have seen the mysterious rider the night before. Suddenly the Headless Horseman darts out from behind the trees and pursues the frightened schoolmaster on down the road. The next day the schoolroom has been deserted by the teacher and no trace of him can be found. "Brom" confesses to Katrina that it was he who had used this trick in order to win her for himself.

"The Headless Horseman" adapted from Washington Irving's "Legend of Sleepy Hollow" will be a rare bit of entertainment for those who are familiar with the author's story. It has been beautifully produced and Will Rogers is a thoroughly convincing Ichabod. The picture will no doubt draw its greatest business in high class houses. It is a little too long in its present form and with slight cutting the action could be made speedier and more satisfactory.

Points of Appeal.—There are numerous situations that are genuinely funny. The singing lesson in the little school house is good for several laughs. Ichabod's idea of food first and his superstitions are also humorous. The balking of his horse at the haunted bridge is a clever piece of work. The settings for the picture have been taken on the actual ground and the views of the old church and the graveyard in Sleepy Hollow make interesting pictures.

Cast.—Will Rogers gives a screamingly funny portrayal of Ichabod Crane. His facial expressions register well and although he is not the lanky figure pictured in the book he is a very acceptable Master Crane. Lois Meredith, as Katrina Van Tassel is charming and Ben Hendricks, Jr., as "Brom" is good. Support excellent.

Photography, Lighting, Direction.—The exteriors offer some attractive views of the Hudson River country. Some splendid cloud effects have been photographed. Interiors are well done. Lighting generally good. Direction satisfactory.

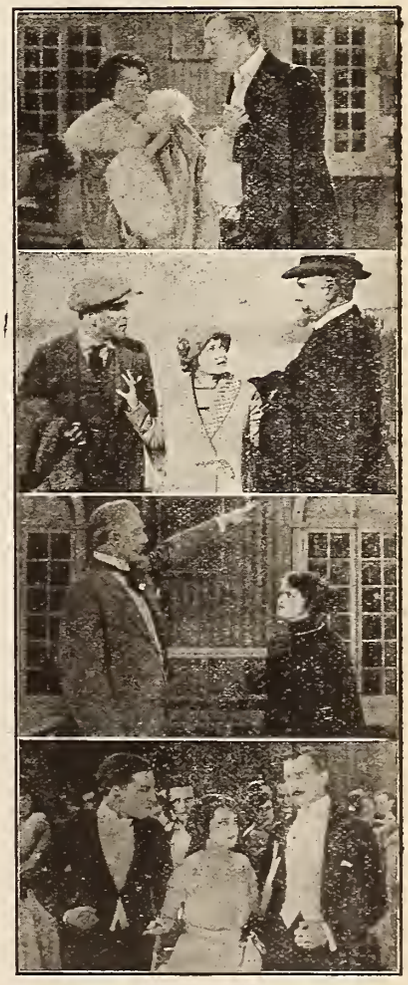
Sunshine Harbor

Playgoers Pictures Photoplay in Five Parts. Author, Jerome Wilson. Director, Edward Hemmer. Cameraman, Edward Tuers. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Betty Hopkins, Margaret Beecher; Dr. Hopkins, Howard Hall; Hamilton Graves, Coit Alberson; Billy Saunders, Ralph Harolde; Editor MacSorley, Julian Greer; Dugan, Daniel Jarrett.

Dr. Hopkins is a celebrated Southern eye specialist. He is desirous of promoting a marriage between his sprightly young daughter, Betty, and Hamilton Graves. Betty does not approve of Graves, but persuades her father to allow her to attend a dance with her suitor as escort. At the dance she meets Billy Saunders, a New York reporter, spending a vacation in his hometown. His attentions to Betty enrage Graves, who shows his hostility openly. While Betty and Billy are motor-boating, the engine breaks down and they are out all night. Dr. Hopkins believes his daughter to be compromised and insist that she marry Graves at once. Betty resents this, leaves home, goes to New York, obtains a position on a newspaper and makes good as a reporter. While covering a fire at a chemical works she is caught in an explosion and suffers the loss of her eyesight. Saunders, returning from Havana, finds Betty in the hospital and wants to marry her. She refuses on account of her helpless plight. Her father visits New York and holds a clinic at which he demonstrates his methods of operation. Betty, now known as Miss Smith, is brought to him as a patient, the fact that she is his daughter being artfully concealed from him. He operates and Betty's sight is restored. Father and daughter are reconciled and she marries Saunders.



Taken on the whole "Sunshine Harbor" must be listed as a rather uneven production. It contains a couple of good scenes in which the suspense tightens up considerably—that in which the heroine is caught in the explosion and the episode where Dr. Hopkins operates for the recovery of her eyesight without being aware that the patient is his own daughter. But for the most part the plot is decidedly obvious, constructed along very familiar lines and lacking conviction. The action moves briskly enough, the photography is good and the picture may get by with audiences of a not too critical calibre. But it cannot be listed as up to the usual high standard of Playgoers Pictures studios, or an attraction worthy the screens of high-class theatres.

Points of Appeal.—The heroine's sense of independence and pluck in starting out in life on her own merits win sympathy at the outset. It is, however, rather inconsistent that her father insists upon her wedding the suitor he chooses, instead of, as one would expect, endeavoring to bring about a marriage between Betty and the man who has innocently tarnished her reputation. The operation scene, with the physician ignorant of his patient's identity, is old, but well done, and a cheerful climax is achieved.

Cast.—Margaret Beecher is a pretty and charming heroine, Ralph Harolde a capable lover, Coit Anderson scores as the caddish Graves and Howard Hall is a dignified, impressive figure as Dr. Hopkins. The support is adequate.

Photography, Lighting, Direction.—There are many pretty exteriors, including some delightful rustic and water shots, the Southern atmosphere is well developed and good lighting prevails. The continuity is fairly smooth and the action moves swiftly.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-RORK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS. (1)
Play Ball! — The Family Album
What's the Limit
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fields

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
First Families of America
Seeing San Marino
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — The Frozen North
The Blacksmith — The Electric House
Cops — Day Dreams
My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — The Duck Hunter
On Patrol
Be Reasonable — Bow Wow
By Heck — When Summer Comes
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes — Home Made Movies

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
The Toreador — The Chauffeur
The Chauffeur — Lazy Bones
Hot Dog — The Eskimo
The Sailor
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straight from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
The Reporter — The Pirate
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Zipp"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy, in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Hooligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Hooligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
The Island of the Mist — Seein' Things on the Orinoco
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
Venice of the Orient — Chemical Inspiration
A Paradise for Birds — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

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Hope (Mary Astor) 3,000*

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Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washinigton Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fennimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of November 5
Pious Pedro (Speed No. 3) ..... 2 reels
Shine Em Up (Paul Parrot Comedy) ..... 1 reel
Our Gang Comedy (Featuring Kids) ..... 2 reels
The Elephants Trunk (Aesop Fable) ..... ¾ reel
His Only Father (Lloyd Reissue) ..... 1 reel
Screen Snapshots No. 12 ..... 1 reel
Week of November 12th
The Quagmire (Speed No. 4) ..... 2 reels
Washed Ashore (Paul Parrot Comedy) ..... 1 reel
The Enchanted Fiddle (Aesop Fable) ..... ¾ reel
Hook Line and Sinker (Snub Pollard) ..... 2 reels
Bees in His Bonnet (Lloyd Reissue) ..... 1 reel
The Drifter (Leo Maloney) Range Rider Series ..... 2 reels
Week of November 19th
Fightin' Mad (Speed No. 5) ..... 2 reels
Harvest Hands (Paul Parrot Comedy) ..... 1 reel
A Rolling Stone (Aesop Fable) ..... ¾ reel
I'm On My Way (Lloyd Reissue) ..... 1 reel
The Price of Progress (Industrial) Oregon Trial Series ..... 2 reels
Screen Snapshots No. 13 ..... 1 reel
Johnny Jones Comedy ..... 2 reels
Week of November 26
Panic (Speed No. 6) ..... 2 reels
The Flivver (Paul Parrot Comedy) ..... 1 reel
The Fortune Hunter (Aesop Fable) ..... ¾ reel
Don't Shove (Lloyd Reissue) ..... 1 reel
Our Gang Comedy (Featuring Kids) ..... 2 reels
Range Rider Series (Leo Maloney) ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
Apartment Wanted — The Kickin' Fool
You and Me — Some Family
Short Weight — The Fresh Kid
Hello Mars — Wedding Pumps
Henpecked — The Cabby
Cured — Ginger Face
Foolish Lives — Hello Judge
The Radio Hound — True Blue
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick. 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) .. 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
All Balled Up — Off the Earth
Society Hoboes — His First Job
A Spirited Affair — Love Drops
Caesar's Ghost — Once to Every Boy
Unfermented Bricks — Doing 'Em Good
Accidents Will Happen — A Model Messenger
The Wall Nut — Accidental Wealth
Matinee Idles — The Speed Boy
Young Ideas — Their Steady Job
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
Unmasked — The Wrong Man
The Hour of Doom — The Channel Raiders
At Large — A 44 Caliber Mystery
The Gypsy Trail — Pirates of the Deep
The Soul Herder — Blue Blood and Red
White and Yellow — Committee on Credentials
Giants of the Open — The Law of The Sea
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Th Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page). 15 Episodes
The Veiled Mystery (Antonio Moreno). 15 Episodes
The Silent Avenger (William Duncan) .. 15 Episodes
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Fighting Fate (William Duncan and Edith Johnson ..... 15 Episodes
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Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
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More to Be Pitied (All Star)	5,800

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EXPORT AND IMPORT

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Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

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*Approximately

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Flesh and Spirit (Bell Bennett)	5,600
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WESTERN PICTURES CORP.

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West of the Rio Grande (Alene Ray)	5,000*

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SHORT SUBJECTS

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Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

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FRANKLIN FARNUM—12 Westerns	2 reels
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C. B. C. FILM SALES

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SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
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EXPORT AND IMPORT

SERIAL

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JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)
SERIALS

Miracles of the Jungle	15 Episodes

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First Series from No. 1 to No. 26 (each)	1 reel
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Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featurng Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

A House With A No Pay Effect

What Was In Back of the Mind of the Builders of the Manor, A New House in the Heart of Pittsburgh's Exclusive Residential Section.

By HOWARD McLELLAN

LONG experience in the presentation of pictures where the sole object is to produce an effect has made a psychologist out of many a theatre man, so much so, in fact, that in everything they do they strive for effect.

With "the effect" in mind Rowland & Clark, the Pittsburgh chain operators planned the new Manor theatre, located in the Squirrel Hill district of Pittsburgh, a section of the city where you don't get a look in unless you have a million dollars.

Their idea was to build a theatre so unlike other theatres in its outward appearance and its appointments that the rich folks of the section would almost feel that it was a no pay proposition, as exclusive as the rest of the section and catering only to its inhabitants. The effect, it is said, has been achieved. The theatre is looked upon as a club and community center but it gets the money.

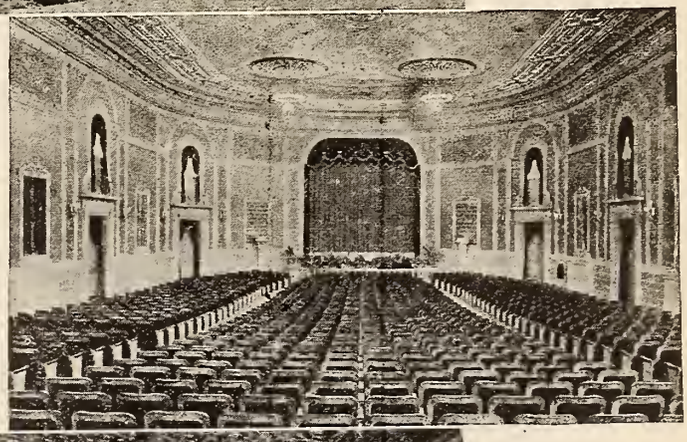
The architect, Victor Rigaumont, who was associated with Harry S. Bair, one of the most advanced theatre builders in the country, tells this story of the Manor.

"The task before the builders of the Manor," said Rigaumont, "was to impress the residents of Squirrel Hill that this was not a ten cent house. Millionaires, as we all know, frown upon the ten cent theatre. If these rich people could be made to feel that the house would harmonize with their ideas of exclusiveness we would be putting it on a no pay basis, like an exclusive club. So we really built with a club idea in mind.

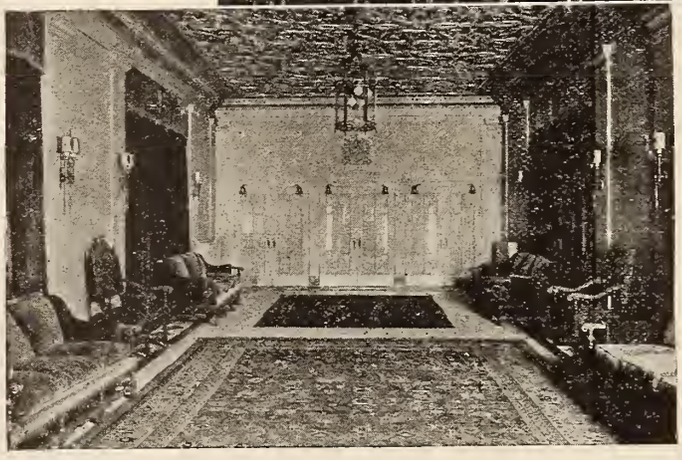
"The exterior of the Manor looks like an old English hunt club. The interior, which seats 1400 people, was planned on the drawing room style to impress patrons that they were coming into a place not as public as a theatre. We curved the stage end of the house so as to gain the proper accoustical effects. There are no echoes in this house; no harsh or blatant tones, in fact everything is subdued or muffled, like you will find in a fashionable drawing room.

"Back of the windows are reflected lights with soft, changeable color effects. There are mirrors on the walls, batik trimmings and specially made furniture. We even carried the club effect into the projection booth where we provided a separate rest room for the projectionists."

The old English exterior of the Manor showing the shops of the same type. It looks more like a residence or club than a theatre.



The auditorium and its soft tones and its windows all lending to the effect which the builders planned to create.



What could be more club-like than this foyer? It might easily be mistaken for a club foyer, possibly an entrance to a club dining room.

The effect has certainly been obtained and today Jim Clark, veteran film man and theatre operator looks upon the Manor as his pet.

There is something to be said also about the business sagacity of the builders. The four 5 room apartments, four shops and five offices which are part of the theatre structure make the building self sustaining. This is in line with recent articles in this publication which pointed out the tendency to build theatres that will house revenue bearing features such as ballrooms, billiard parlors, apartments, offices and shops.

The beauty about the Manor idea is that the shops are dainty, attractive business places harmonizing entirely with the atmosphere of Squirrel Hill. Rowland & Clark deserve a medal from Squirrel Hills' exclusive residents for they have insured them against the shoddy shop.

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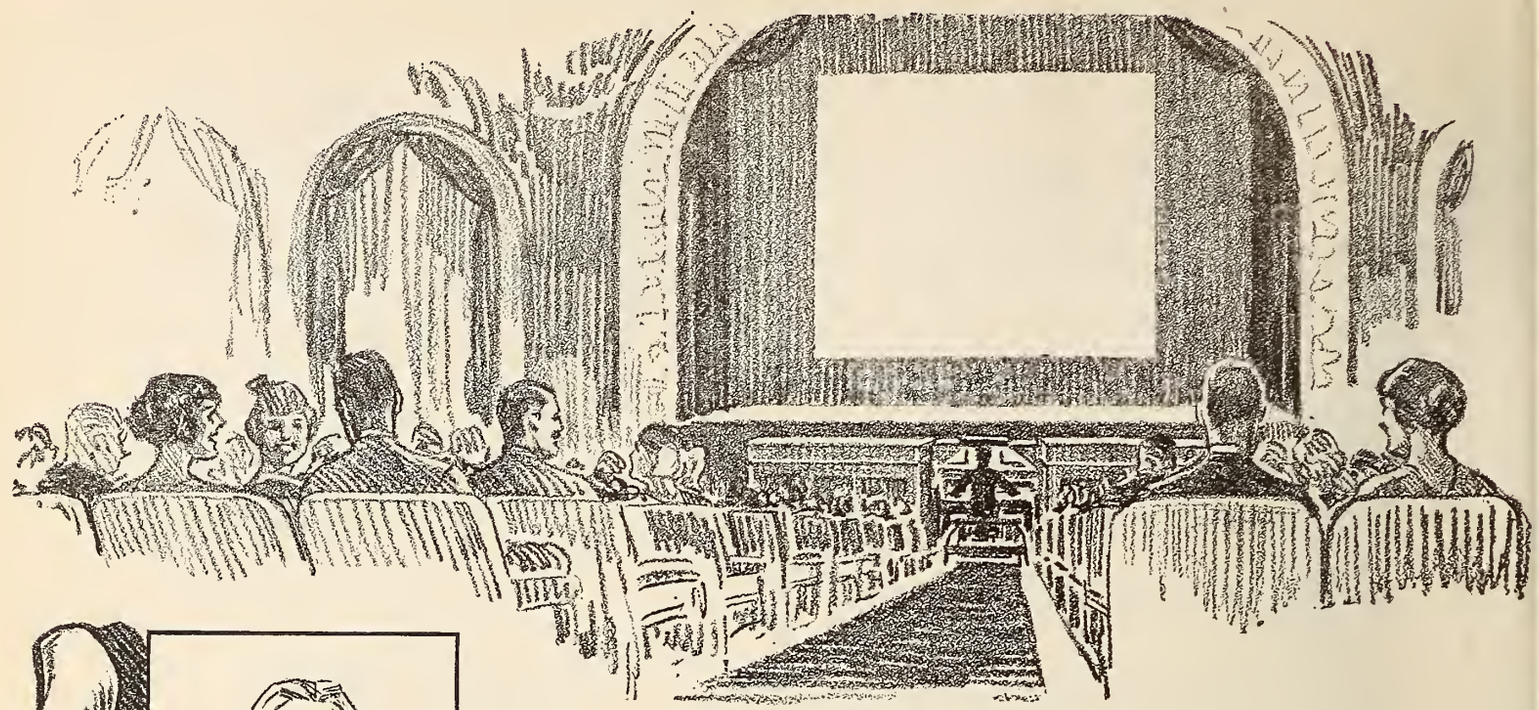

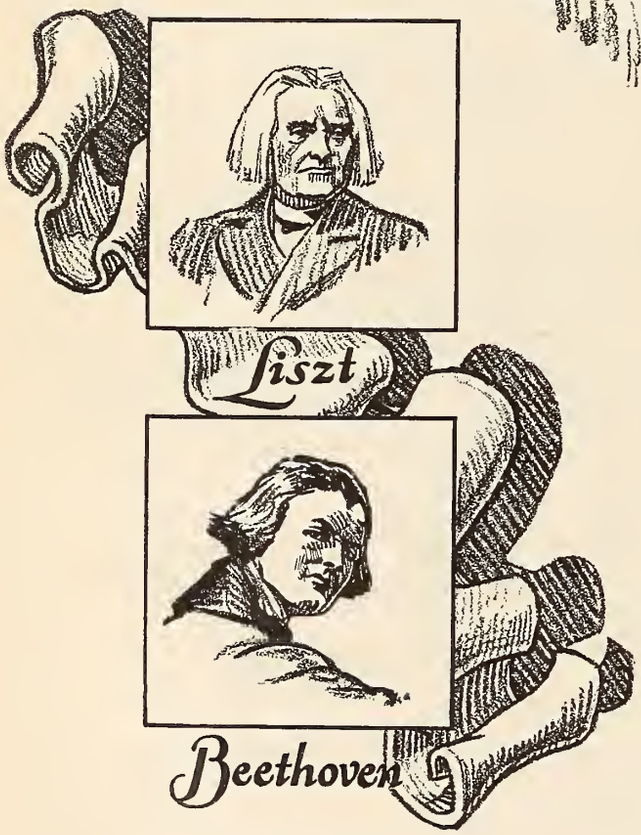

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CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

FULTON, ILL.—John Morrell Arch'l Co., 18 E. Third Street, Sterling, Ill., has completed plans and awarded contracts for the $35,000 Coliseum of which City of Fulton, care Mayor, is owner.

NEW YORK, N. Y.—Margon & Glaser, 2806 Third Ave., have completed plans for the $100,000 theatre for N.W. corner Burnside and Harrison Ave., owner, 173rd St. Realty Co., 370 E. 149th Street.

NEW YORK, N. Y.—Thomas W. Lamb, 644 Fifth Ave., has completed plans for the $500,000 theatre for 14th St. and Park Road, N.W., Washington, D. C. Owner, Harry Candell, care Metropolitan Theatre, 934 F. St., N.W., Washington.

NEW YORK, N. Y.—Eugene DeRosa, 110 W. 40th St., has completed plans for the $150,000 theatre for Walton and Burnside Aves. Owner, Jupiter Realty Co., Morris Winck, Pres., 71 W. 23rd St.

SUFFERN, N. Y.—Eugene DeRosa, 110 W. 40th St., N. Y. C., has completed plans for the $125,000 theatre of which Suffern Amusement Co., Inc., is owner, pres., A. J. Miller, Ramapoe, N. Y.

JERSEY CITY, N. J.—J. Jackson, 1819 Broadway, N. Y. C., has completed plans for the $500,000 theatre for Bergen Ave. Owner, Y.M.C.A., 76 Montgomery St., Jersey City.

RUTHERFORD, N. J.—Delano & Aldrich, 126 E. 38th Street, N. Y. C., has completed plans for the $150,000 theatre for Center Park Ave., Rutherford. Owner, Congreg. of the Rutherford Ave. Presbyterian Church.

PHILADELPHIA, PA.—Thos. W. Lamb, 644 Eighth St., N. Y. C., has completed plans for the $2,000,000 theatre for S.W. corner 16th St. and Market St., Philadelphia, Pa. Owner, Fox Film Corp., 126 W. 46th St., N. Y. C.

PITTSBURGH, PA.—Simons, Brittain & English, Magee Building, have completed plans for the $150,000 Theatre for Center and Montrose Sts. Owner, Steel City Amusement Co., John L. Branch in charge, 801 Wylie Ave.

STATE COLLEGE, PA.—Harry S. Blair, Vandergrift Bldg., Pittsburgh, has completed plans for the $150,000 theatre for W. College Ave. Owner, Nittany Theatre Co., care Maurice Baum, care Sim Baum Store, State College.

WASHINGTON, D. C.—Thomas W. Lamb, 644 Fifth Ave., N. Y. C., has completed plans for the $500,000 theatre for 14th St. and Park Road, N. W., Washington. Owner, Harry Candell, care Metropolitan Theatre, 934 F St., N.W., Washington.

GARY, IND.—Plans are drawn for the $700,000 theater for N.W. corner Seventh Ave. and Broadway, owner V. U. Young, 451 Jefferson St., Gary.

INDIANA HARBOR, IND.—Mac Turner, 633 Hohman, care Standard Elec. Co., has completed plans for the theatre of which James Piwaranas, 3602 Deodar, is owner.

MILWAUKEE, WIS.—Martin Tullgren & Sons, 425 E. Water Street, have completed plans for the $2,000,000 theatre for N.E. corner Sixth and Grand Streets. Owner, Wisconsin Real Estate Development Corp.

ST. LOUIS, MO.—Wedemeyer & Nelson, Wainwright Bldg., have completed plans for the $60,000 Community building for Marcus and Margaretta Aves. Owner, German Evangelical Salem Church.

Building Notes

Ted Dermott has taken an option on the new motion picture theater that Martin Mc Fadden is building at Nesquehoning, Pa.

William A. Cadoret, who joined the M. E. Comerford forces at Scranton, Pa., has taken up the work of booking manager, to assist George Moore, who has added to his line the supervision of the construction work in progress in the 65 theater strong Comerford circuit.

The Panther Creek Valley Amusement Co., which has started work on a new opera house at Lansford, Pa., announces the opening for six months hence.

A syndicate is dickering for the purchase of a site for a motion picture theatre at Weatherly, Pa., but the names of the promoters are not yet divulged.

L. M. Rideout, of Denison, Texas, has purchased the Star and Realto Theatres there from the Southern Enterprises, Inc.

A. Edmund Lee, treasurer of Lock City Theatres, Inc., announces a new $150,000 theatre to be built at East Avenue and Elm Street. It will have 107 feet frontage and a depth of 156 feet. Stores will be located on the ground floor and offices on the second.

The Garden Theatre, Buffalo, has been sold by the International Railway Company to Blanch E. Dunn, who will rebuild and remodel the house into a hugh Natatorium, something after the style of Madison Square Garden in New York.

The Whalen building, second street, Saint Clair, Pa., is being remodeled as a motion picture theatre.

The Hippodrome Theatre at Pine Grove, Pa., is to be re-opened.

The American Theatre at Pottsville, Pa., closed for some time for remodeling, has been re-opened by the managers and owners, the Messrs. Brennaman.

Weatherly, Pa., is to have a $100,000 theatre. Benny Freed, of Summit Hill, Pa., running theatres at Summit Hill, Lansford and Mauch Chunk, has bought the Gilbert House property. He will add bowling alleys to the theatre property as an additional card to make the property one of community interest.

Ray W. Eberhard is the new manager of the Miles Theatre at Scranton, Pa.

The Paul Donah, Incorporated, has taken over the Nesbitt Theatre at Wilkes-Barre, Pa. It is chartered to buy, sell, manage and lease theatres. Charles Miller and John F. Schmidt of Wilkes-Barre, Pa., and John T. Sando, of Plymouth, Pa., are the incorporators.

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No. 24

November 11, 1922

Price
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No 36

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A Paramount Picture

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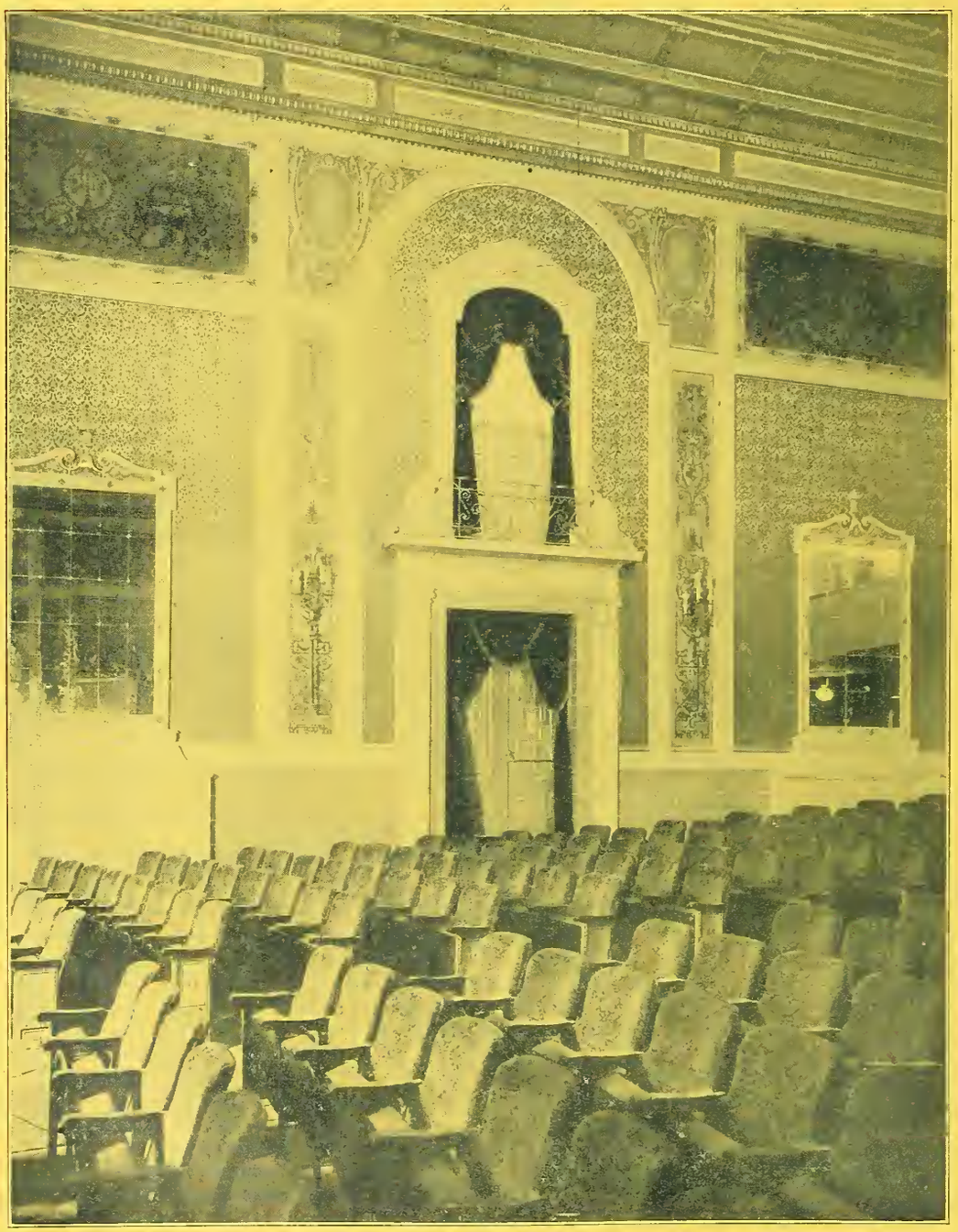
In America's Foremost Theatres



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EXHIBITORS TRADE REVIEW

Protection Clauses

By L. W. BOYNTON

WE have recently encountered two opposite points of view on the relation of the big, first-run house and the neighborhood theatre, with particular reference to protection clauses.

Some people tell us that big houses in many localities are not pulling the business they formerly did because the public would rather wait to see the so-called super-special at a lower admission price, in the neighborhood theatre.

Others assert with great emphasis that the industry is first-run crazy; that the possible business which might fairly come to the neighborhood is drawn away from it through protection; in other words, that the first-runs are permitted to get the cream of the patronage, and then the picture is held from the neighborhood so long that the exploitation value it was supposed to get from the run in the big center is lost.

IT'S an interesting problem and it ought to be discussed from all angles. The first thing to recognize, we believe, is that one cannot say with certainty that the situation described above is true universally throughout the country. There are peculiar booking conditions in certain territories that make the problem more weighty there than in other cities. Nevertheless, it is increasingly evident that the relation of first-runs to neighborhood houses is a live topic that is forcing its way to the front more and more.

In the beginning, let us say that the picture theatre is by all means the place where the motion picture should be shown. That is not a new idea, but it is a valid one. Unless the producer absolutely cannot get presentation, justice and scope for his picture anywhere save in a legitimate theatre, specially leased, he should see to it that it goes to the genuine photoplay houses.

The question we are particularly concerned with just now however, is this: granting that the producer is entitled to the maximum fair return for his produce, the maximum fair return for his product, through protection clauses or in any other way, longer than is necessary to give full exploitation value and at the same time, of course, get its full share of patronage?

STATE it another way: is it true that the distributor would get greater return for his picture—not so quickly, but in the end—if he abandoned long protection clauses and let the "neighborhoods" realize, at the earliest possible moment, on the exploitation value created by the big house?

On the other hand, is the drawing power of the big house so much greater, because of elaborate presentation features, that there would be serious loss, both to distributor and first-run, if the method just suggested were followed?

Plainly, this is a controversial subject that deserves the fullest discussion in the interest of all concerned. We should like to have the views of distributors and exhibitors on the matter all the more so just now because the steadily increasing supply of excellent pictures makes full and free discussion eminently worth-while.

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

November 7

Massachusetts Referendum Election on Censorship of Motion Pictures.

December 2

Third Annual Supper Dance, Theatre Owners' Chamber of Commerce, Hotel Astor, N. Y.

The Red Cross Roll Call

ANNOUNCEMENT is made this week of the formation of a committee of producers and distributors, under the chairmanship of Will H. Hays, to boost this year's Red Cross Roll Call, which begins throughout the country on Armistice Day, November 11, and continues until Thanksgiving Day, November 30.

The emergency in the Near East has accentuated the need of the Red Cross, which has been called upon by President Harding to aid in the worthy work of refugee relief. As is well known, Mr. Hays has been appointed by the President as chairman of the National Co-ordinating Committee, which has charge of the campaign for relief funds. The Red Cross and the Near East Relief have been designated as the official bodies for receiving contributions. The industry, through Mr. Hays, is thus recognized and honored officially.

The Red Cross announcement, to which Exhibitors Trade Review is happy to call attention, summarizes the situation as follows:

"Nearly $1,000,000 has already been advanced by the Red Cross for this Smyrna emergency. Many more millions will be required. In addition to this international emergency work, the Red Cross is committed, by its demands from ex-service men, national disaster emergency needs, its program for public health and other activities to an expenditure, within the United States, of $10,000,000 in the coming year. More than $3,000,000 of this will go for the aid of ex-service men and their families, although none of this money represents individual expenditures by the 3,300 active Red Cross chapters in the country, each of which is raising many thousands for these same objects.

"Therefore Mr. Hays will need the cooperation, with the Red Cross, of every agency in the United States if the great work which the President and the America Red Cross have entrusted to him is to be done."

The following are the men who are associated with Chairman Hays in New York's Red Cross Roll Call committee: Harold Bolster, The Kenma Corporation; William Fox, Fox Film Corporation; R. H. Cochrane, Universal; Adolph Zukor, Famous Players-Lasky; Marcus Loew, Metro; Lewis J. Selznick, Select; Earl W. Hammons, Educational; Frank J. Godsol, Goldwyn; John M. Quinn, Vitagraph, Inc.; Joseph M. Schenck, and Warner Brothers."

The Change at First National

THE resignation of J. D. Williams as the executive head of Associated First National, and the appointment of Richard A. Rowland as his successor, form an event of great importance.

Mr. Williams, a genius as an organizer, called First National into being; and over a difficult period of years guided the company to its present position of strength. The industry, of course, will not let him go to other fields; and his army of friends wishes him all success in his future endeavors.

Finding a successor to Mr. Williams could not have been an easy task. But the First National Board of Directors has made a fine selection in Mr. Rowland, who is as able as he is experienced in all branches of this complex industry. Under his regime, the company will no doubt continue successfully as a very vital factor in the picture world.

Williams Resigns; Rowland Succeeds

Official Announcement Made of Change in Administration of First National—Williams Will Organize New Company—First National to Enter Production

OFFICIAL announcement was made on October 27 by the Board of Directors of Associated First National Pictures, Inc., that J. D. Williams had resigned from the organization and Richard A. Rowland, former President of Metro Pictures Corporation, had been appointed General Manager of First National.

No other changes in personnel were announced and it is stated none is contemplated.

A mass of rumors which had been accumulating for several months—most of them so wild that only the most credulous would believe them—was

Richard A. Rowland

blown away by the concise, brief announcement made by the Board. It read as follows:

"Mr. J. D. Williams has found it advisable, in view of his plans for the future, to resign as Manager of Associated First National Pictures, Inc., and the Directors of First National have regretfully accepted his resignation.

"Mr. Williams' association with First National, as Manager from the time of its organization, and his prominence in the starting of this company, as well as in the motion picture industry generally, are so well known that little need or can be said.

"Mr. Williams leaves the office of Manager of First National with the best wishes and kind regards of all of his former associates. It is probable that Mr. Williams will take a considerable vacation before announcing his further plans.

"Mr. Richard A. Rowland, who has been associated with Mr. H. O. Schwalbe and Mr. Williams for the last six months in directing the affairs of First National, has been appointed by the Board of Directors, General Manager of First National."

The announcement naturally takes its place as one of the most significant ever made in the industry by reason of the prominence of the company and individuals involved. As is well known, Mr. Williams was the organizing force which brought First National into existence, at a particularly critical time in the development of the business side of the motion picture. His work has been universally regarded as of the first order of importance, and his plans for the future are the subject of great interest throughout the trade.

In this connection, it is understood that Mr. Williams will remain in the industry and will very shortly organize a large company to produce special features. The independent exhibitor will figure largely in the plans, and it is also understood that the capital upon which the new Williams concern will operate has already been subscribed.

At the First National home office, it was said that the company would continue its present policy, at least for the time being, and it was made clear that no drastic changes were contemplated.

This attitude was confirmed by Mr. Rowland himself, who did say, however, that First National contemplated entering production on its own to a certain degree, but that the door would always be held open for the purchase of pictures from the independent producer.

"All I can say at this time," he went on, "is that First National is sitting pretty, and is in a wonderful position. We shall make some pictures of our own, but we do not expect to produce the total supply ourselves."

With regard to possible changes in the subfranchise, no statement was forthcoming, but Mr. Rowland made it clear that the plans the company had in view would make the subfranchise "more valuable than ever."

The new General Manager of First National is one of the best known figures in the industry, and is an expert in all three branches. As a member of

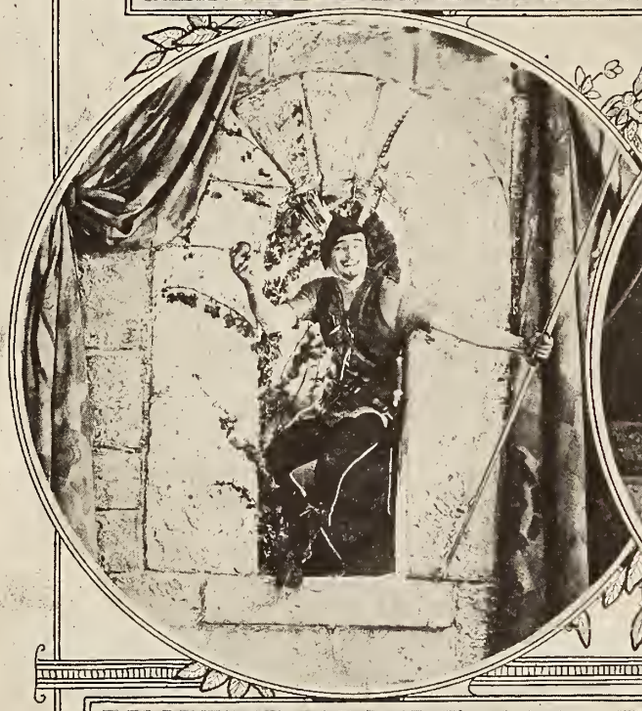
J. D. Williams

the firm of Rowland & Clark, Pittsburgh, he became one of the leading exhibitors of the country, and his prominence in production and distribution was gained during his presidency of Metro, a post he held from its inception until last year.

For the past six months, Mr. Rowland has been familiarizing himself with the details of administration at First National and his appointment as its active executive head is looked upon by careful observers of the situation as a natural and happy choice.

Douglas Fairbanks in Robin Hood

Glimpses of Fairbanks Masterpiece Which Created a Sensation at Its Premiere in New York This Week. The Picture, Which Was Directed by Allan Dwan, and Is One of the Finest of All Contributions to the Screen, Is the Subject of Special Comment on the Opposite Page. To Be Released by United Artists.



Speaking of Picture Values

THE showing of the new Douglas Fairbanks picture in any town will be a great event in picture history, just as it was in New York Monday evening, October 30th. There are a few high spots in film annals which are perfectly easy to pick out when they come along, and this is one of them.

Sometimes pictures that are *just pictures* are made. They may be fairly good in quality or they may be not so good. In either case, it often happens that they do not advance the industry in any real degree. "Robin Hood" does. And that's probably the finest thing that can be said of any picture.

WE have no intention of writing a review of this extraordinary production, first, because the review has already been printed in our pages; and, second, because if we started to review we wouldn't know where to begin. There is an embarrassment of review material. That used to happen once in a while. But the interesting thing is that it is occurring with greater and greater frequency.

Leaping over obstacles, and getting out of tight places, with joy and abandon, is Doug's specialty. He has become famous for that. And in an allegorical, but very real sense, he pulls his industry along with him. The picture business took a big leap forward when "Douglas Fairbanks in Robin Hood" was unfolded on the screen.

TO say that the picture is Doug's masterpiece is to make an obvious statement poised on an overworked word. But no other word serves quite so well. Yet it's more than that. It's one of the very few genuine masterpieces, and except for its reflection of the personality Doug long ago established on the screen it is like no other film ever made.

There are sets of enormous size, which supply a background that at times completely dwarfs the players. Somebody complained about this on the theory that it detracted from dramatic value. We fail to see it. To us, the marvelous way in which the huge piles of masonry have been built, worked into the action and photographed with dazzling brilliancy, contributes materially toward making the picture the great thing it is.

THERE is also a richness of costume, a splendor of composition, that is wholly this picture's own. It is individual in physical surroundings, just as it is individual in character and in action.

By OSCAR COOPER

There are masses of men; there are flashes of landscape utterly pleasing to the eye; there are other exteriors that satisfy completely in their beauty and appropriateness; there is the rush over the lowered drawbridge; there is sword-play; there is the hushed hour of love and the anguished parting of lovers; the scheming of villains; all these things and many more, woven into a stately, vigorous tale of the knightly days of old.

But finely-conceived as all these are; much as they hold the spectator, and often rivet his attention, they take second place, in our view, when the picture values of "Robin Hood" are all set down in a column, and totaled.

THE big thing Doug has done in this picture is to make a real contribution to the philosophy of happiness, that word which every single person in every single town in this or any other country wants to make his own. There you have the picture's ultimate appeal, its sturdiest quality of box-office worth.

People do respond, and in a very emphatic way, to the portrayal of a character that laughs his way through difficulties. They want to see the adventurous spread before their eyes. They want to live through scenes into which they can edge themselves, imagining they too could play the bold part, and be free of all care and deadly routine while they are doing so. It is just that thing, hard to define but easy to recognize, that Fairbanks brings to the motion picture.

AND we must go back a moment to our first thought: the splendid advance comes to the industry when such a picture as "Robin Hood" is presented. The growth in public estimation; the helping-along of efforts that are being made to place this art and this business where it rightfully belongs—Doug has aided the work in very fine fashion. It is as if, in making "Robin Hood," he leaned against the industry—and it moved.

A PUBLICATION week which brings "Robin Hood" also sees the screen introduction of two other pictures, which fairly shoulder their way out of the crowd—"Oliver Twist" and "Shadows."

The first is the long-awaited Sol Lesser version of the Dickens classic, with Jackie Coogan in the role of the imperishable Oliver. The other is a picture which in our estimation will come to be associated in the minds of many who see it, with "The Miracle Man."

IN considering "Oliver Twist"—particularly from the box-office angle—the first thing to recognize is the sway held by the author's name, of course. Yet that would not be enough, if the picture version had not been done with intelligence, and high intelligence; and unless Jackie were really suited to the part.

We have seen this child in the by-play of comedy, which made his fame; in the prankish mood which endeared him to thousands. But it remains for "Oliver Twist" to give him the chance to record on celluloid a certain dignity which, too, is one of the distinctive attributes of childhood. He is always human; he never forgets to smile, to be sure. But his acting reveals new qualities of mind and heart, which merge themselves into the part he is playing without difficulty and with real impressiveness.

THE picture also is a veritable portrait-gallery of characters which step from the book and move about the screen. Even to the spectator who does not know his Dickens, they are more than types—they live, because they represent personalities with which everybody is more or less acquainted in the everyday world. And the players who portray the roles are admirably selected.

It is our pleasant task on this page to set down a record of pictures that mean something to the industry; pictures that promote its better interests and give it new health and well-being. In this class we have no hesitation in placing "Oliver Twist."

"SHADOWS" came upon us almost unawares. The story, "Ching, Ching Chinaman" by Wilbur Daniel Steele, we knew. We knew also the ability of those engaged in its production, and those who were to be engaged in its distribution. But even with all this advance information, we were not prepared for the dramatic surprise which "Shadows" gave us.

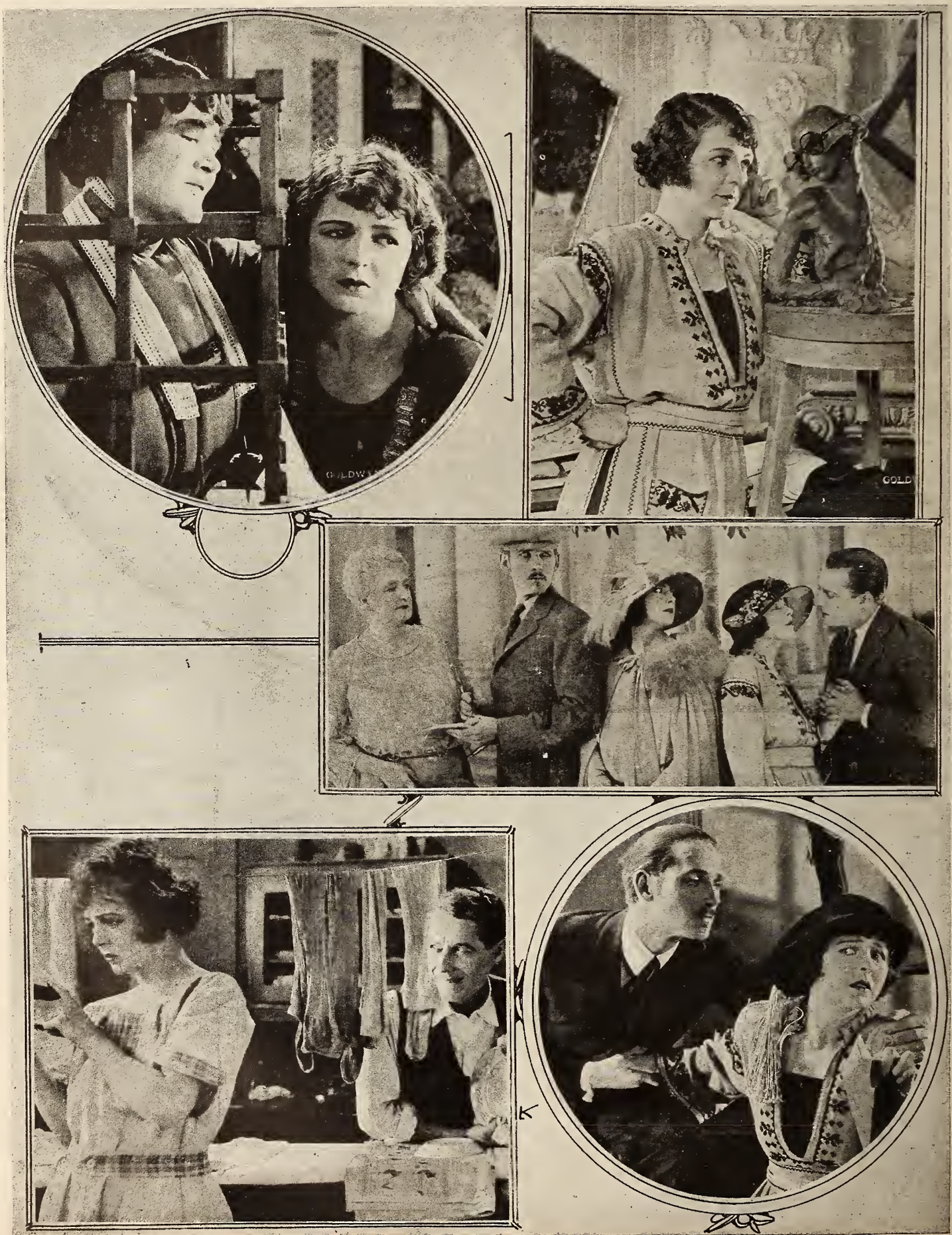
"Shadows" is the new type of motion picture. It is wholesome; it puts forward the finer qualities of human nature; it is simple in its story; yet it grips. And it is far, far out of the ordinary in that it takes what is essentially a religious theme and makes it live on the screen.

The test of the real photoplay is sincerity, dramatic finish, production excellence—but most of all sincerity "Shadows" meets the test.

An analysis of its many points of worth appears elsewhere in this issue. Here we need only say that we consider it one of the finest of the "better pictures" now coming to the silversheet with increasing frequency.

Gimme

An Original Story by Mr. and Mrs. Rupert Hughes starring Helene Chadwick. Directed by Rupert Hughes. A Goldwyn picture.



Censorship Bill Repudiated by Its Author

Senator Chamberlain Declares Against Legalized Inquisition on Eve of Massachusetts Referendum Election — Outlook Bright for Victory Over "Reformers" Next Tuesday

(Special Correspondence)

Boston, Nov. 1.

DESCENDING without warning on the "reformers'" camp which has been fighting under the leadership of B. Preston Clark, to put over state censorship of motion pictures in Massachusetts, like a thunderbolt came the news that the father of the original censorship bill which passed the legislature last year has repudiated his own child.

Senator George D. Chamberlain of Springfield, has expressed grave doubts that the measure is wise. In his statement the Senator said that the delegating of autocratic power to a film censor now appears in a different light. With such a power, reasons the man who lead the fight for the bill without realizing its insidious provisions, the most honest state film arbiter might allow the showing of a bad film, being open to prejudice as all humans, and condemn a masterpiece.

He has declared that any censorship of the films should be in the very making of them, and that he prefers to leave it all to the industry itself under the able direction of Will H. Hays.

Both Clark and his associates have been very definite in their statements lauding the honesty and reliability of the Senator and his views. Now the question arises whether they will follow in the Senator's footsteps. The popular reputation that is fast becoming Clark's is that he is being bamboozled by clever interests.

Things in general in the fight are "looking up" in a very decided manner and the outlook for victory over the "reformers" at the polls November 7 is favorable. What with labor, the press of the state, veterans' organizations, many clergymen, the Democratic party, and municipal censor boards almost solid behind the fight against state censorship, a decidedly more cheerful note is audible in film circles.

The "Teeth" of the Measure

The newspapers of the state are continuing their good work. The Boston *American* has found the "teeth" of the measure, just as they found the "joker" a week ago. They point out that the bill gives to the censor not only the right to trespass on the rights of the people to the extent of telling them what they shall, and what they shall not see; but also the power to do just as he pleases after the bill becomes law, to make any additional rules and restrictions he might wish.

Section 56, Chapter 438 reads:

"Subject to the approval of the Governor and the Council *the commissioner (censor) shall make and enforce such rules and regulations as he may deem necessary* to carry out the provisions of sections 52 to 58."

The Waltham *Evening News* declared editorially: "Censorship of motion pictures will lead inevitably to censorship of the press, of art, of literature. Abuses far more serious than those which exist in the motion pictures of today will follow in the wake of a censorship law, for the door will be opened to religious and political bigotry, to intolerance, and to graft. Also the effect of censorship in states where it has been tried has been to lower the standards of the pictures. Emasculated versions of what was originally artistic make of the tragedy a farce, and of the farce a platitudinous series of ineffective scenes."

The Boston *Traveler*: "When will our self-appointed reformers learn that enough is enough? Surely this is not the psychological moment for clamping on further restrictions. Legislation that is not backed by education—supported that is, by the educated opinion of the people and consonant with their desires—is apt to be productive of more evil than good."

Mr. Clark has not been able to make a single statement in public that has not been immediately challenged by Brig. Gen. Charles H. Cole, heading the citizens' committee against censorship. Gen. Cole has had it on him from the beginning. Even in the booklet of information to voters which is put out by the state, setting forth each item coming up on the ballot with arguments for and against, the statement made by Clark was insipid and flat as compared to the facts, backed by reason and right, poured out by the General.

Members of the Boston and Lynn city censorship boards have come out strongly against what they both term unconstitutional legislation, and an effort by busybodies to create an entering wedge into the most sacred of institutions, the home, that they might regulate and rule what the public should see and read and do. Many prominent clergymen have declared that the censor would almost certainly turn ultimately into a grafter or a crank.

The extent of the plans are summed up in an incident which is alleged to have happened at a meeting at which Clark spoke. The press, art, books, magazines, all amusements, tobacco, most anything one can think of seem to be in danger of being tampered with. Clark requested a reporter to make no report on the meeting, and during the course of his address the leader of the "reformers" said: "I believe in the censorship of the movies, and—I BELIEVE ALSO IN CENSORSHIP OF THE PRESS!"

T. O. C. C. Ball on December 2

Elaborate Plans for Third Annual Affair To Be Held at Hotel Astor

WHAT promises to be the most brilliant social event in filmdom's busy whirl, is the Third Annual Supper Dance to be held December 2 under the auspices of the Theatre Owners Chamber of Commerce, of New York City. The Gold Room of the Hotel Astor has been engaged.

Lee Ochs, Chairman, and the Members of the Ball Committee, are crystallizing ideas that bid fair to make this yearly function the season's social sensation in the Annals of Celluloid Row.

Already, two of Vincent Lopez' Pennsylvania Orchestras have been engaged. It is planned to have one orchestra play from 9 to 12 and the two will furnish further syncopation from midnight to dawn, alternately. Lopez will personally direct.

A special feature of the evening will be the first public rendition and dedication of the Theatre Owners March,

Cohen Offers Screens To Aid Postal Service

Sydney S. Cohen, President of the M.P.T.O.A., made public this week correspondence with Dr. Hubert Work, Postmaster-General, in which the latter accepted an offer of Cohen's tendering the screens of the country to aid in upbuilding the Postal Service.

A notice was sent out by the Post-Office Department to all postmasters advising them to get in touch with exhibitors and arrange for slides carrying messages on early Christmas mailing and other like subjects.

especially written by Lopez for this occasion.

Screenland's and Stageland's favorites in and around New York will be present and if present plans materialize, a fashion show will be staged in such a novel manner that the element of surprise will be dominant.

Cameramen will be stationed in different parts of the Gold Room to film the various events and personalities during the evening. The first presentation of the film will take place forty-five minutes after the cameras have finished clicking.

A national figure will be in charge of the entertainment and will provide a series of divertissements that promise a sensation in beauty and originality. Leading producers and distributors are reserving boxes for their companies. All the trade publications have already taken their allotment of tickets.

Tickets will be on sale at the T. O. C. C. headquarters, 1540 Broadway, and at the box office of every theatre owner belonging to the organization.

"Potato Week" In Wisconsin

M. P. T. O. Aids Campaign To Avert Threatened Economic Crisis

THE Motion Picture Theatre Owners of Wisconsin are co-operating vigorously to alleviate the threatened serious situation in the Northwest by reason of an overproduction of potatoes. Governor Blaine has proclaimed the week of November 5-11 as "Wisconsin Potato Week," and the M. P T. O. is sponsoring a publicity campaign showing slides in every theatre in the state.

In communicating this information to Exhibitors Trade Review, Walter F. Baumann, executive secretary of the Wisconsin exhibitors organization, explains the situation as follows: "Wisconsin alone has over 100,000,000 bushels of potatoes more than it can use for its own consumption. Minnesota's crop is conservatively estimated at 17,000 carloads which would be available for export trade but under the prevailing conditions, low prices, etc., there is likely to be a great economic waste in millions of bushels of potatoes that will remain in the ground unless the situation confronting the farmer is immediately and effectively remedied." Immediate purchase of potatoes by the general public is urged for the betterment of general business conditions.

The Division of Markets of the State of Wisconsin is backing the exhibitor's association in its publicity campaign to the public. Michigan, Minnesota, Illinois, Indiana, Missouri and Iowa have been called upon by Wisconsin to aid in the work. The Governor of Wisconsin will ask the Governors of these states for co-operation. Radio broadcasting stations in Madison and Milwaukee will broadcast information daily during potato week.

Mr. Baumann also announces that educational letters urging exhibitors throughout Wisconsin to get behind the movement will be sent out daily from the Wisconsin M. P. T. O. headquarters.

"As a result of this concerted co-operation," Mr. Baumann writes, "the theatre owners of Wisconsin will have been instrumental in disposing of millions of bushels of potatoes, thereby saving the farmers' crop. The vast revenue derived will pour into the state and instead of a continued depression there will be a very great degree of prosperity.

Iowa-Nebraska Exhibitors Meet

Large Attendance and Important Business Mark Convention at Omaha

Omaha, Nov. 1.

A REGISTRATION of over one hundred was reported the first day of the third annual convention of the Motion Picture Theatre Owners of Iowa and Nebraska at the Castle Hotel in Omaha today Among the prominent out-of-town people present are: Thomas G. Patten of New York, representing Will H. Hays; A. J. Moeller of New York, general manager of the M.P.T.O.A.; E. T. Peter, former president of the Texas association, and W. A. Steffes, president of the Minneosta association.

While the business session does not begin until tomorrow, the groups of exhibitors gathered about the hotel lobby, as well as the sentiment expressed at the opening sessions, indicated that this might be termed a co-operative convention. Some of the more important subjects in the air include an arbitration board of exhibitors and exchange men, collective buying, redution in the price of accessories, music tax, equitable contract, election of officers, and the advisability of the M. P. T. O. A. producing films.

Mr. Patten in an address before the convention said "The motion picture industry and the public are already on better terms as a result of the Will Hays' organization." He declared the industry has scarcely begun to develop, and predicted an amazing increase in quality and character of pictures in the next ten years.

Nearly two hundred exhibitors and exchange men, with their wives, attended the annual banquet this evening. Secretary J. E. Kirk of the Nebraska Association responded to a toast on the past year, declaring that the Nebraska association had increased greatly in strength during 1922. President A. R. Pramer of the Nebraska organization in a speech predicted an even greater growth during 1923, and pictured the development of the motion picture theatre industry in the Middle West in the future. Dr. George E. Condra of the University of Nebraska spoke on visual education through motion pictures, enthusiastically approving the advancement in the art of motion photography and visioning it as it appears to the educator of today.

A report of the final sessions of the convention will appear in next week's issue.

Missouri M. P. T. O. Rapidly Expanding Organization Work

Never before have so many important business meetings and events been crowded into the calendar of the M. P. T. O. of Missouri as must be disposed of within the next two months, or sooner. It is predicted by officers of the Missouri body that this period will by far surpass any previous period in the history of the organization.

Changes in territorial supervision of the state organization, the formation of new service plans, an executive meeting, November 15, at Jefferson City, Mo., the state capitol, the combating of injurious legislation and the formation of a working agreement with the ministerial alliance and women's organizations for the mutual benefit of both parties—these are but few of the hurdles in the path of the Missouri body.

To begin with, the state headquarters was moved last week from the Gloyd building to the Rialto building, Kansas City, where more than twice the amount of office space is available. An assistant to Secretary Lawrence E. Goldman, to handle the personal service work in connection with the office, and two women to do filing, bulletin work and correspondence, will be employed, according to Mr. Goldman.

The division of Missouri into an eastern and western half, with separate organizations in each end of the state, appears inevitable as the proposed seggregation comes only after a long period of handicap, with St. Louis and its problems in one extreme end of the state and Kansas City in the other. Exhibitors in the western half of the state are unanimously in favor of a separate body in the eastern half, while it was with only the utmost sincerity and desire to strengthen the industry that the seggregation was proposed by St. Louis exhibitors.

Buffalo Exchangemen Are Optimistic

Business Outlook Is Good, Overseating Is Not Serious Problem, But Opinions on Play Dates Are Divided

By GEORGE BLAISDELL

THE business outlook in the Buffalo territory is most promising for exhibitors and exchangemen, according to the views of the latter as expressed to a Trade Review man recently. While the managers were not unanimous in the opinion that the season's business was on in full stride at that time all of them believed election day would mark the end of the doldrums.

Overseating apparently is not one of the troubles of exhibitors in the territory served by Buffalo exchanges. Whenever the subject was mentioned to any of the exchange heads it was dismissed as one not justifying discussion. It is true the city of Niagara Falls was named as one of the communities having a surfeit of theatres, and in a minor way one or two other sections.

The subject of play dates while of live interest did not in a majority of instances draw from the manager any large quantity of fire. One exchange head grimly remarked: "While the exhibitor may tell you he is booked solid it is my experience he will dig up a booking for a good picture." And another manager said the situation is not so bad if you have the product.

The exhibitor who comes into Buffalo looking for a picture finds the exchange grouped mostly in three buildings. Famous Players-Lasky has its own structure, and so, too, does Fox, which latter, by the way, will in a few days enter its new home. But come on with us and look in on the managers.

W. A. V. Mack, in charge of the Pathe Exchange, had a good story to tell—the kind that will appeal to the heart of any showman. Mike Shea of Buffalo's well-known Hippodrome had called up Mr. Mack and told him how a woman had phoned in to him stating that during a showing of "Grandma's Boy" in his house she had lost her false teeth. The Hippodrome owner had suggested and in all seriousness that she must have lost them while laughing. Just naturally Mr. Mack was certain that was exactly what happened.

The Pathe manager has been two years in his present position, and has been in the exchange business in several cities from one coast to the other, dating back to the days of General Film. Speaking of the manner in which the public was greeting "Grandma's Boy" he said the chief difficulty was getting sufficient prints to supply the demand.

Asked as to the reception accorded Leo Maloney's two-reel dramas, Mr. Mack simply said "Splendid." Two-part comedies also are in strong demand, the manager added. The indisposition of exhibitors to advertise to their patrons what they are going to show in the way of shorter material, Mr. Mack admitted, was a matter of concern to him. He said personally he was a strong believer in the value of 8 by 10 inch black and white photos for catching the eye of the public, believing they possessed far greater drawing power for a theatre than is the case of one sheets.

"Many towns in the territory have been affected by the railroad strike," said Mr. Mack, explaining that among them were many repair centres. "Theatres in these towns had been obliged to close down," he continued, "some of them to one day a week. Of course, the men are going to work now, but in a majority of cases they are paying their debts and consequently have no money for the theatre.

"There were a great many theatres in Buffalo that closed their doors for the summer, opening up on Labor Day on their summer schedule. But I expect by the middle of October they will be in full blast. My opinion is that things look better right now than they did a year ago this time. There does not seem to be much hesitation in buying for the future. The general sentiment is that after the effects of the railroad strike are gone business will come back strongly, and that in time to come there will be a revival like that of pre-war days."

Earl W. Kramer at the F. B. O. offices said exhibitors will pay for pictures that can be exploited and that can be made a box office attraction. Given these factors, he declared, there was no delay in exchange and exhibitor getting together, especially where the policy, like that of F. B. O.'s, was open booking.

Henry W. Kahn has a record of eight years with one company, beginning with it as a salesman at the start. He opened the Metro office in Albany, later closing it and taking over the Buffalo exchange. "The big stuff is getting the money for the exhibitors," said Mr. Kahn. "With us 'The Prisoner of Zenda' is cleaning up and 'Trifling Women' has opened up in a big way."

On the short subjects Mr. Mack reported a good demand for the Bull Montana comedies, the Stan Laurels and the Old Buster Keatons. In the view of the Metro manager the territory is not overseated. He added that some of the smaller theatres inadequately equipped slowly were going out of business.

C. A. Saunders, manager of United Artists, was found in an optimistic mood over the greater part of his territorial outlook. "Things are coming along very well," he said. "I believe exhibitors generally are doing more at this time than they were last year, and indications for the coming year are good.

"The Bellevue of Niagara Falls played 'Orphans of the Storm,' and while the management had expected large things the event proved to be even more than anticipated," said Mr. Saunders. "Mike Shea talked his head off on the 'Orphans' and what the picture did. Yes, 'The Three Must-Get-Theirs' is going over big. Every first run man in the larger cities has got it, all agreeing that it is a great picture and a great comedy."

Manager Hayes of First National, a native of Niagara Falls, said he noted only one instance of overseating in his territory, which extended as far to the east as Utica and Poughkeepsie and included 257 houses. He would not be willing to concede that conditions were quite on a par with a year ago, but said he was confident by election day they would be. In some sections the situation was very satisfactory.

Howard F. Brink, manager of the Educational Exchange, in answer to a question, said that Jack White Comedies were very strong with exhibitors in the territory and that the Christies were coming along, too. When inquiry was made as to the exploitation by exhibitors of supplementary films Mr. Brink warmed up.

"A good two-reel comedy needs exploitation just as much as does a feature," the manager said. "We are encouraging exhibitors to use it. As an aid to them we are supplying matrices for inclusion in their newspaper advertising so that in one part of their announcement there will be reference to the shorter material that may be supplied by this exchange.

"As a general proposition vaudeville succeeds because it affords variety. As to the all short subject program I am a firm believer in its value to the exhibitor as an occasional change from the usual. Up in Rochester Mr. Calihan tried out the plan a few months ago. He was worried sick over the prospect after he had decided to give it a tryout, but when the time came the program worked finely, and the Regent played it for a week."

J. L. Daly, manager of the W. W. Hodkinson Corporation, said that last year and the year before exhibitors had booked ahead far more generally than they are this year. "Up here the average exhibitor will book practically a month ahead," said Mr. Daly. "There was an exhibitor in here just now who I found has October dates open and practically all of November. You may have noted when you came in that the exhibitor to whom I introduced you was booking a show for a week from today. Yes, it is unusual, but it proves the exhibitor is getting away from sewing himself up.

"Ben Appel of the American Theatre of Troy never books more than three weeks ahead."

C. W. Anthony, manager of Vitagraph, said reports from the field indicated that business was improving, that exhibitors were displaying more activity. Asked as to how he liked the territory he quickly replied "Very much—the exhibitors are a good bunch."

"It is my experience exhibitors are in a position to name play dates," Mr. Anthony remarked in reply to a question. "In fact, every contract I am taking has a set play date. I have here on my desk a letter from an exhibitor asking for three days only two weeks away. I have a closer one than that. Here is a man who on October 2 asks for a special on October 9, 10 and 11. There are about sixty-five houses in Buffalo that are open seven days in the week.

(*Continued on page* 1514)

Breaking Home Ties

Presented by E. S. Manheimer. Written, directed and produced by Frank N. Seltzer and George K. Rolands. Special Cast. Released by Associated Exhibitors. Pathe Physical Distributors.

Bill Calihan on Film Salesmen

There Are Several Kinds and Wide-awake Rochester Exhibitor Has Divided Them Into Several Groups

"THAT fellow deserves the first prize, a celluloid waffle iron," said Bill Calihan, manager of the Regent Theatre, Rochester, N. Y.

"I've known him seven years and he's never had a good word for the other fellow's picture—nothing but a row of knocks."

And Bill referred to an old time film salesman, the kind that are good-naturedly spoken of as film peddlers. It won't do to mention his name because personally he's a fine fellow but his method of selling is a little frayed at the edges.

Bill Calihan is showman,—he eats and lives in the theatre, spends twelve out of twenty-four hours either screening pictures or figuring out ways and means of giving all the salesmen and all the pictures a fair shake. He buys film for three theatres and is continually on the lookout to avoid booking conflicts.

He is not a grouch. The film salesmen all like him and he likes them but there are methods and methods Bill says, some good, others not so good.

"The salesman who rubs up against me with a constant knock for his fellow salesman's pictures and ability does not leave the sweetest taste behind," he continued. "Once I took the word of a salesman of that type on a picture and passed it up and when I saw it in my competitors house I learned a lesson—to close my ears to the continual knocker. I don't know how such a man can sell pictures.

"There are two kinds of poor salesmen and many kinds of good ones. The poor are in two classes, the knocker and the suspicious bird. I have never seen an example of the knocker type whose mind was not running on a single track and narrow gauge at that. He runs into your office with an armful of telegrams from the home office, a suit case full of press clippings and both lungs full of steam to tell you something that runs as follows:

"Bill this is the greatest picture in the world. Look what it did to Broadway. Knocked 'em over in Los Angeles; drove them wild in Chicago; killed 'em dead in Peoria. Honest take my tip. Buy this. You know I never steered you wrong once. You'll clean up. Why that picture Jim showed this morning is a joke, a bum. He's never sold you anything right yet.'"

"And not having too good a memory for the hundreds of pictures we see I referred to my dope sheet and found that the last picture this bird steered me up against drove them out of the house and I had a hard time getting them back. He did not expect me to consult the record and when I pulled it on him his face dropped a mile and he had no other sales argument to use on me. He used them all in one puff of steam. It just happened that the picture Jim had showed me that morning was a good one and on my judgment I booked it. When this sixty mile a minute man told me it was a bum he might just as well have hit me in the face with a dish rag. He offended me to say the least."

"He still calls on me but I don't think I've played one of his pictures and when he does have a good one—and I guess he must have once in a while—I'm not going to know it because his word isn't worth a cancelled ticket.

"So much for the knocker.

"Then there is the suspicious man who's enough like an old maid to be her brother. He approaches you with an utter lack of confidence. He thinks you're ready to put one over on him and he watches every move you make; even hides his watch. As you stand and talk to him he figures out what convict's number he'll pin on you and when he opens his portfolio you think he's bringing out the striped suit.

"If he wasn't so funny he'd arouse your pity. I recall one of his type walked into the screening room one night and put on his picture. A friend of mine was singing strains from a song that had the word "bubbles" in it. Every once in a while my friend would mention the word "bubble" in his cracked song—it was the only word he could remember. The suspicious person looked kind of funny and packed up after the screening and took his film away. We didn't book it.

"Another night he came in and my friend was there again singing the bubble song. He was a humming away like a good sport and when he got to the word bubble the salesman jumped up and shouted "Damn you, Bill, you ain't going to pull that bubble stuff on me. It's your code: You're not giving me a square shake. Every time you want me to pass out or you want to give my picture the razz you two birds yell 'bubbles' and I get the gate."

"Nothing could have been farther from the truth. However it gave me a good idea. Now I have a cow bell on my desk—see it over there—and when one of these suspicious boys, or a professional knocker comes around I give him the bell and he's sure through.

"The kind of salesman I like" Bill concluded, "never tries to steam me up. He tells me about his picture in just so many pleasant words, forgets the other fellows picture, or says a good word for it and asks me for a screening. Nine times out of ten the picture is better than he says it is in which case it is more than likely he gets his price. He's sold himself to me first and its pretty certain that he travels with a product that is like himself—good."

Federal Trade Commission Issues Order

The Federal Trade Commission has issued an order to cease and desist against the Eskay Harris Feature Film Company of New York City.

The order specifically prohibits the respondent from directly or indirectly

1.—procuring photoplays which have been exhibited to the public under and by given titles and changing such titles and advertising, selling, leasing, or offering to sell or lease the films depicting such retitled photoplays unless the fact that such photoplays have been formerly exhibited under other titles be stated and set forth in the photoplay itself and in any and all advertising and publicity matter used in connection therewith in letters and type equal in size and prominence to those used in displaying the new title;

2.—from using the words "Black Beauty" standing alone or in conjunction with other words as a title for or an identification of the film depicting in whole or in part the photoplay produced in 1917 by Thomas A. Edison, Inc., titled "Your Obedient Servant" or in any lantern slides, posters, heralds, booklets, or in any advertising or publicity matter used in connection with such film;

3.—publishing or circulating any warning notice threatening to bring suit against anyone showing a motion picture entitled "Black Beauty" without the permission of the Eskay Harris Feature Film Company and asserting that the motion picture rights and title to the name of Black Beauty are controlled by said company.

Suzanna

A Mack Sennett production starring Mabel Normand. Story by Mack Sennett. Directed by F. Richard Jones and Supervised by Mack Sennett. Released by Associated First National.

The News of the Week

"Bulldog Drummond" Will Be Released Soon By Hodkinson

Owing to the increased popularity of the melodrama the W. W. Hodkinson Corporation considers the appearance of the feature "Bulldog Drummond" among the forthcoming attractions under the Hodkinson trade mark, as being particularly opportune. It further carries out the Hodkinson policy, it is said, of presenting varied subjects in order to give the exhibitor variety. The picture will be released at an early date.

"Bulldog Drummond" in story form is from the pen of "Sapper." Owing to its exceptional possibilities the rights were secured for the stage with the result that three companies have been touring the United States and meeting with widespread success.

The Hollandia Film Corporation purchased the film rights and made the production upon the exact locale as called for in the story, namely, Holland and England. Stress has been laid upon the atmosphere with the result that, according to the producers, the drama itself has been enhanced in value to a marked degree.

"Bulldog Drummond" features two American stars, Carlyle Blackwell and Evelyn Greeley. The production was by Oscar Apfel.

Special Booklet Issued On "Quincy Adams Sawyer"

In order that exhibitors throughout the country may acquaint their patrons with the cast which will interpret the leading roles in "Quincy Adams Sawyer," a special booklet will be issued. "Quincy Adams Sawyer" is the latest S-L Special to be released by Metro. Among the stars who will be seen in the picture are Barbara La Marr, Lon Chaney, John Bowers, Blanche Sweet, Elmo Lincoln, Louise Fazenda, Joseph Dowling, Hank Mann, and others.

The booklet in question will give a brief biographical sketch of each star, setting forth the biggest pictures of recent years in which each player has been seen. Special autographed photographs will illustrate each biography.

Formal Showing of "One Week of Love"

Despite the fact that the Selznick company has had but little to say about "One Week of Love," the first production to be made under the firm's new policy of superspecials only, there are plenty of indications that the trade has already developed unusual interest in the picture.

"One Week of Love," co-starring Elaine Hammerstein and Conway Tearle, was completed some time ago but has not yet been released. The first and formal showing of the production is being made in the Grand Ball Room of the Ritz-Carlton Hotel, New York City, Friday evening, November 3. There have been other informal showings in various places throughout the country.

F. P.-L. Convention on Coast

Special Train Will Carry Party of Executives From New York to Meeting

On the invitation of Mayor Cryer of Los Angeles and the Chambers of Commerce of that city and of Hollywood, and at the earnest solicitation of Jesse L. Lasky, Adolph Zukor announced this week that the semi-annual convention of the department of distribution of the Famous Players-Lasky Corporation will be held November 21 in Los Angeles.

A special train, leaving the Grand Central Station the night of November 16, will carry the Paramount executives, heads of home office departments and many of the district and branch managers to the Coast, picking up other contingents at stops along the route. The party is due to arrive at Los Angeles Monday afternoon, November 20, and for the rest of that week the convention will be held at the Hotel Ambassador.

Both executives of the Paramount organization and the civic leaders of Los Angeles and Hollywood are completing plans which are expected to make this convention the most important of its kind ever held in the film industry. When Mr. Lasky arrived in New York Saturday he laid before Mr. Zukor and S. R. Kent, head of the distribution department, all of the plans which had been formulated by Los Angeles officials and business men for the entertainment of the Paramount organization. Mr. Zukor and Mr. Kent immediately accepted the arrangements and wired Mayor Cryer that he had won the convention for his city.

Details of the convention were not divulged by either Mr. Zukor or Mr. Kent further than the announcement that the sales policy of the company for the six months after February 1 will be discussed and announced. Details of the events scheduled for the entertainment of the party were also withheld, as several surprises have been planned.

When Mr. Lasky made it known, before his departure for New York, that he was coming East to persuade Mr. Zukor and Mr. Kent to hold the convention in Los Angeles, Mayor George E. Cryer sent the following letter to Mr. Zukor:

"It is with considerable interest that I have learned that an invitation is to be extended to you to hold the annual convention of the Department of Distribution of Paramount Pictures in Los Angeles in the near future.

"As the chief executive of the City of Los Angeles, I want to urge upon you and your associates the acceptance of this invitation.

"Los Angeles is proud of the wonderful development of the motion picture industry on the Pacific Coast, and enjoys the distinction of being the motion picture capital of the world.

"I assure you that it affords us pleasure to extend to you and your associates the freedom of the city and the hospitality that has made our city famous. Trusting to have the pleasure of meeting you personally and welcoming your convention to our city, I remain, etc., etc."

Formal invitations were received by Mr. Zukor from Frank Wiggins, secretary of the Los Angeles Chamber of Commerce and George L. Eastman, president of the Hollywood Chamber of Commerce.

In giving the details of the convention, Mr. Kent said that more than seventy-five executives, home office department heads, district managers, branch managers and others connected with the company would attend the convention.

The special train will be sent out from New York as a section of the Lake Shore Limited and will make stops at Albany and Cleveland to pick up members of the party. More will join the expedition in Chicago, and another contingent will be picked up at Kansas City. Pacific Coast managers will go direct from their home cities to Los Angeles.

Those going to the convention are as follows:

Adolph Zukor, Jesse L. Lasky, S. R. Kent, E. E. Shauer, Marcus Loew, Gerald E. Akers, Harry Ballance, P. A. Bloch, of Philadelphia; A. M. Botsford, advertising manager; P. N. Brinch, of Boston; H. H. Buxbaum, New York district manager; John Clark, divisional sales manager; H. B. Franklin, G. B. J. Frawley, of the home office; Harry Hunter of Washington; J. H. MacIntyre of Portland, Me.; John D. Powers, of New Haven; Charles E. McCarthy, publicity manager; Henry Salsbury, of the home office; Claud Saunders, exploitation manager; Walter R. Scates of Boston; George J. Schafer, New England District manager; Mel Shauer, accessory sales manager; W. E. Smith, Philadelphia district manager; George Spidell, general purchasing agent; E. W. Sweigert, of Wilkes-Barre; George Weeks, divisional sales manager; M. W. Kempner, of Albany; Allen S. Moritz, of Buffalo; Otto Bolle, of Chicago; G. A. Durlan, of Milwaukee; H. E. Elder of Cincinnatti; J. E. Fontaine, of Cleveland; H. W. Given, of Detroit; M. M. Hirsch, M. C. Hughes of Pittsburgh; A. B. Leak of Sioux Falls; Charles M. Reagan, of Indianapolis; Philip Reisman, Minneapolis district manager; H. A. Ross, Detroit district manager; Frederick Strief of Minneapolis; C. C. Wallace of Chicago; B. Blotcky of Kansas City; F. F. Creswell of Atlanta; D. Prince of Atlanta; R. C. LiBeau, Kansas City district manager; R. J. McManus, of St. Louis; A. W. Nicholas, of Des Moines; Frank Newman, of Kansas City; R. D. Thompson, of Omaha; Oscar Morgan and George Meeker representing Cosmopolitan and A. O. Dillenbeck of the Hanff-Metzger advertising agency.

"Lawful Larceny" Next Vehicle For Hope Hampton

"Lawful Larceny" has been selected by Hope Hampton as her next production to follow "The Light In the Dark." It is Miss Hampton's opinion that the play will lend itself to moving pictures with greater force than it was presented on the stage. Practically all the larger companies were anxious to secure the rights to this production, realizing its tremendous moving picture possibilities. For this reason a record price is said to have been paid for the story. Miss Hampton will be surrounded by an all star cast, it is announced.

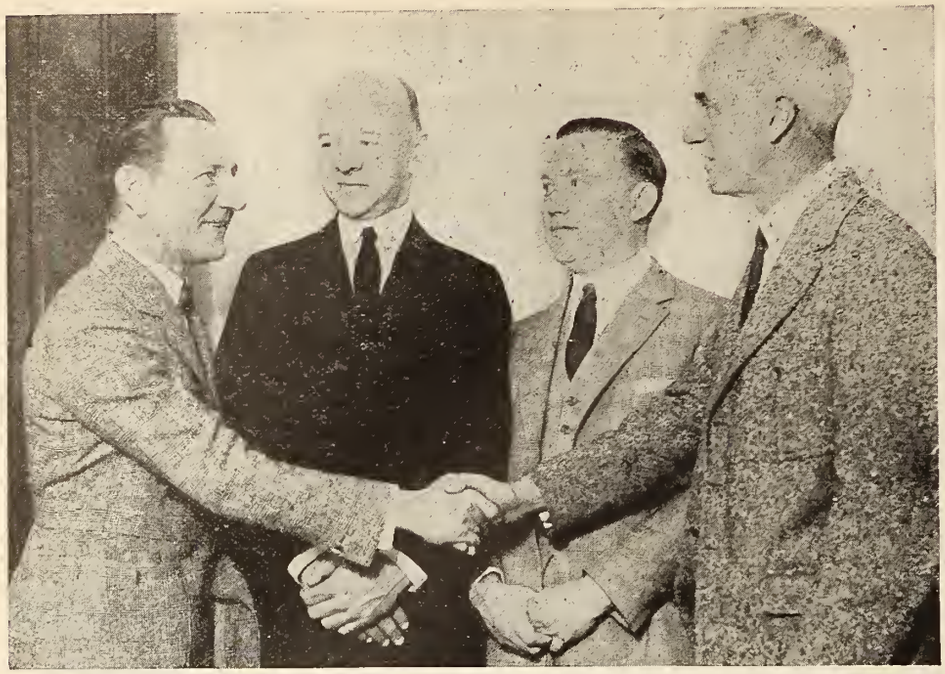
"Lawful Larceny" was first presented to the New York audiences by A. H. Woods at the Republic Theatre the first of this year. It was an instantaneous success.

Miss Hampton will play the role of the wife as interpreted by Margaret Lawrence on the stage. There are three other principal parts and each will be played by a well known actor.

"One Exciting Night" Draws Big Second Week Crowds

Entering its second week at the Apollo theatre, New York, "One Exciting Night," the new D. W. Griffith production, continues to draw capacity audiences.

Deserting the spectacular and the historical Mr. Griffith in this photoplay devoted himself to entertainment of the present day, to hilarious humor, rapid-fire thrills, and youthful romance. The story reaches a most stirring climax in storm scenes surpassing anything of their kind previously shown on the screen even by Mr. Griffith himself.



Guy Bates Post, the First National star of "The Masquerader" (at left) being officially greeted by Edward Rainey, secretary to Mayor James Rolph on his visit to San Francisco. Next to Post is A. M. Bowles, general manager of the Turner & Dahnken Interests, and at his left Charles Muehlman, San Francisco manager of Associated First National Pictures, Inc.

M. C. Levee Enters Production Field

Contracts with Maurice Tourneur for Four Productions To Start Allen Holubar Production Within Fortnight

M. C. Levee, President of the United Studios, Los Angeles, announces that he has completed negotiations with Maurice Tourneur whereby that director wil make a series of four special productions during the coming year, to be known as Maurice Tourneur Productions and to be presented by Levee through Associated First National.

Tourneur's first vehicle will be a picturization of "The Isle of Dead Ships," by Crittenden Marriott. Several other stories and plays are now under consideration by Messrs. Levee and Tourneur for future production.

"Under our arrangement with First National," states Mr. Levee, "we will produce only the highest grade of screen entertainment and each of the productions will be in keeping with First National's policy of handling only those pictures which have unquestioned audience appeal."

Production on "The Isle of Dead Ships" will begin at the United Studios in about two weeks. The continuity is now being prepared under Mr. Tourneur's personal supervision. The production will be on a lavish scale and a special technical staff has been engaged to build the fleet of ships that are an important feature.

Selection of the cast for this production will begin almost immediately. Four players of stellar quality are being considered for the important roles.

Mr. Levee is also sponsoring Allen Holubar's second production for that organization, which will be a picturization of Jeffry de Prend's "The White Frontier." It is probable that the title will be changed before the picture reaches the theatregoers, however, Dorothy Phillips will be the star of this production. "The White Frontier" is a big outdoor melodrama and is laid in the Canadian northwest.

M. Levee further announces that he is negotiating with several other big directors and will have other important plans to announce shortly.

Carlyle Blackwell as Captain Drummond in "Bulldog Drummond," a Hodkinson release

Sid. Olcott To Direct Miss Davies In New Picture

Sidney Olcott has been engaged by Cosmopolitan Productions to direct Marion Davies in her next picture, a screen version of Rida Johnson Young's stage play, "Little Old New York." Work on the picture, the scenario of which is by Luther Reed, will begin about the middle of December. The engagement of Olcott to direct Miss Davies comes as a result of the proposed world tour by Robert G. Vignola, who directed Marion Davies in some of her biggest productions, insluding "When Knighthood Was in Flower." Vignola will start on his trip the latter part of November and will be gone about six months.

Meantime, Olcott is on his way to Europe, but will be back ready to start work on "Little Old New York' 'in about five weeks. Olcott is one of the pioneers in direction, his start in motion picture going back to the old Kalem days.

Later Olcott went to Palestine where he made "From the Manger to the Cross," hailed at that time as the best picture ever made. In this company was Robert G. Vignola. Following his return to this country. Olcott became affiliated with Famous Players for whom he directed a long list of stars, including Mary Pickford, Hazel Dawn, Marguerite Clark and Mario Doro.

A. E. To Release May Allison Film On October 9th

October 9th will witness the release by Associated Exhibitors of "The Women Who Fooled Herself," the six-part feature in which May Allison and her husband, Robert Ellis, are featured. It is the first production made by Edward A. McManus at his studios in Porto Rico, and his first for Associated Exhibitors.

Miss Allison is cast in the role of a New York "Follies" girl, who is engaged to dance in a cafe in the tropics in order to win the sympathy of a Spanish landowner whom Yankee capitailsts are trying to interest in a property deal, and who proceeds to fall in love with the handsome young Don.

Robert Ellis appears as the young lover. Others in the cast are Robert Schable, Louis Dean, Frank Currier, Rafael Arcos and Bessie Wharton in the cast.

Charles A. Logue whore "The Woman Who Fooled Herself," and with Mr. Ellis directed the production, besides cooperating with Mr. McManus in general supervision of the company's activities.

Jack Mulhall as he appears in Universal's two reel series "Tales of the Fish Patrol." He is now at work on "The Social Buccaneers," a new Universal serial.

"Bill of Divorcement" Will be Released by Associated Exhibitors

Announcement is made that "A Bill of Divorcement," the Denison Clift production starring Constance Binney, has been placed with Associated Exhibitors for distribution. The picture is presented by Ideal Films. John C. Ragland, secretary of Associated Exhibitors, represented Associated in the negotiations.

"A Bill of Divorcement" is an adaptation of the play of the same name by Clemence Dane. Alan Pollock was the star in the play during its long run at the Times Square Theatre, New York, last year. This was one of the outstanding successes of the season and it scored a triumph in England also.

The screen adaptation by Denison Clift, who also directed the production, is said to follow the lines of the original play with extraordinary fidelity. Constance Binney is the outstanding figure, with Fay Compton an English beauty, playing a role of scarcely less importance, and Malcolm Keen impersonating the husband and father, who becomes insane but regains his sanity long after his case has been pronounced incurable.

Officials of Associated are planning to offer the picture to the public in Holiday Week, the release date coming between Christmas and New Year's Day.

New Arliss Film Liked By Phila. Press And Public

Both public and critics were enthusiastic as to the George Arliss photoplay, "The Man Who Played God" when this United Artists release was played recently at the Stanley theatre, Philadelphia. The picture drew excellent audiences all during the run, and the reviewers saw much in the feature for favorable comment.

"The picture is sure to arouse sympathetic understanding among spectators, no matter what their interests in life may be," said the critic for the Public Ledger. "George Arliss plays a role very different from those in which he is usually seen, but he does this role full justice. 'The Man Who Played God' is excellent, intelligent diversion."

"The artistry of George Arliss combines with a theme in which he is at his best to make a picture that will be long remembered," said the reviewer for the Inquirer. "Mr. Arliss portrays his difficult role with inimitable sincerity and realism."

Crowd that blocked traffic at 42d Street and Broadway, New York City, to see "Douglas Fairbanks in Robin Hood" premiere.

Fairbanks Premiere Big Success

His New Production Wins Enthusiasm and Praise in New York

The premiere of "Douglas Fairbanks in Robin Hood" at the Lyric Theatre, New York, marked the most notable opening of a Fairbanks production in this city. Seats for the premiere were sold out soon after they were placed on sale, which prompted Mr. Fairbanks to arrange for a second premiere performance immediately following the first and starting at 11:15 P. M. The result proved capacity attendances at both the early and the midnight show.

Hours before the doors of the Lyric opened the crowd began to gather in front of the theatre and at eight o'clock the reserves were called out to cope with the situation. Traffic at Forty-second street and Broadway was completely blocked by the time Douglas Fairbanks and Mary Pickford put in their appearance. A squad of police, after much difficulty, managed to get the celebrities into the theatre. News weekly cameras and still cameras were brushed aside and trampled upon by the crowds and it was not until a half hour later that traffic was restored to normal on Forty-second street.

The audience was perhaps the most brilliant assemblage yet witnessed at a motion picture premiere. Some of the notables present were Mary Pickford, Douglas Fairbanks, John Barrymore, Dr. Frank Crane, Rodolph Valentino, George Creel, Allan Dwan, Thomas Meighan, John McCormick, Mme. Nazimova, William Fox, Jack Pickford, Francis X. Bushman, Hiram Abrams, Melville Stone, Mrs. E. Payson Hatch, Charles Murray, Tex Rickard, Damon Runyon, Bernard MacFadden, John Zamft, J. D. Williams, Tom Geraghty, Arthur Kane, Richard Barthelmess, Betty Blythe, Hope Hampton, Carol Dempster, John O'Hara Cosgrave, Elmer Harris, John Stahl and several other hundred celebrities of the stage, screen, social, civic and art circles.

At the second premiere, which started shortly before midnight, the audience consisted chiefly of actors, dramatic critics, playwrights and after-theatre parties. Thousands were turned away on the opening night and the idea of two premieres in one night was the talk of Broadway for days.

At the conclusion of the first premiere Douglas Fairbanks responded to the cheers and applause that lasted for five minutes. Seldom has such a demonstration been given a motion picture celebrity and when Doug introduced Mary Pickford as his "silent partner" in business as well as home affairs the demonstration was repeated. Allan Dwan was also introduced by Doug and received a warm reception for his splendid work in the direction of this stupendous cinema.

The newspapers were unanimous in the praise. Robert E. Sherwood of the Herald said: "It represents the high water mark of film production—the farthest step that the silent drama has ever taken along the highroad of art."

"To Zorro and D'Artagnan, Douglas Fairbanks has added Robin Hood, and Robin Hood is the greatest of the three—a picture which for magnificence of setting, richness of pageantry, beauty and eloquence of photography and impressiveness of action has probably never been equaled before," said the Times.

"Robin Hood is great—the greatest yet—better than 'The Three Musketeers'—bigger drama, more spectacular, yet for all its magnitude more human."—Journal of Commerce.

Pathe District Managers Summoned to Conference by Pearson Report Conditions Nearly Normal

A Pathe Home Office sales conference called by General Manager Elmer Pearson brought four district managers together and held them in New York nearly all of last week. The occasion is reported to have been one of jubilation all around over present business conditions and prospects for this Fall and Winter.

"We found ourselves to be of one mind on main essentials," said Mr. Pearson. "In practically every section of the United States evidences are plentiful justifying our consistent optimism and preparation for the full resumption of exhibitor business this Fall. The few exceptions are due solely to local disturbances, which are rapidly disappearing. All of the product distributed by Pathe is in active and increasing demand, with a 'landslide' already well started in advance bookings of the new Harold Lloyd and Pearl White productions. Our forces in the field agree that present exhibitor interest promises high water mark for 'Dr. Jack' and the Patheserial 'Plunder,' both in volume of bookings and in rentals."

In a series of consultations between General Sales Manager E. A. Eschman and the District Managers, sales plans were completed in detail and quotas definitely fixed.

The Pathe district managers attending the conference are: W. S. Wessling, Western; W. T. ("Bill") Yoder, Southern; Robert S. Shrader, Central Western; and Robert Smeltzer, Eastern District.

Genius needs no language to receive homage. Here's Pola Negri, whose knowledge of English is exceedingly limited, with a group of workers at Paramount's West Coast studio who understand even less Polish. Miss Negri's first American made Paramount picture will be a George Fitzmaurice production of "Bella Donna."

"The Flirt" Received in New York

Booth Tarkington's Great Novel of American Life Made Into Photoplay by Hobart Henley

"The Flirt," Hobart Henley's Universal picturization of Booth Tarkington's novel, has been received in New York and reviewed by Universal officials. They hail it as an extraordinary picture that will create a sensation as soon as it is shown to the public.

The title role is taken by Eileen Percy. Other members of the cast are Helen Jerome Eddy, George Nichols, and Buddy Messenger.

R. H. Cochrane, vice president of Universal, who was the first to see the new Universal-Jewel feature after its arrival from the Coast, sees in it a great forward step in screen reality.

"Never has human life been so faithfully reproduced by the screen," he said in commenting on the Henley picture. "It is absolute in its portrayal of American family life. One can recognize every person in the picture and understand their thoughts, their actions and their motives. I predict that 'The Flirt' will strike a popular chord in the hearts of the American public unequalled by any picture hitherto made. It will be a touchstone. Its success will prove conclusively that what people are interested in are not fantastic stories, and manufactured plot, but "people," real honest-to-goodness people with their simple problems and their simple delights."

American Player Returns From India

Baroness Van Raven (Dorothy Kingdon) Was Star in "Shakuntala"—Husband Filming Educational Subjects

After three and a half years in India, during which she was featured in an otherwise all-Indian company in "Shakuntala," the Baroness Dorothy Van Raven, known on the screen as Dorothy Kingdon, has returned to the United States. The baroness brings with her many costumes of the country she visited and a first-hand knowledge of its customs and lore, as well as many tokens of the regard of the interesting men and women she met in the course of her journeys. Also she brought a great stack of photographs of the chief points of contemporaneous and historical interest.

Film men will recall the visit to New York late in 1918 of Suchet Singh, a high caste Hindu, editor of the Twentieth Century Bombay Motion Picture Magazine. Mr. Singh had organized the Oriental Film Manufacturing Company, and his objects in coming to New York were to obtain an insight into American studio methods and also to secure an experienced American player as leading woman for his company. As a result of many competitive tests Miss Kingdon was chosen. Behind her the player had had experience with the Pathe, Reliance, Edison, Metro and Biograph companies.

Baroness Van Raven (Dorothy Kingdon)

The party, which included Mr. Singh, Miss Kingdon and her husband, Baron (Captain) R. W. Van Raven, an expert cinematographer of twenty years' experience, left New York for Bombay February 24, 1919. During the entire journey Miss Kingdon and her husband under the tutelage of Mr. Singh studied the Hindustani tongue and traditions and customs.

The studio was situated just outside of Bombay. After almost insurmountable difficulties the production of "Shakuntala," in seven reels, a story of an Indian girl, was completed. It sold in the Indian market for more than three times any sum previously paid for a native production.

After the completion of the picture Captain Van Raven decided the handicaps attending photoplay making in India were too great. He declined a proposal from the largest organization in the country and formed the Raven Film Company for the making of Indusa Films, of a topical and an educational and industrial character.

The captain secured two automobiles and on the roof of one erected a platform sufficiently strong to support a camera and operators, stocked up with an abundance of paraphernalia and with a crew of several men started on tour. He visited many states, obtaining pictures of many places and important events. He filmed nearly all the functions that marked the visit of the Prince of Wales, and he and Miss Kingdon, who officiated as his first assistant, witnessed numerous scenes that marked those anxious and tense days.

While the couple went through thrilling adventures there were many pleasant experiences, the two being entertained by the highest of the English and native dignitaries.

The captain remained in India in order to secure additional material. It is Miss Kingdon's intention to resume her screen work.

"Pride of Palomar" Ready For Release in December

"The Pride of Palomar," picturized from Peter B. Kyne's story of the same name for Cosmopolitan Productions, is now undergoing the finishing touches preparatory to release in December. The picture, adapted for the screen by Grant Carpenter and John Lynch, was filmed in California under the direction of Frank Borzage, who directed "Humoresque."

Forrest Stanley, Joseph Dowling, Marjorie Daw, Warner Oland, and others are in the cast.

Associated Exhibitors Adds Several Salesmen to Its Staff

W. B. Frank, general sales manager of Associated Exhibitors, has just announced several additions to the organization's sales staff.

A. M. Van Dyke and W. L. Merrell have been added to the force working out of the Minneapolis office, making three men in that territory.

Abe Frankle becomes Associated representative in the Des Moines territory.

Harry Wellington, is now an Associated salesman in Kansas City.

Nat Marcus has been appointed a sales representative in Albany territory, and C. A. Molte has rejoined the Pittsburgh staff.

Solomon Joins W-B Exchange

Martin Solomon, well-known film salesman, has joined the W-B Film Exchange, Inc., which controls the rights to Warner productions for distribution in the Greater New York territory. Mr. Solomon is a pioneer in the sales end of the industry.

"Grandma's Boy" Continues to Make First-Run Records

Despite an evident conspiracy on the part of weather men to impose the worst climatic conditions whenever it appears for a first run, "Grandma's Boy" continues to smash records, according to announcement by Associated Exhibitors.

Kansas City, for the first time in its history has just retained a picture for a third week, the particular photoplay being "Grandma's Boy."

The Kansas City Star, in announcing the second extension, said: "They Can't Stop It. Because of the popularity it has achieved, because of the crowds that are yet waiting to see it, because of the thousands that are now laughing at the memory of their laughter and advising friends not to miss it, Harold Lloyd in his phenomenal comedy success, 'Grandma's Boy' is to be held at the Liberty for a third week."

At the Strand, Minneapolis, and the Astor, St. Paul, both Finkelstein & Reuben houses, "Grandma's Boy" played against the first snow storm of the season, but with such success that it was retained for a second week in each theatre, making four weeks to date in the twin cities.

It was in Detroit that "Grandma's Boy" encountered rain and hail, but here also it scored tremendously, in spite of the unfavorable elements. W. R. Leibman, Associated sales representative, wired: "Opening big Monday, despite rain and hail and against strong opposition. 'Grandma's Boy' is only attraction in city which is holding lines in the streets."

"You will note," said John C. Ragland, secretary of Associated Exhibitors, in commenting on these reports, "that, despite the hottest summer southern California has known in many years, 'Grandma's Boy' ran 19 weeks in Los Angeles, and though it is now encountering rain, hail and snow in other cities, nowhere has there been the slightest suggestion of a frost."

American Appoints Philadelphia Manager

American Releasing Corporation announces the appointment of Jack Greenberg as its resident manager in Philadelphia, succeeding Edgar Moss. Mr. Greenberg comes to American from Selznick.

Newspapers Credit Pathe News With Brilliant "Scoop"

Pathe News' burning of Smyrna film pictures printed in at least one big newspaper in every important city of the United States with full credit, and usually accompanied by a story describing how these scenes were photographed and so speedily transmitted to picture audiences more than 6,000 miles away, marked recognition of one of the most brilliant camera news "scoops" ever achieved. As an average example, the Chicago "Tribune" of Oct. 3, printed an article with its Pathe News film enlargements.

The New York "World," on Sunday, October 1, printed Pathe News scenes of the Smyrna fire with portraits of Editor Cohen and Cameraman Ercole, and an article on the foresight and organization essential to such an achievement.

Press Luncheon at Knickerbocker Grill, given by Jackie Coogan Productions, Friday, October 27. Practically every newspaper, magazine and trade representative attended.

"Oliver Twist" Opens in N. Y.

New Jackie Coogan Production Makes Big Impression in Metropolis

Jackie Coogan's "Oliver Twist" had its world premiere at the Mark Strand theatre, New York, last Sunday. Long lines of fans have been in the vicinity of the Strand box office since early morning Sunday and indications are certain that this Dickens feature will establish something new insofar as box office records at that theatre are concerned.

Joseph Plunkett, managing director of the theatre called the police for the protection of the throng Sunday afternoon and special officers have been assigned to the theatre all week. Early in the afternoon the crowds were packing the street in front of the box office and at seven o'clock that evening, the box office was closed at the orders of the officers. It remained closed for over an hour and at nine forty-five it was again shut down.

"Oliver Twist" received remarkable reviews from the New York dailies. Twenty papers were represented at the opening performance and Monday's criticisms were indeed something for Jackie Coogan, Sol Lesser, the Strand management and all pertaining to the Coogan staff to be well proud of.

A two weeks advance exploitation campaign was carried on for the new Coogan vehicle. It has been very noticeable during the Strand New York engagement of "Oliver Twist" that the major portion of the audience consists of adults. Children have not been storming the theatre as in the past during the showing of Coogan pictures and this is taken by the Coogan organization as a very good indication inasmuch as the kiddies are all Coogan fans and will never forsake their idol when he offers them productions such as "Peck's Bad Boy," "My Boy," "Trouble" and some of his forthcoming products.

The Dickens film opened at the huge Chicago theatre, Chicago, last Monday and latest reports indicate that in the windy city, as in New York it has made a tremendous success. These two engagements with the exception of one in Lexington, Ky., are the only ones to date on the new Coogan film. General release dates are scheduled for November 20th.

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Kansas Censor Board Makes Arbitrary Ruling

A policy adopted by the Kansas State Censorship Board last week is of grave concern to Kansas City exchanges, as well as producers whose product is distributed in the Sunflower state. Hereafter, according to Dwight Thatcher Harris, chairman of the board, one and two reel comedies will not be "cut," but the entire film will be condemned by the board.

The action was taken as a result of complaints from exhibitors that films from which scenes were cut proved unsatisfactory to audiences. The ruling affects only the shorter productions whose length does not according to the Board, "permit" revision. Dramas and comedies longer than two reels will be cut as heretofore.

Twenty cameras formed the battery which filmed the forest fire episode in "Hearts Aflame," a Reginald Barker Production which will be presented by Louis B. Mayer

Exchangemen in Northern New York Are Optimistic

(*Continued from page* 1505)

"I find exhibitors show an increasing willingness to mention their short subjects in their advertising. Of course, in the case of Larry Semon that is done as a matter of course. For his pictures, too, we have closed contracts for every first run house and every key centre for the entire year's output. His picture of 'Golf' was particularly good for this section because there are a tremendous number of golfhounds in Buffalo. The Cataract Amusement Company of Niagara Falls saw the first five of the fifty-two Urban Classics and booked the series."

M. A. Chase, who for two and a half years has managed the Universal exchange, said that "The Storm," a Universal release, has been placed in all the key cities of the entire territory. "Human Hearts," an October issue, likewise had been similarly placed.

As to the strength of Baby Peggy Mr. Chase said the mite was a wonderful attraction, for grown-ups as well as for the little ones. "Under Two Flags" was pretty well set over the territory, Mr. Chase stated. "Our policy is picture for picture," he went on, "every one on its merits. I find exhibitors willing to hold dates and as a whole leaving open more play dates than they used to. They refuse to choke themselves up with mediocre subjects. Price does not mean so much to them. It is the marketability that counts, money then being no object.

"Exhibitors are doing a good business throughout the state, and that is true in spite of the warm weather of the past two weeks. I think there will be a prosperous year in the industry. The people have formed the motion picture habit, and they can't get away from it if money is in circulation. Producers are making better pictures, and one reason for that is the demand for them on the part of the public."

Fred Zimmerman of the Nuart Pictures Corporation reported "What's Wrong with the Women" going strongly. In Fay's Theatre in Rochester the afternoon before (October 6) Mr. Zimmerman reported 300 persons had stood throughout the performance.

"We have men on the road," said Mr. Zimmerman, "and we buy the very best pictures. The money means nothing if the stuff is 'there.' At the big new Lafayette here in Buffalo 'Wandering Boy' broke records. The Eddie Lyons Comedies are going finely, and I'm strong for the chap who makes them. I'll say that for right now and for the coming year things look most promising."

Thomas W. Brady, manager of the Goldwyn exchange, a Buffalo man, said from his desk he could see big things for the coming year. "We have got a remarkable line-up of pictures for this time of year," he said. "We have been able to book all key points on the pictures. I find exhibitors are optimistic, which is the best symptom I know of the best possible condition. In Buffalo and in other cities there is a lot of building going on and much business is being done."

H. E. Lotz of the Selznick Exchange reported he had made a special drive for two months on play dates and said he was getting along very well. "While the exhibitor may tell you he is booked solid it is my observation he will dig up a booking for a good picture," remarked Mr. Lotz.

As regards any cases of overseating in the territory Mr. Lotz said so far as he had noted Niagara Falls seemed to be the only community suffering from that complaint. "Our policy of a limited number of good pictures sold on an individual basis rather than a larger number tied together is working out finely," said the manager.

Allen S. Moritz, manager of Famous Players-Lasky exchange, was in New York. In his absence F. R. Powers said that one of the things uppermost in the minds of the attaches of the exchange had been their successful participation in the Paramount drive, for first honors of which there had been a neck and neck contest between San Francisco and Buffalo. Mr. Powers reported business had held up phenomenally considering everything, and that at present the exchange was doing a normal business.

C. M. Johnston, manager of the Fox exchange, reported conditions improving. "The exhibitors that come in here talk prosperity," he said. "There's no down in the mouth stuff. I can see a big difference from what it was a half dozen months ago.

"'Monte Cristo' is playing the Shea theatres and tremendous business is reported. 'A Fool There Was' played the Lafayette this week and also reported exceptional business. We are moving our exchange in about two weeks, when we will have a place that will be up to date in every respect, right to the minute. Yes, it has been constructed on the site of the old Sheehan home, the home of Winfield R. Sheehan, the general manager of the company, and also by the way of two brothers, one of whom is district manager and the other the supervisor of this exchange."

Sydney Samson, manager of the Federated Film Company, said that due entirely to the better class of material available for exhibitors business was very much better this season than last. "We have had our share," he added. "The play date situation in the territory is not so bad if you have the product. I have never had any difficulty in booking a big picture."

On location at Kettle Falls, Washington, for the Metro-SL version of "Quincy Adams Sawyer" based on the famous novel by Charles Felton Pidgin

Lloyd's Film Storage Now Registered as Bonded Warehouse

Joseph R. Miles' 'Lloyds Film Storage Corporation, 126 West Forty-Sixth street, is now a bonded warehouse. Under the regulations embodied in the new tariff bill it is mandatory that film shipments be liquidated and removed from the United Statse Appraisers' Stores within forty-eight hours after their arrival.

The bonding of the warehouse means that incoming film shipments now may remain in bond until it is convenient to pay the duty and remove them.

It also means that any number of sample prints may be shipped by a foreign producer and that they may be projected in bond; the duty may be paid on those suitable for release in America, and the others (duty unpaid) returned to their source.

Harold Lloyd Expected to Visit New York Shortly

Pathe reports Harold Lloyd due for a short vacation in New York, arriving in time to witness the Broadway premiere of "Dr. Jack." The date of the comedian's departure on his annual trans-continental trip combining business with recreation is subject, says Pathe, to postponement in case he should decide that his latest production needed some further finishing touches.

The new comedy scheduled to follow "Dr. Jack" some months hence was reported to be completed about October 15. Then began the series of studio projections, upon which Lloyd always insists, which are continued until he is personally satisfied that the last production flaw has been corrected. These are invariably followed by unannounced screenings before several different types of public audiences. This is the final test, and must be satisfactorily passed before the star comedian will start anything else—even his annual vacation.

Jane Constance Loew

A daughter, Jane Constance Loew, was born Oct. 26 at the Knickerbocker Hospital, New York, to Mr. and Mrs. Arthur M. Loew. Mrs. Loew is the daughter of Adolph Zukor, President of Famous Players-Lasky, and Mr. Loew is the son of Marcus Loew, head of Loew, Inc., and Metro.

Blanche Sweet returns to the screen. She will be seen in the Metro-SL production of "Quincy Adams Sawyer", as Alice Pettingill, the blind girl

Laurette Taylor, who has played the title role in J. Hartley Manners' stage play, "Peg O' My Heart," is busily enacting the role before the Metro camera in Hollywood. The above shows one of the early scenes in the picture. Seated to Miss Taylor's right is King Vidor, dirctor of the film version of the play, and to her left is Russell Simpson, who is seen as Jim O'Connell, father of Peg.

"Zenda" Shown In Philadelphia

Twenty-five Screen Stars Make Special Trip From New York To Be Present At Opening—Critics Praise Film Highly

The Rex Ingram Production, "The Prisoner of Zenda" was given its Philadelphia premiere at the Aldine Theatre, on the evening of October 23rd, at which time was celebrated the taking over of the theatre by Marcus Loew, president of Metro. Twenty-five motion picture stars accompanied Mr. Loew in a private car from New York, and they made the evening a notable one for the throngs which attempted to gain admittance.

Mr. Loew and his party left on Monday morning, arriving in Philadelphia, at noon. There they were met by a band, which took its place at the head of an automobile parade to the City Hall. The company was next received by Mayor Moore, and Mr. Loew was given the key to the city at the reception which took place. Rex Ingram, maker of "The Prisoner of Zenda," and Alice Terry, Princess Flavia in the film and Mrs. Ingram in real life. were also presented to the Mayor. Luncheon followed the official reception.

In the evening the party was present at the premiere. In front of the theatre huge Sunlight Arcs were placed, and motion pictures taken of the stars as they made their way to the theatre, as well as of the crowds.

Among those who participated in the ceremonies were Marcus Loew, Rex Ingram, Alice Terry, Anita Stewart, Kitty Gordon, Vera Beresford, Doraldina, Buster Keaton, Charles Hutchinson, Johnny Hines, Will Morrissey, Hope Hampton, May Collins, Mary Thurman, Mrs. Rodolph Valentino, Martha Mansfield, Texas Guinan, E. K. Lincoln Mary Anderson, Betty Browne, Polly Moran, J. Barney Sherry, Alice Maison, Mrs. Marshall Neilan, Dorothy Richards, Nina Whitmore, Yvonne Shelton, Helene Smiles Davis, John Emerson, Ann Pennington, Dolores Cassinelli, Nita Naldi, T. Roy Barnes.

A few of the newspaper excerpts are appended:

"This is an unusually fine picture deserving of great praise. It approaches perfection and creates a new standard for motion pictures which it will be difficult to maintain."—The Inquirer.

"The elaborate picturization of 'The Prisoner of Zenda' is excellent. It shows some softly diffused photography of charming effect. Alice Terry has the part of the beautiful Princess Flavia, while Lewis Stone plays his roles of the King of Ruritania and the Englishman, Rudolf Rassendyl, with fervor and romantic effect."—The Evening Bulletin.

John M. Stahl in N. Y. For Conference at First National

Bringing with him a print of his latest all-star production, "The Dangerous Age," a First National Attraction, John M. Stahl recently arrived in New York for a short business and pleasure trip. This is his first visit East in two years.

While in New York, Mr. Stahl plans to see all the current dramatic successes with a view of negotiating the purchase of a play as the vehicle for his next production. He also will have several conferences with Mr. Mayer's associates, J. Robert Rubin, Paul C. Mooney, and with First National Executives.

John M. Stahl

"Tess" a Brand New Production

Mary Pickford Picture Not In Any Sense A Re-Issue Or Revival

To clear away all confusion in the minds of all exhibitors and to make quite clear to everybody in the industry, formal announcement is made from the offices of the Mary Pickford Pictures Corporation setting forth emphatically and definitely the fact that Miss Pickford's personal production of "Tess of the Storm Country' 'is an entirely new 1922 and just completed picturization of Grace Miller White's famous story.

Miss Pickford's "Tess of the Storm Country" is not in any sense a re-issue or a revival or a revamped picture, has no connection whatsoever with the original picture made eight years ago, but is a 100 per cent new Mary Pickford production made during the last few months at her Hollywood studio and on location in California.

"From Grace Miller White's novel of the same name as the picture, Miss Pickford had a wholly new scenario and continuity written. This was worked out in such a way as to cover a much more elaborate and longer feature production than the old picture which was in but five reels. The new screen classic is in eight reels," the announcement continues.

"Before beginning work on her own picturization of this story Miss Pickford bought up all prints of the old picture and had them destroyed. Then, by special arrangement with Adolph Zukor, head of the organization which made the original photoplay, Miss Pickford was able to begin actual work toward producing her own new photoplay.

"Hence, Miss Pickford's new production of 'Tess of the Storm Country' is new in every sense of the word—new as to story, scenario, continuity; new as to cast and director and photography new in every inch of every foot of the eight reels—the only person having anything to do with the 1922 production who had anything to do with that made in 1914 being Miss Pickford herself who was in the role of Tess under the direction of Edwin S. Porter now head of one of the important projection machine companies."

The production will be distributed immediately by United Artists Corporation and will have its first showings early in November.

First National In Midst of Big Sales Contest

Exchanges of Associated First National, are in the midst of a "Harvest Time" sales contest which shows that business has "come back" with a big punch.

The contest opened Oct. 2 and closes Nov. 25. Reports for the first three weeks indicate that sales records are being smashed in each of the Branch Exchanges, and Branch Managers and salesmen are enthusiastic over the big business which is being brought in under the First National banner.

The awards consist of a first prize of $300, a second of $200, a third of $150 and a fourth of $100 to the winning salesmen. in each of the following sales districts: Canadian, Eastern, Western, Mid-Western, Central, and Southern. In other words, there will be four awards in each district, or twenty-four in all, which means that one salesman out of every four should come forth a winner. In case of a tie for any of the prizes, each of the contestants so tied will receive the full amount of the prize tied for.

F. M. Brockwell, supervisor of exchanges, in discussing the contest, pointed out that never before in an affair of this kind, have the prizes been more liberally distributed. Officials of First National spent several weeks mapping out the contest, he said, the result was that they worked out a plan by which a salesman has an excellent opportunity to come out a winner.

Goldwyn Announces Release Order of Next Six Pictures

Goldwyn announces the release dates of six of its productions following "Remembrance," "Sherlock Holmes" and "The Sin Flood."

The latest schedule carries the Goldwyn company up to the latter part of January and assigns definite release dates to Marshall Neilan's production of "The Strangers' Banquet," December 31 and Maurice Tourneur's production of Hall Caine's "The Christian," January 21. "Ben Hur" is another super production now in the making.

"Brothers Under the Skin," made from a Peter B. Kyne story, directed by E. Mason Hopper, with a star cast embracing Helene Chadwick, Claire Windsor, Mae Busch, Pat O'Malley and Norman Kerry, will be released on November 19.

On November 26 "Hungry Hearts," founded on Anzia Yezierska's book, directed by E. Mason Hopper, will be released. In the cast of this Photoplay are Bryant Washburn, Helen Ferguson, E. A. Warren, Rose Rosanova, George Siegmann, Otto Lederer and others.

A picturization, under the title of "A Blind Bargain," of Barry Pain's story, "The Octave of Cladius," directed by Wallace Worsley, will be released on December 10. This is the photoplay in which Lon Chaney is featured.

The Chicago Daily News $10,000 prize winning scenario, which Goldwyn produced with Colleen Moore, Malcolm McGregor, Ernest Torrence, and Beryl Mercer in the leading roles, is scheduled for release on December 24. This is an Allen Holubar production.

John S. Robertson Signs Contract With Inspiration

A deal involving the launching of a new producing unit to make pictures which are to be known as John S. Robertson Productions, was consummated last week between the former Famous Players director and Charles H. Duell, President of Inspiration Pictures Corporation.

Under the terms of the contract with Inspiration it is expected that not only will Mr. Robertson handle his own unit, but he will also direct some of the stars under contract with Inspiration.

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ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Where "Shadows" Have Real Substance

THE premiere of "Shadows" at the Hotel Biltmore on the evening of October 27 was more than what conservatively may be described as a triumph for its producers. It was first-hand and first-class evidence of the growing importance of the independent division of the industry. As a production it will rank as a distinct achievement. It is a subject that will make the motion picture fame of some and fortify the position of others.

"Shadows" will do more than that. Its influence, its beneficient influence, will not be confined to the friends of the motion picture. It will reach into and confuse if it does not confound the ranks of the comparatively few but exceedingly voluble antagonists of the screen. It will hold up the hands and sustain the promises of Will Hays and his associates.

From the Middle West recently have come demands for pictures that reflect the lives of ordinary humans, with the attached threat of the condemnation of ten thousand pulpits if the required productions are not forthcoming. Here is a subject that should arouse to praise the occupants of ten times ten thousand pulpits.

In Massachusetts there is now in full swing a bitter fight to determine whether or not the Old Bay State shall be guided—and controlled—in its motion picture entertainments by the whims of a board of censors. What a pity this picture could not be shown in every town and hamlet in the New England Commonwealth before election? And even though the titles may not indicate it it is a story of Massachusetts and of Massachusetts men and women.

The fact that "Shadows" is an independent picture nevertheless is of minor importance, gratifying though it be to partisans of that branch of the industry. What is of major importance is that it exists, and that it may be seen and enjoyed by the legion of older screen patrons as well as by a host of new ones, that it will appeal not only to the many partisans of the photoplay but that it will soften the asperities of its few antagonists. No class of men will be more interested in it than those who occupy the pulpits, of this country and of other countries, and he who would minimize the influence of these men is speaking without reflection and without knowledge.

"Shadows" is a picture that will stand analysis—from the viewpoint of story, of preparation for the screen, of direction, of playing, and of final polishing. Its titles ring true—all the way. There are smiles for all and tears for the many, but the story strikes a deep human note—of respect for the conventions of society, of the will to do the right as that right is defined in the laws of the state as well as of the church; and demonstrates that true religion is not the monopoly of any creed or race.

"The Scarlet Letter," an American classic, and to which reference is made in our review, is a story of a Massachusetts minister. "Shadows," too, is a story of a Massachusetts minister. It would be a bold clergyman indeed who would permit his flock as a unit to witness a faithful portrayal of the Hawthorne tale. What real clergyman would not welcome the presentation to his flock of this new production?

G. B.

"The Worlds a Stage" Starts East

Officers of Principal Pictures Expect Much from the Elinor Glyn Story in Which Dorothy Phillips Is Star

Irving Lesser, eastern manager of Principal Pictures Corporation, this week announced the receipt of a telegram from Michael Rosenberg, coast manager and production director of that company, that that concern's special "The World's a Stage" based on the latest story written by Elinor Glyn and starring Dorothy Phillips, had been completed. A print of the production, which already has aroused considerable interest among exhibitors, was shipped to New York this week.

The possibilities of the unusual combination of big production, box office and exploitation title, the widely known authoress and popular star, have prompted many first run exhibitors to get in touch with Mr. Lesser. However, pending the signing of the final papers with foremost exchanges that will handle the local distribution of "The World's a Stage," no effort will be made to book the picture.

Mr. Lesser stated that Principal pictures will be sold strictly on their merit and that not until after the picture has been screened will any of the exchanges make any effort to dispose of the product.

"The World's A Stage" is a November release of Principal Pictures Corporation. It will be followed with "Chicago Sal," the Irving Cummings picture, starring Alice Lake.

Evelyn Greeley, Producers Security Film Star, who last week became Mrs. John. B. Smiley and sailed away on a world's tour

Arrow Will Issue "High Speed Lee," With Reed Howes

From the home office of Arrow comes an announcement that it is to distribute "High-Speed Lee," a society drama made by Atlantic Productions and featuring Reed Howes, who, according to all report, is now being groomed as a successor in the type of roles in which Douglas Fairbanks made his screen debut.

One of the unusual features of "High-Speed Lee" is the fact that from start to finish there is not a studio scene in the production. The entire action has been photographed either in the open or in the various homes of the Roslyn, Southampton and Newport smart set.

When Comedies Are Finished Gerson Will Make Features

The Paul Gerson Pictures Corporation of San Francisco, which is engaged in turning out a series of rural comedies known as The Plum Centre Comedies for the Film Booking Offices of America, announces that on the completion of these comedies, which will be some time in December, the company immediately will enlarge its producing activities and begin to produce a series of feature pictures.

Reviews of Independent Films

"Shadows" a Picture of Rare Power

Product of Schulberg Studio and Tom Forman's Direction Has Appealing Story with Great Roles Splendidly Played

Reviewed by GEORGE BLAISDELL

Daniel Frohman remarked years ago in an after-dinner speech following a banquet attended by motion picture men that "No great actor was ever made except in a great part."

In "Shadows" the actor and the part meet. Harrison Ford is the actor and the character of John Malden the Minister in this adaption of Wilbur Daniel Steele's "Ching Ching, Chinaman" is the part. It is a great part and "Shadows" is a great story.

Two other characterizations rank alongside that of Mr. Ford's: Lon Chaney as "Ching, Ching. Chinaman" is the part. It is polis as Nate Snow, the capitalist of the New England seashore village of Urkey. But these two are older players and have had their day in court. No one who has seen Mr. Sainpolis in "The Great Lover" has any doubt of the artistry of which he is master.

Mr. Chaney has been seen in a number of great characterizations—as the Cripple in "The Miracle Man," to name just one of these. Yet it must be borne in mind that the role assigned to him in the present instance is one of unusual difficulty; and because of that fact his triumph will be conceded to be all the greater.

When writing of "Shadows" it is but a natural mental process to revert to "The Miracle Man." Not that the two subjects are allied in theme; for in the Schulberg production there is nothing of the supernatural, with its illusion dispelling tendency. There is, however, an abundance of the spiritual, which in greater or less degree finds response in every breast. But the two stories are as one in their major appeal.

Perhaps in the character of the Rev. Arthur Dimmesdale in "The Scarlet Letter" will be found an analogy to that of the Rev. John Malden in "Shadows"—with this vital difference: Dimmesdale had sinned, but Malden is the victim of an unkind fate. The blow that falls upon the latter when he receives a note presumably from his wife's first husband whom he had every reason to suppose dead is all the greater because the same mail brings him news of the birth of a daughter.

The rising young clergyman is stunned as he realizes his child is without name, his wife not only is disgraced but possibly must be given up to a brute if the man returned from the dead so demands, and his own promising career if not ended inevitably will be blighted. Dimmesdale suffered from the torture of his own conscience as well as from the knowledge that he had brought humiliation to those he loved. Malden's distress comes from the ignominy that impends over his wife and daughter and from the cruel separation his conscience dictates as his sole chance of atonement.

"Shadows" is a rare "tragedy of the soul," and it is the deep distress of its victim of such untoward circumstances that constitutes him so absorbingly a centre of interest and possibly also brings out the best that resides in the hearts of those who follow his agony of spirit.

Marguerite De La Motte as Sympathy Gibbs and later as Mrs. Malden finely responds to the large demands made upon her emotional qualities in the latter role and also qualifies for inclusion in this exceptional group of principals. Walter Long is Daniel Gibbs, the rough "admiral" of the fishing fleet, whose loss at sea at the introduction of the story brings widowhood to Sympathy.

Let it not be understood from the foregoing that "Shadows" is all tragedy. There are many lighter touches, delicately shaded. These all fall in the first third of the 7040 feet that are devoted to the story. Many of them center about the antics of Mister Bad Boy, cleverly portrayed by Buddy Messinger, who with his "gang" comes to the houseboat to scoff Ching but remains to eat Lychee nuts, a fierce partisan of the Chinaman thereafter.

Then there are scenes of the ripening friendship between Malden and Sympathy and the humorous incidents attending the public avowal of the engagement and of the marriage that follows; of the many delightful moments spent by the lovers on the houseboat-laundry of their friend Ching.

No attempt will be made here to enumerate the many highly dramatic situations with which the picture is filled or to describe the fine character revealed through more intimate acquaintance with the Chinaman, kindly old philosopher, and as it proves the Nemesis of the doubly unscrupulous Snow, of whose rascality the Chinaman is aware from the first and who only awaits what he deems the right moment to uncover it. Omission must not be made, however, of reference to the impressive passing of Ching. The dying Chinaman asks to be left alone. As the reunited couple stand on the pier Ching slips his moorings and by the gale is blown out into the darkness. "He came with the storm and he goes away with it."

Just a word as to the manner in which the mystery of the tale is sustained. The denoument in its quality of surprise is worthy of an O. Henry story.

And just another word as to the men—and the women—who created and the company which will distribute the production. Ben Schulberg of Preferred Pictures is the producer. The scenario was prepared by Eve Unsell and Hope Loring. The subject is listed as a Tom Forman Production, which indicates the name of the director. Harry Perry photographed it. It will be distributed by the Al Lichtman Corporation. It follows "Rich Men's Wives," and is No. 2 on the list to be produced and distributed by the Schulberg-Lichtman-Bachmann organizations.

Arrow-Burton King Picture Is Tale Of New York's Streets

The State Pictures Corporation has produced under the direction of Burton King "The Streets of New York." This subject with the striking title has been adapted from the play by Leota Morgan. The picture, just as the title indicates, is of New York and those who make it—of its wealthy and of its poor, of its good and its bad among the fortunate and the unfortunate.

The story, as is apt to be the case with the older plays, is strong on coincidences of convenience. As an example, Captain Fairweather deposits with Gideon Bloodgood, on the eve of failure, $100,000 for investment. A few minutes later he learns of the insolvency of the banker, returns to demand the return of the money, and in the course of an argument drops dead. Fifteen years later the widow of the captain is the scrubwoman who cleans the office of Bloodgood. The automobile of the daughter of the banker knocks down and severely injures the son of Captain Fairweather. Due to the young man's incapacity he and his mother, tenants of Bloodgood, are dispossesed.

Accepting these situations, the story runs clearly and interestingly. It is well staged, and it is well played by an excellent cast. Anders Randolph has the role of Bloodgood, the banker whose financial life is saved by his theft of the Fairweather fortune, and convincingly portrays it. Edward Earle is Paul Fairweather, who makes his way through his violin and eventually wins the daughter of Bloodgood. Barbara Castleton is Lucy Bloodgood, the kindly daughter of the banker. Dorothy Mackail is Sally Ann, a child of the tenements. Leslie King is Badger, the one time employe of Bloodgood, who through possession of the receipt given Captain Fairweather for his money which later was taken from his body is enabled to levy blackmail. It is a quarrel between Bloodgood and Badger that enables Paul to learn the details of his father's death and what happened to the family fortune.

The picture is not all sombre, there being several situations of comedy relief.

"The Streets of New York" is a melodrama that should respond to exploitation and fully satisfy an average house. G. B.

"The Unconquered" With Maciste Gives Giant Real Chance

"The Unconquered" is an excellent title for the seven-reel subject featuring Maciste, which Nathan Hirsh of Aywon is distributing. The giant who made "Cabiria" famous in spite of the fact that in the initial billing he was scarcely mentioned, the star made by the public, has in the present subject the field pretty much to himself. Not that he is alone in the story, for there is a goodly sized cast and a tale that is clearly told, but Maciste always is the center of interest.

For a background there is an invalid ruler of a small kingdom the prime minister of which conspires to succeed to the throne. In the latter's way stands the princess. When the conspirators attempt to abduct the heir and her companion it is Maciste and his editor friend who rescue the two. The princess falls in love with the editor. It is in following the fortunes of the princess that Maciste finds abundant opportunity for the display of his great strength and incidentally for evading the well-laid traps which are set against him.

There is a real castle shown in the opening. Its picturesqueness is matched a few moments later by the magnitude of the masked ball scene, where the agent of the prime minister attempts to kidnap the princess. There is an automobile smash, the machine going over the cliff. Of rough and tumble fights there are several. In some of these Maciste gets a bit rough and the unfortunate men or groups of men opposed to him are the ones who tumble. When four or five men climb a ladder in pursuit of the editor friend of the giant he picks up the ladder with the men on it and deposits the combination in the lake.

"The Unconquered" is melodrama, with a dash of romance—and will make good entertainment. G. B.

Patten Buys "Streets of New York"

With His Associates, Messrs. McConville and Heffron, He Will Exploit Arrow Feature in New England States

W. Ray Johnston, vice president of Arrow has closed a contract with Messrs. Patten, McConville and Heffron for the New England rights to "The Streets of New York," for which a record price was paid.

The three men, who comprise Independent Films, Inc., of New England, expressed themselves as delighted with securing this big special and plan an elaborate advertising and exploitation campaign—in fact, one of the biggest campaigns given a picture in the New England territory. They have scheduled it for early release and are confidently looking forward to its creating new box office records.

Independent Films, Inc., is one of the fastest growing exchanges in the New England territory and its policy of big productions is meeting with the approval of exhibitors. In addition to "The Streets of New York," for which it has just contracted, it is handling the James Oliver Curwood productions, Grace Davison features and such Arrow specials as "The Innocent Cheat" and "Chain Lightning." It also distributes the Arrow-Eddie Lyons Comedy series.

Report First Runs In Five Cities For "Secrets of Paris"

Exhibitor demand for the C. C. Burr-Whitman Bennett version of the "Secrets of Paris" which was recently screened at the Biltmore Hotel, continues to be heavy, according to reports from Lester Scott, Jr., sales manager of Mastodon Films, who now is touring the country in behalf of this melodramatic feature for C. C. Burr.

Simultaneous with the premiere showing prints were rushed to all exchanges, with the result that many first run bookings were arranged immediately in Philadelphia, Boston, Denver, Los Angeles and San Francisco. Scott reports that in various exchanges as many as four and five showings of the "Secrets of Paris" are being arranged daily for exhibitors. At the Mastodon Films Office all possible haste is being made to keep up with the demand of exhibitor requests for paper and other accessories.

Arthur Maude Productions to Make Twelve Two-Reelers

Arthur Maude Productions, with offices in the Columbia Theatre Building, announces the issue of twelve two-reel pictures founded on famous paintings. The subjects for the initial three subjects and the painters who executed them are "The Angelus," by J. F. Millet; "The Doctor," by Luke Fildes; and "The Mother," by Sir John Lavery.

Doris Coram, who played the lead in "The Song of the Lark," will be the featured player.

C. B. C. Sells Territories

Two more territorial buyers signed this week for "More to Be Pitied," "Only a Shop Girl" and the rest of the six features of C. B. C.'s series—disposing of territorial rights to five entire states.

Friedman Film Corporation, of Minneapolis, acquired rights to Minneapolis, North Dakota and South Dakota. Liberty Enterprises of Omaha contracted for Iowa and Nebraska territories.

"Mickey" for Independent Market

"Mickey," Mack Sennett's famous box-office success, is announced for revival by the Tower Film Corporation, of New York. Distribution will be on the state rights basis.

New prints have been provided. Harry J. Shephard is handling the exploitation of the film.

From Ben to Al

Los Angeles, Oct. 28.

Al Lichtman, New York:

Deeply touched by remarkable reception accorded "Shadows" in New York. We, of course, always felt that we had material of intense dramatic possibilities and limitless human appeal in Mr. Steeles story. As work of production progressed at the studio here the fact that artists left other sets on which they were working to watch the work on Tom Forman's great cast evidently sensing that something new and vital to the screen was taking place added to this belief.

When the picture finally was completed and shown to a few exhibitors and writers in private projection room, they sat so attentively through entire showing that the dropping of a pin could have been heard. Not a visitor left the room dry eyed.

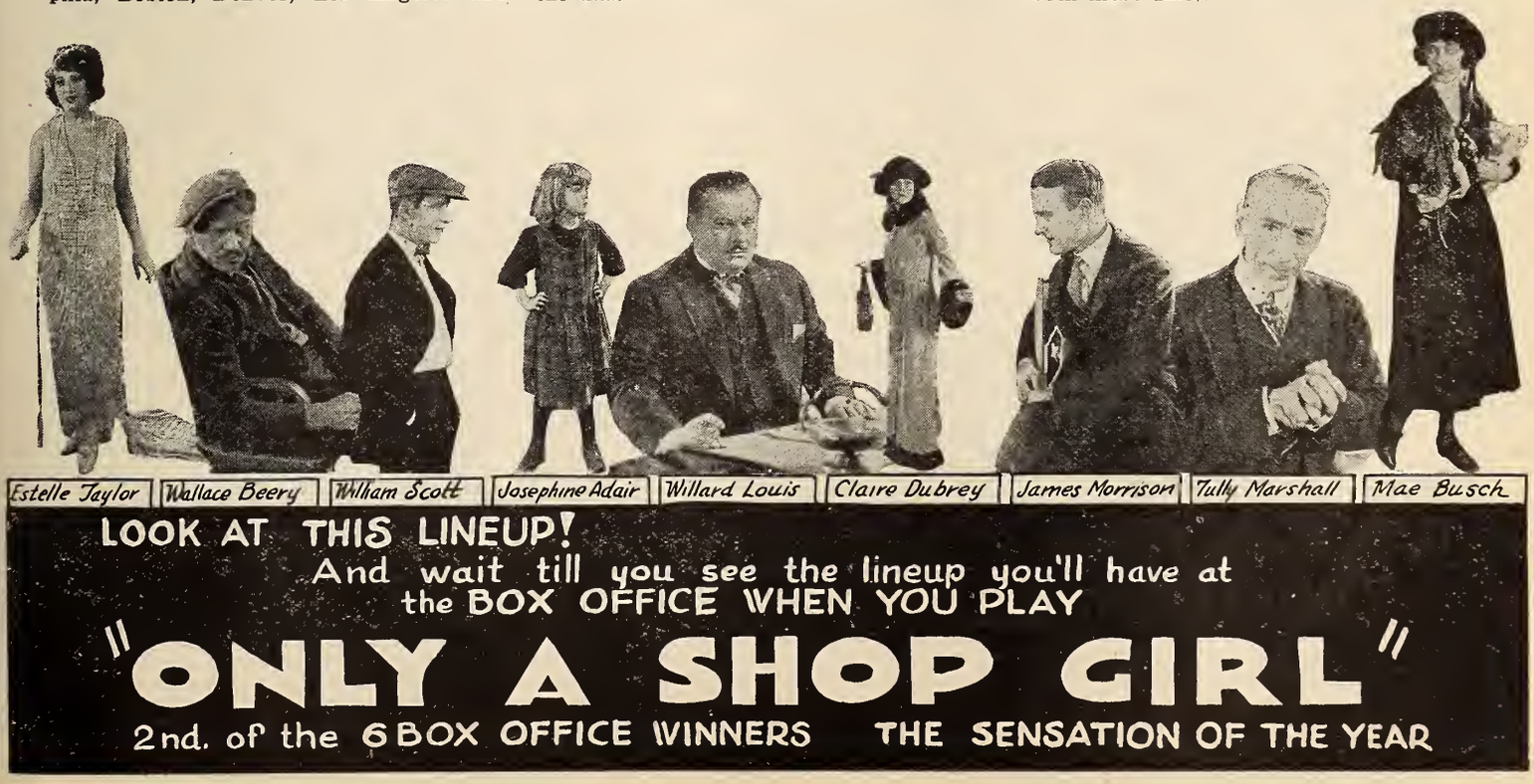
But the verdict of the great body of theatregoers was not yet in, so we took the picture to a theatre in a little town near here for an unheralded showing. Although it was an 11 o'clock exhibit in a 9 o'clock town following a long, tedious program and long after most of the townspeople were accustomed to being in bed not one person left his seat during the showing.

The story here was the same as on all of its previous runs before smaller audiences. Everybody seemed to feel that somthing new and tremendous had been done for the screen. That the New York reception has been identical with its reception here seems to be complete vindication of our earlier judgment. Deeply regret inability to be with you for this auspicious opening.

B. P. SCHULBERG.

Hayes Joins Karr and Lee

Ward Hayes, author, scenario writer and comedy "gag man," has been added to the production staffs of "Fatty" Karr and Frankie Lee, according to an announcement by Franklyn E. Backer of East Coast Productions, Inc., which will distribute both these units.



Independents Seek Established Stars

So Declares Irving Lesser, Who Comments on What Has Been Learned by Investigators for Principal Pictures

"The independent producer and distributor has at last arrived." So declares Irving Lesser, eastern manager of Principal Pictures Corporation, which will this month release two specials, the Irving Cummings feature, "Chicago Sal" with Alice Lake, Milton Sills and an all-star cast, and Elinor Glyn's "The World's a Stage" with Dorothy Phillips. Mr. Lesser comments on trade conditions as his special representatives and he had found them, following a study and investigation that spread over a period of three months.

"Today independent producers are seeking established stars," said Mr. Lesser. "Conditions have been reversed. Years ago it was the national distributor who sought new talent from independents; today we find a much changed situation. Independent producers are seeking players with established box office prices.

"But the star is not the only thing. The story is of vital importance. And independents are turning out pictures based on popular stories written by well-known authors. Production value is also being carefully considered from every angle and to substantiate this we have but to refer to some of the current big independent releases.

"Pictures of quality are not too common in the independent market. Personally, speaking for Principal Pictures Corporation, I will say that this organization will concentrate all efforts on turning out pictures that meet with exhibitor approval. We have allied ourselves with the foremost exchanges of the country, and through these we will release our product. Michael Rosenberg is on the coast supervising our production activities, which will be doubled by the first of the year, when we will inaugurate our program of releasing quality productions at definite intervals.

"The crisis through which the motion picture in general passed during the past two years has indeed worked wonders for the independents.

"The exhibitor now is sitting up and taking notice and he is booking independent pictures. The independents have won exhibitor confidence and deservedly so, too."

"Country Flapper" Starts Los Angeles Symphony Run

Dorothy Gish's "The Country Flapper" has been booked for an indefinite run in the Symphony Theatre, Los Angeles, by Dr. Breckwedel. It opened Sunday, October 22, to capacity business, and a long run is predicted.

Both Dorothy Gish and Glenn Hunter, who heads her supporting cast, are great favorites in Los Angeles.

Producers Security Corporation, which is state righting the feature, reports many big first run bookings.

"Shop Early" Idea To Be Used To Boost "Only a Shopgirl"

Following the announcement of a campaign tying up local merchants on the exploitation of "Only a Shopgirl," C. B. C. Film Sales Corporation has received many inquiries as to just what lines could be followed out in such a campaign.

That these are varied is proved by the announcement of one way in which the promised co-operation of big stores in many of the cities is to be utilized for the good not only of the feature but for the community as well.

This is to take the lines of a "Do Your Christmas Shopping Early" campaign and the wheels already have been set in motion and definite practicable tie-ups being made.

Production on the feature has been completed, and its scheduled release within a very few weeks, offers opportunity for such a tie-up with possibilities that are large in scope.

A detailed campaign along these lines has been prepared by Esther Lindner, head of the publicity and exploitation for C. B. C.

Bray Studios Are Making New Magazine for Screen

The Bray Studios have undertaken the production of a screen magazine, which will be released on the state rights market. President J. R. Bray is a pioneer in the production of high class short reel entertainment.

In making his plans for the Magazine Mr. Bray has established correspondents all over the globe who are sending to the home office thrilling and entertaining scenes.

Mr. Bray also has under production many short popular scientific and entertaining subjects

The Bray Magazine will be issued every fortnight.

Weber & North Add Three General Exploitation Men

L. Lawrence Weber & Bobby North are backing up their faith in Will Nigh's box-office strength by adding three men to their exploitation staff to accompany "Notoriety" on its first runs throughout the country.

One man will be assigned to the New England States and the South, another to the Middle West and a third to the West Coast. Each one of them made their reputation in the territory that they will cover, and are veterans in their line.

W-B Opening in Buffalo

Charles Goetz, manager of the recently organized W-B Film Exchange Inc., has gone to Buffalo, where he plans to open an up-state office.

Mr. Goetz was accompanied by Martin Solomon, who will "cover" those exhibitors not accessible to Mr. Goetz.

Accessories For "Notoriety" All Set

Herald, Newspaper Broadside, Vest Pocket Booklet, Double Postcard and Sticker Among the Novelties

Departing from the beaten track, the advertising department of L. Lawrence Weber & Bobby North has prepared a full line of novelties and accessories on its first Will Nigh photodrama "Notoriety." The usual title helped in suggesting advertising aids that are different from anything similarly employed before.

The Herald, of which one million have been ordered, is angular cut, the front cover showing a fac-simile of the front page of a newspaper, with a snappy streamer reading "Tenement Girl Gains Notoriety." The synopsis of the picture follows. A photograph of Maurine Powers, star of the picture covers the wording. Her hand is shown folding over the front page and pointing to the inside. The inside pages are patterned after a typical Sunday magazine story, with headlines and photographs.

A newspaper broadside, newspaper size, written in imitation of the front page of a daily, with a headline reading "Innocent Girl Swears to Crime," and the title of the paper "Notoriety," makes a street giveaway. It is sensational in appearance. The story and the photos all adhere to the theme of the picture.

An attractive booklet, vest-pocket size, with brown cover, entitled "Famous Victims of Notoriety," and carrying eight pages of stories on Cleopatra, Mme. Du Barry, Anne Boleyn and Mata Hari forms a souvenir that will be read and preserved. It is imprinted by the theatre. A sticker and double post card and other novelties.

The company has issued an elaborate press book of eight pages and cover, all in colors, devoted to advertising and exploitation, with an insert of eight pages of advertising and publicity material.

"Beautiful and Damned" On Way East

Shipping of Print of Fitzgerald Novel Adaptation Is Expedited in Order to Satisfy Demands of Exchanges

The completed print of the Warner Brothers' second release, "The Beautiful and Damned," featuring Marie Prevost, is en route to the eastern offices of the Warner organization, according to an announcement. The story was adapted by Olga Printzlau, from F. Scott Fitzgerald's novel of the same name, and it was directed by William A. Seiter.

In expediting the print east the Warners are said to be complying with the urgent requests of the exchanges that have contracted to handle the series of seven productions being released this season by the Warner Brothers. It is declared that the exchangemen have received many advance bookings on the feature, and from present indications the production is expected to surpass the popularity of the current Warner attraction. "Rags to Riches."

The definite release date of "The Beautiful and Damned" is announced for November. Miss Printzlau's adaptation of the novel is said to reveal a cross-section of American society in all its glitter and color showing in particular two wealthy young people, Gloria Gilbert and Anthony Patch, portrayed by Miss Prevost and Kenneth Harlan respectively. These two people are cast upon the shining sea of a thoughtless, luxury seeking population, and the resultant climax is declared to drive home a significant phase of modern life hitherto unrealized.

The cast supporting Miss Prevost includes Harry Meyers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Kathleen Key, Parker McConnell, Clarence Burton, Walter Long, George Kuwa and Charles McHugh.

New Arrow Subject Makes Triple Hit at New Jersey Theatres

Richard Weill of the Arrow home office put in the week of October 23 telling the residents of Jesrsey City and Hoboken about Arrow's "The Streets of New York," scheduled for showing on Monday, Tuesday and Wednesday beginning October 30 at three theatres in these cities. These were the Ritz and State of Jersey City and the Strand, of Hoboken, all Frank G. Hall houses.

Many devices were employed, among these lobby and window displays. An automobile 25 feet in length, appropriately inscribed, was one of the agencies that attracted a great deal of attention. A casual glance would lead one to believe the contraption was a tandem arrangement of two machines. It was dolled up in yellow and red colors and carried a real fire bell. Two hurdygurdys appropriately inscribed were kept in circulation.

A perambulator covered the two cities, with a twenty-four sheet mounted on each side. Among the newspaper space devoted to exploiting the picture was the first page of the Hudson Observer, which on Monday evening for a limited number of copies carried a aring announcement in red ink with four-inch letters, superimposed on the news of the day.

In each case of each theatre the matinee opening was successful and the evening performances built up the attendance records. This, it is claimed, is dicertly attributable to the intensive exploitation campaign which was placed behind the production and its "pleasing power."

The following telegram was sent by George G. Reister, circuit manager of the Frang G. Hall Theatrical Enterprises, to Dr. W. E. Shallenberger, President of Arrow:

"'Streets of New York"' biggest drawing card we have ever played. Turned away crowds at Monday Matinee State Theatre. Tremendous advance sale for balance of engagement. Audience comments unanimously enthusiastic. Congratulations on a great success."

New Yorkers to See 300 24-Sheet Stands Exploiting 'Shadows'

Poster men will get busy this week erecting 300 twenty-four-sheet stands in Greater New York to exploit "Shadows," B. P. Schulberg's second release through the Al Lichtman Corporation.

The contracts have just been closed by Al Lichtman and Sam Zierler, the Greater New York franchise holder ,and provide for use of the two styles of twenty-four-sheets the Lichaman corporation has prepared for "Shadows" exploitation. About one third of these stands will be illuminated at night.

The campaign is said to be one of the largest ever attempted in New York City by any distributor of motion pictures. The posters will be placed at street intersections and where traffic is heavy. The colod scheme on both is orange and black.

Leon D. Netter Joins Sales Department of Al Lichtman

Leon D. Netter will control foreign and domestic sales policies of the Lichtman Corporation together with Henry Ginsberg, sales manager. Netter has joined the Lichtman Corporation after a long period of service with Educational.

He recently resigned as manager of the New York exchange. Before that he was in charge of the Seattle office for the same company, and prior to that connection was associated with Sol Lesser in the operation of the latter's state rights business on the Pacific coast and also in several Eastern cities.

Warners Complete Unusual Cast For "Little Church"

The addition of several screen players has completed the cast for the Warner Brothers production, "Little Church Around the Corner," the picturization of which was started last week at the Warner coast studios.

The additions include Claire Windsor, George Cooper and Tom Kennedy. Other players are Kenneth Harlan, Hobart Bosworth, Bessie Love, Walter Long, Alex Francis, Margaet Seddon, Winter Hall and Cyril Chadwick.

"Little Church Around the Corner," is a story written by Olga Printzlau, and it is based on the novel and stage play of the same name by Marion Russell. William A. Seiter, who recently completed "The Beautiful and Damned," is directing the production.

"Madonna In Chains" Ready For Release Dec. 1 as Promised

This week marks the completion of the shooting of the scenes of the first screen offering of Amalgamated Exchanges of America, Inc., "The Madonna In Chains" and with time allowed for the cutting and titling the picture will be ready for its advertised release December 1.

In addition to the cast already published consisting of E. K. Lincoln, Martha Mansfield, Mrs. Rodolph Valentino (Jean Acker) and W. H. Tooker, two others have been added, Joseph Striker and Coit Albertson.

The direction of the picture was handled by William P. Burt and supervised by Harry Grosman.

The New Era Publishing company will publish the story by Edward Owings Towne in book form with the release of the production. It is believed that this arrangement will stimulate the popularity of both picture and book.

Burr Expects His Johnny Hines Story For Release Dec. 1

Studio activity on Johnny Hines' next feature, titled "Luck," from the story of Jackson Gregory, is now well under way at Burr's Glendale Studio, where Hines, in conjunction with Edmund Breese, Charlie Murray and Joe King, are busily engaged in production on this third feature vehicle for C. C. Burr.

The success of "Burn 'Em Up Barnes" and "Sure-Fire Flint" has prompted C. C. Burr to continue to choose only such material for Johnny Hines inasmuch as the hero of the "Torchy" comedies has proved his aptitude for fast moving stories of the type. The new subject is reported to be especially suitable for the breezy Hines characterization.

According to production plans the feature should be ready for distribution about December 1, for it is Producer Burr's idea to finish production on the fourth feature not later than March 1.

Short Subjects and Serials

Second "All-Star Comedy" Goes Well

"Four Orphans" Has Premiere in Gotham Theatre and Is Reported a Real Attraction—Burr Pleased With Showing

The second of the "All-Star" comedies, produced by C. C. Burr, was given its trial showing at the Gotham Theatre last week, and like its predecessor, "Faint Heart," the first of the series, proved a real attraction, it is reported. Titled the "Four Orphans" and featuring the same cast, which includes Ray McKee, Charlie Murray and "Sunshine" Mary Anderson, this second two-reeler under the direction of Gregory LaCava kept up the standard set by the first subject and is reported to contain an amusing story interlarded with high-powered situations.

"The work of this trio is almost without a flaw," commented Producer Burr after the successful Gotham Theatre showing, "for in McKee, Murray and Miss Anderson we have as experienced a cast of screen players as could be found in the industry. Each of them knows picture values and their experience has taught them the most effective methods of registering that quality on the screen. With Director LaCava at the helm this combination will undoubtedly make a very highly successful series if the calibre of the first two, 'Faint Heart' and 'The Four Orphans' are any criterion. Judging from the stories in preparation for the rest of this series of twelve two-reelers, I feel sure in stating that the 'All-Star' comedies will establish themselves as among the outstanding comedy series of the industry." Production on the third of the series will begin this week at Burr's Glendale studio under direction of LaCava and with the same all-star cast.

The series of twelve two-reelers is being released through the W. W. Hodkinson Corporation.

"Glad Rags" Will Be Bull Montana's Next Comedy for Metro

An excellent supporting cast has been engaged for "Glad Rags," the next Bull Montana comedy now being produced by Hunt Stromberg for Metro. Tho players include Betty Francisco, Otis Harlan, Tom Gallery, Max Davidson, Billy Elmer, James Quinn, Thomas O'Brien, Marion Otis Harlan and Mervyn Le Roy. David Kirkland and Clyde Bruckman have been added to the Stromberg-Montana scenario staff.

Hugh Fay, who directed Bull Montana in "A Punctured Prince," will serve similarly for "Glad Rags."

The comedy is based upon two stories—Rene Rivierre's Argosy short story, "Silk Purses and Cauliflower Ears," and Mr. Stromberg's "Lowry from the Bowery."

When Snub Afishing Goes He Runs Into Hard Luck Aplenty

Snub Pollard tries hard to qualify as a fisherman in "Hook, Line and Sinker," a two-part comedy from the Hal Roach studio which Pathe will release November 12. It is a story of a free-for-all fishing contest, and for those who follow the gentle sport of angling will contain a fund of mirth. There are several amusing situations, and one of these comes early in the story where the zealous Snub catches the same fish five times in rapid succession, unaware that some jealous rival has cut a hole in the bottom of his basket. As fast as Snub excitedly stows away the fish it slips through the slit in the container and through another in the pier, returning at once to the bait. It is a fine example of persistence on the part of a fish.

Snub runs into a series of misadventures, everybody getting a fish but him. He lands one eventually, however, and is given the honor of christening a boat. In lieu of champagne, however, the villain substitutes nitroglycerine. When Snub smashes the bottle the craft quickly is converted into splinters and Snub finds himself afloat on a raft.

The fun created by the comedy is of the moderate sort, but fairly steady. G. B.

Moran Tries Cooking for Himself in Century Comedy

The comedy and tragedy of life in a boarding house are travestied in Lee Moran's latest Century Comedy release "American Plan." As the landlady's pet Moran leads a hectic life because he does not like her cooking and will persist in making culinary messes in his room, which is against the rules. When the landlady accuses him of this, even the friendly offices of Rosie the monkey will not save him, and when you add to the list of his misdeeds that he is in love with the prettiest boarder the plot unrolls itself.

Larry Semon Now at Work on "The Counter Jumper"

Larry Semon's latest comedy, "The Counter Jumper," as the title suggests, deals with a country general store. Larry has for a long time been "rarin" to make a comedy that should revolve around the hot stove of a country store.

Those who have been privileged to know the atmosphere of this community centre of the rural districts will chuckle with Larry at the things that could happen on a set like that.

Baby Peggy, Century Comedies' winsome star, in her latest photograph

"The Drifter" with Leo Maloney Makes Good Entertainment

Leo Maloney in "The Drifter" puts on a first-class two-part western. It has suspense at times and finely maintained interest throughout. It will be released by Pathe November 12. Mr. Maloney is surrounded in this picture as in the others of his series with players who look the part they attempt to portray. They are a piece of the rugged landscape and primitive backgrounds he selects for his locale.

The story is of a prospector who comes into a small town with practically no money and two samples of what he believes to be gold bearing rock. After obtaining work in a restaurant in payment for his meals the drifter gets into a jam with a bad man, comes to the aid of the woman and her daughter who are being swindled in a land deal, gets into a fist scrap with the bad man and one of the natives, and winds up by outpointing the land shark and winning the daughter of the restaurant owner, played by Josephine Hill.

We repeat "The Drifter" is a first-class two-part western, and mixed with the drama is some spontaneous comedy.

G. B.

Two Universal Units Busily at Work at West Coast Studios

Two units are busily engaged at Universal City in the preparation of a varied selection of comedies for Universal's winter releases.

Neely Edwards' current comedy vehicle is "No Fare," directed by William Watson, with Gertrude Olmsted as leading woman. The picture is one of the "Nervy Ned" series, depicting the "romantic" adventures of a stylish hobo who is something of a smaltime financier. These comedies have been under production on a regular schedule for several months.

Universal's "discovery" of Lewis Sargent as a comedian has proved a success, and the messenger boy funfilms starring the "Huck Fin" boy are being produced without a break in the schedule. Scott Darling writes and directs them, and the leading woman of the last three is Eileen Burdette.

"Mud and Sand" Is Clever Bull Ring Story Travesty

"Mud and Sand," a Stan Laurel two-reel comedy released by Metro is a clever travesty on "Blood and Sand," adhering closely to the action in the original. In houses that have played Rodolph Valentino's success we make a guess that this new comedy will more than get its share of laughs. Stan Laurel as Rhubarb Vaselino, the toreador, burlesques the part to perfection. The fashion in which the producers have followed the story make this one of the most hilarious contributions to the screen. However, the full value of "Mud and Sand" can only be appreciated after having seen the original picture.

J. M. D.

Dorothy Devore Runs Away With Christie Comedy "Chop Suey"

Dorothy Devore in the role of a Chinese maiden runs away with the show in "Chop Suey," a Christie Comedy released by Educational. Her work easily is the outstanding factor in a production that will provide excellent entertainment. Scott Sidney directed the picture from the story of Robert Hall. Other players are Lincoln Plumer, Katharine Lewis, Ward Caulfield and George Stewart.

Mr. Plumer is a theatrical man whose production is indefinitely held up for lack of a suitable leading player. The authoress sends a wireless to her young friend coming from the Orient to doll up as a Chinese girl, with explanations to follow. It is Dorothy ,of course, who has all manner of trouble with the customs officers. These pursue her right through the story.

When the producer, in order to facilitate the release, offers to marry the girl Dorothy accepts. When the producer shamefacedly backs out, declaring he already is married, and a real Chinaman makes a similar proposal the riot starts. This is when Brother Bill, played by Stewart, gets busy, and with the aid of the police breaks into the Chinese resort and gets the tangle straightened out. It is a tangle with several amusing situations. By and large, "Chop Suey" is a good comedy.

G. B.

Stan Laurel's Latest Comedy For Metro Is "Mud and Sand"

"Mud and Sand" is the title of Stan Laurel's newest comedy to be filmed by Amalgamated Producing Corporation for Metro. This picture will be a travesy on "Blood and Sand," a recent dramatic success. Gil Pratt is the director.

This will be Mr. Laurel's third comedy for Metro. "The Egg," his first production, was followed by "The Weak-End Party."

Mr. Laurel will enact the role of Rhubarb Vaselino in "Mud and Sand," while Mae Laurel will appear as La Paloma. Julia Leonard has been secured for the part of Cormel. Others in the cast include Leon Anderson as Filet of Sole, Sam Kaufman as Mumador, and Wheeler Dryden as Cuspidor.

Tinseled costumes, bull fights, cheering crowds and all that go to make up the story of the rise and fall of a Spanish matador are included in "Mud and Sand."

Interesting Single-Reelers Are Howe's "Hodge Podge"

Educational last week showed two examples of a new single reel issue—Lyman H. Howe's "Hodge Podge." A sub-title adds "Some Sense and Some Nonsense." And the subtitle tells the story. The pictures are an intermingling of cartoon and photograph of the reel. One of the more notable of the cartoons sort in No. 2601 is the scene of a parade as viewed from the top of na adjoining skyscraper, with the sides of the buildings forming the walls of a well. On the part of the real thing are many views of sea elephants and of the capture of one of the big fellows and the preparations to crate it and remove it to a Zoo.

In No. 2600 there are remarkable winter views of Niagara and, among other subjects, a comic cartoon as to how automobiles are made—and driven by their new owners.

The new issue gives promise of making an interesting addition to a program.

G. B.

REVIEWS OF CURRENT SHORT SUBJECTS

A 44-CALIBRE MYSTERY.—Universal reissue.—Harry Carey is the featured player in a good two-part western snbject—good in spite of or perhaps because of the fact it really is "wild and woolley" as well. Fred Kelsey is the director of a story written by Shelley Sutton and adapted by F. A. Meredith. Carey has the role of a sheriff in love with the daughter of a miner. There is a murder, and the latter is led to believe he is guilty until the sheriff discovers the fatal bullet does not fit the miner's pistol. The sheriff quickly locates the guilty person, and in a lively fight kills him.

SPEED—Patheserial.—"The Quagmire," Episode 4, contains real thrills, opening with a repetition of the smash of the freight car from the cliff into the water. The following scenes of Speed and Lucy in the water, rushing toward the falls and tumbled around in the rapids, are filled with suspense. There is a realistic thunderstorm. One of the big moments is when Hutchison, mounted on a horse, drives the animal over the side of a fort into the moat thirty feet beneath. The number is of unusual serial interest.

GINGER FACE.—Centnry Comedy in two reels, released by Universal.—Jimmy Adams writes and directs this comedy, in which Johnny Fox plays the title role. Johnny has the role of a boy in good circumstances and kept dolled up to correspond, but he craves adventure with the less fortunate—and gets it. Bill Irving plays the father and Vera White the mother. Herbert Jenkins is Sammy, the colored boy, and he is funny just as himself. The comedy will provide a good measure of amusement and is well worth looking over.

GRAPHIC NO. 2545.—Educational Release.—There is a real thrill in this number. The fact that it turns out as we expect it to does not alter the fact that until we are certain the set-to between a full-sized lion and a man has been staged we are on edge. The lion is Jimmy, described as the most intelligent of his kind. He is some pet, but when he wrestles with his keeper there is nothing to indicate it except that he does not claw his antagonist to pieces. There's a whale of a kick in this hundred or more feet. Other numbers show the popular dances at Deauville, the French resort; a traffic policeman at a busy corner in St. Louis, and at his busy home, with its ten children; and views of Willie Spencer, American bicycling champion, on his wheel.

THE RADIO KING.—Universal serial.—"The Ship of Doom," Episode 5, in its opening shows how by the arrival of Secret Service agents Lane, portrayed by Roy Stewart, is saved from attack and also how the sending of an important message to European terrorists is prevented. Jimmy, the boy, is taken aboard ship in order to bring Lane to his rescue so that the latter laso may be captnred. There is a thrilling fight between Lane and his captors, which includes a well photographed fight in the rigging.

IN THE DAYS OF BUFFALO BILL.—Universal Serial.—"The Last Shot," Episode 8, opens with the rescue of Cody, Art Acord and Alice by a wandering band of friendly Pawnees, who disperse the Indians attacking the trio. Back in the East we are shown the surrounding of Booth in a barn and his killing by a soldier when the assassin of Lincoln is forced to leave his hiding place to escape being burned. The episode is interesting and contains plenty of action.

THE HAUNTED HOUSE—Fox.—A spooky number, combining radio stuff with the attempts on the part of a band of crooks to prevent suecessful occupancy of a hotel. It is a fairly fast moving comedy, leaning somewhat heavily on the titles. The effort of the boss crook to create the impression in the mind of the landlord and his guests that the house is haunted constitute the best thing in the picture, and it is a pretty good effort at that.

BEES IN HIS BONNET—Harold Lloyd-Pathe reissue.—A broad farce which includes in its east Bebe Daniels and Snnb Pollard. It is a series of rollicking incidents staged in a millinery store, with rapid acton.

Neely Edwards, Universal comedian, is an advocate of "direct to the consumer service," for families as well as films

Live News of the West Coast

By RENEE BEEMAN

GENE STRATTON PORTER'S first personally supervised picture, "Michael O'Halloran," adapted from her well known novel of the same name, is nearing completion. The picture is more than an adaptation of the novel, which numbers some 5,000,000 readers—it is the book itself, come to life.

There is nothing machine-made about the screening for the human and sympathetic touch of the author is apparent in every scene. In casting "Mickey" the beloved little news-boy, Gene Stratton Porter introduces a new juvenile star—True Boardman, Jr.—who with the charm of spontaneous youth, interprets the character in an interesting manner.

Burr Nickle, heal of the Burr Nickle Productions which was recently organized here with headquarters in the Story Bldg., announces the completion of work on "Sunken Rocks," a dramatization of the well-known novel of the same name. The screen version is scheduled for release early in November and is the first of a series of twelve picturizations of well known modern novels and plays which this company will release during the coming year.

Burr Nickle's second release will be an intensely interesting screen version of "Once Aboard the Lugger," which is now rapidly nearing completion. Mr. Nickle is an old-timer in the production business having had many successes to his credit during the past 17 years. Having stayed away from "Producer's Row" for the last 3 years, he returns to his work with a fresh and enthusiastic view-point that argues well for giving the exhibitors of the country the sort of pictures Will Hays says we must have to put the industry over with a "bang."

William Fairbanks is starting work this week on his third picture of a series of six W. C. Tuttle stories which he is doing for Ben Wilson's Arrow release. Fairbanks and his company will take most of the shots on the famous Painted Desert of Arizona.

Harry David, of the Mission Theatre, has secured the next Harold Lloyd film.

It was no easy task to book this new five reeler, "Dr. Jack." The success of "Grandma's Boy," which recently ran five months at the Symphony Theatre. Contestants for the forthcoming film were many and eager, and the price mounted with each new bidder in the field.

But the Mission management was the victor and although the price per foot is staggering, the popularity of Lloyd promises to justify the deal and everyone is happy.

And here is the big point in the contract. Once "Dr. Jack" goes on at the Mission, no other theatre in any city in Southern Calif, can show it until the conclusion of the current season, which will be about June of next year.

Arthur S. Kane, president of the Ass. Exhibitors, P. L. Caroll, local manager of the Pathe Exchange, and Harry David of the Mission all signed on the dotted line.

A new idea in motion picture programs is to be initiated at the Garrick Theatre, Los Angeles. The plan is to present a diversified program of all short reel subjects, combining in one bill dramas, comedies, travelogues, films of scientific interest, new weeklies, fashions, cartoons, educationals, western dramas and other varieties of short productions.

The entire program is to be changed every day, and on Sat. and Sun., special features will be added.

Semi-vaudeville is to be the slogan by which these programs will be known. Believing that the motion picture public is desirous of seeing a variety show, H. Gumbiner, owner of the Garrick, who has just returned from a trip to Europe, is now booking hundreds of short reel productions for his presentations.

Over at the Robertson-Cole studios are some of the lively activities in the production field of Hollywood.

Marguerite Clayton has come West and will play the leading role in "The Canyon of the Fools," which has recently gone into production. Included in the cast of the picture are Carmen Arselle, Mignonne, famous cow girl of the screen, who has been seen in the former Cary productions; Fred Stanton, Joseph Harris and Jack Curtis.

"Canyon of Fools" was adapted from the novel of that name by Richard Matthews Hallet. John Gray wrote the scenario.

Warner Baxter is to appear in a series of characterizations in forthcoming all-star productions.

Carter De Haven, just back from a tour of the principal key cities of the United States, has begun work again on his series of two-reel comedies with Mrs. De Haven. "False Alarm" is the name of his curent production. Harry Lehrman is to direct.

Florence Vidor will begin at once on a series of four pictures taken from well-known books. The first will be Booth Tarkington's "Alice Adams" in which the star sees an opportunity for faithful translation to the screen, the interesting character evoked by Mr. Tarkington.

Rowland V. Lee will direct and the supporting cast is to include Claude Gillingwater and many others of distinction on the silver sheet.

Al Rogell Productions has taken quarters at the Fine Arts Studios, where filming of a series of feature stories is scheduled to commence this week. Alice Lake has been engaged as a member of the all-star cast.

One of the new Christie Comedies which has gone into production is "Chop Suey," a Chinese story featuring Dorothy Devore. The scenes for the picture are laid in San Francisco's famous Chinatown, and this adds one more to Christies' new style comedies in unusual costumes and locations. Scott Sidney is directing the picture.

Roy Stewart, hero of many screen dramas, is the latest luminary to ally himself with the Universal. He is making a series of condensed dramas of life in the lumber camps. His first release "Giants of the Open," will be shown at a local theatre in the near future.

"The Scenario Writer," the current E. Swartz independent, has gone into production at the Cosmosart Studio. The story was written by Mary Bixley, who has been before the screen for the past eight years. Miss Bixley will play the leading role with Carmel Myers for support. The director has not been named yet. The story is being put into scenario form by Dorothy Harrison, who is very well-known in the field.

Fred Niblo is now assembling the cast for "The Famous Mrs. Fair," his first all star special for Louis B. Mayer presentation through Metro. Among the celebrities engaged are Marguerite De La Motte, Cullen Landis, Myrtle Stedman, Huntley Gordon, and Ward Crane. The two latter are in New York at present, but will embark for the coast as soon as Mr. Niblo is ready to start production, which will probably be within the next ten days. The director is now working with the technical staff at the Mayer studios on the final arrangements for the immense interior sets called for by the story.

H. M. Warner. eldest of the five Warner Brothers, will reach Los Angeles this week, when plans will be formulated for the schedule of 18 photodramas to be produced during the seasons of 1923-24. The output of the local Warner Bros. studio for this season will include 7 features. Those already completed are "Rags to Riches," "The Beautiful and the Damned" and "Little Heroes of the Street." "Brass" which is directed by Sidney Franklin and "The Little Church Around the Corner" are now in production and "The Dangerous Adventure" and "Main Street" are to be made this winter.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

The team of the Paola, Kansas, High School wearing the "Smilin' Through" banner on their sweaters. This stunt was executed by the management of the Empress Theatre and represents decided ingenuity of idea and execution. The Paola team went into one of its most important gridiron contests wearing these banners and to further the interest of the event a special yell was composed in which the slogan was "We'll go smilin' through."

Exploitorials

WITH the return of something approaching normalcy the theatre seems to be getting back into its own. Last week was reported as one of the best Broadway has had in a long while and Mr. Shea of Buffalo backs up the opinion of the good times just ahead by preparing "bigger and better" programs than ever at the Hippodrome.

ANYWAY there is reason to be jubilant! Two picturse highly touted were given trade showings last week and our most trustworthy informants were assigned to the job. The reports on both were to the effect that both were all that the advance rumors said of them. Yes, it's a "red letter" week that brings trade showings of two such pictures as "Oliver Twist" and "Shadows."

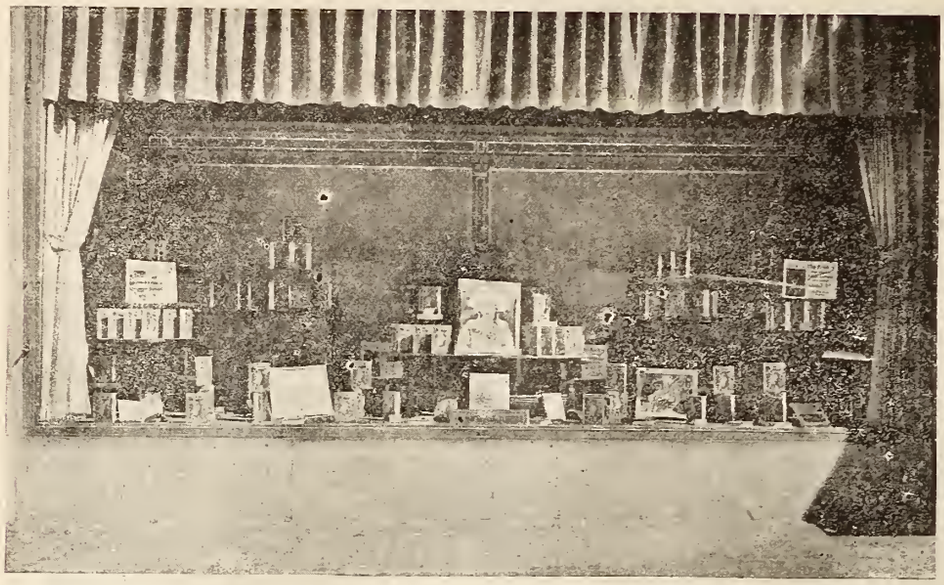
THE batting average of that "nice people" newspaper tieup must be climbing up pretty high. Nearly every town that has seen the William De Mille production has seen photographs in the local paper of its "nice people." It's a corking stunt because it does not cost the theatre anything and, as P. A. Parsons would say "the newspapers just eat that up!"

IT'S a fair suppostision to say that perhaps nobody is surprised more than the banker himself every time a bank enters into such a live advertising stunt as that of tying up with a theatre, giving checks good for a dollar provided an account be opened up and sustained for a certain period, with each ticket purchased at the box office. Among the most recent of these tieups is that arranged by Manager S. B. Lobodoff of the Liberty, Minneapolis in his exploitation of "The $5 Dollar Baby."

NOT only banks but even football teams exploit the shows nowadays.

THE catastrophe Will Rogers predicted for Broadway should "When Knighthood Was in Flower" leave town and take with it the electrics on the Criterion (in which event he says people would be forced to carry lanterns to find their way about) seems a long way off. "Knighthood" likes Brodaway and from the lineups at performance time the admiration is somewhat mutual.

TOM KENNEDY.



The Marion Davies edition of "When Knighthood Was in Flower" on display in the window of Gimbel Brothers, Broadway at Thirty-third Street, New York City, during the run of the spectacular Cosmopolitan production at the Criterion.

The success of the treasure hunt used in New York as exploitation for the Fox production "Monte Cristo" was repeated in Cleveland by the Strand Theatre. The photograph shows crowds in front of the theatre in response to advertisements that gold would be concealed by the famous Count in the vicinity of the house.

The towers and battlements of the Bastille were suggested in the mask built around the box-office of the Victore Theatre, McKeesport, Pa., for a display on First National's "The Eternal Flame."

Good Campaigns on Castle Promenade in the South

The Irene Castle Fashion Promenade which W. W. Hodkinson is road-showing in conjunction with the feature "Slim Shoulders" is touring the South and in the wake of its trail are to be found reports of many successful exploitation campaigns based on tieups with merchants and newspapers.

The *Birmingham Post* is one of the newspapers that gave the attraction a great amount of publicity for its showing at the Strand Theatre in that city. The addition to the promenade, Joe E. Daniels, former dancing partner of Edith Kelly Gould, and Miss Virginia Watson, in dancing numbers has been played up in special notices by the newspapers.

The Saenger Theatre at Monroe, La., played the Castle Promenade and "Slim Shoulders" for two days and reported capacity business as the outcome of a week of advance publicity in the *Monroe News-Star*. Additional local interest was injected into the campaign through the co-operation of merchants specializing in women's apparel.

"Sonny" Comes to Town

"Sonny" distributed visiting cards to 10,000 residents when he played at the Broadway Theatre, Richmond, Va. In an alias for Richard Barthelmess, a gang of boys visited the residential section and left cards at each door reading "Sorry I missed you. See me at the Broadway, SONNY."

Retail merchants fell in line with the exploitation of this First National attraction, the signs along the theatrical section varying from: "Sonny gets his shoes shined here" and "Try a Sonny Sundae" to "Sonny Buys his Lollypops here."

"Crusoe" News Tieup

Perhaps the most popular exploitation stunt staged in Birmingham in some time was that in which the Birmingham *Age-Herald* and the Princess Theatre advertised "Robinson Crusoe."

Advertisements and feature stories were run in the *Age-Herald* announcing the picture and urging the readers under sixteen years of age to cut out the coupons in the paper and go to the Princess between the hours of 1 and 6 on the days it is being run. Each child holding a coupon was entitled to see the picture free of charge.

The scheme gave the Princess opportunity for a column or two of that most valuable advertising, a news story in the regular columns of the paper. Then, too, most of the children were accompanied by grown people and that made some extra admissions besides the free advertising.

Night Window Cards

Manager Swan of the Empress Theatre, Kearney, Neb., solved the problem of night time exploitation when he played First National's "Smiling Through." He used window cards in his retail merchant tieups and had them perforated and boxed with incandescent lights inside. The perforations outlined the illustrations and type in the picture and the light shining from within gave a perfect display at night time without the cost of illuminating the whole window.
window.

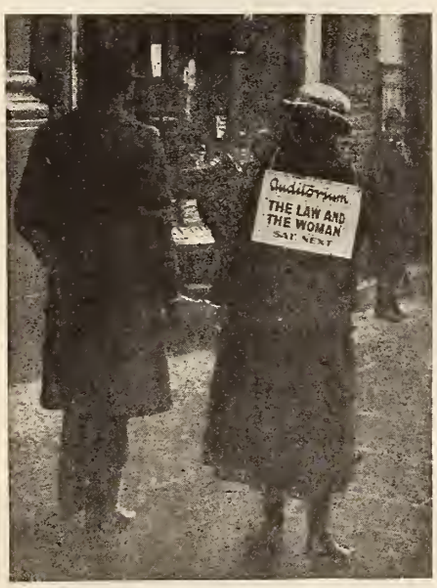
Lobby Limitations

Exhibitors Who Design Decorations Which Overcome Handicaps of Size and Architecture

Limited space or obstructions such as stairways need not interfere with the carrying out of attractive lobby decorations, as witness the reproductions on this page. Above is a typically bright and eye-taking lobby which are features of the Main Theatre, Uniontown, Pa. Manager F. K. O'Kelly here makes a virtue of a stairway in the centre of the lobby and with cutouts and colorful decorations for the sidewalls gets a selling lobby for Associated Exhibitors' new Harold Lloyd comedy "Grandma's Boy." Below is the lobby designed by Andrew J. Cobe for Universal's "The Storm" at the Standard, Cleveland. With only half of the entrance to work on, he built a scene around the box office showing the fire. A cutout of falling trees was placed over the painting and between the background and the trees were red lamps which reproduced a striking display indicating the big thrill of the photoplay.

Showmanship In Australia

Up-to-the-minute showmanship is not foreign to the picture men of Australia as shown by the photographs on this page. Above is a street ballyboo and atmospheric prologue staged by Manager Gordon Conrad, of the Auditorium, Melbourne, for his presentation of Paramount's "The Sheik." Conrad had a man, whose costume was the very peak of Sahara Sorterics, to da the Rudolph Valentino stuff about the streets and for a prologue he reproduced a desert scene in which there was song and pantomime.



A street stunt used by manager Conrad as ballyhoo for the showing of Paramount's "The Law and the Woman," at the Auditorium, Melbourne. The woman was handcuffed to the man. All those who turned for a second and third look at this couple got the Auditorium flash from the sign on the woman's back.

First National's "Man,—Woman-Marriage" was the occasion for some extra effort in lobby decoration at the Haymarket Theatre, Sydney. A composition-board mask was built for the entrance. The title of the picture dominated the display and next in prominance was the line "9 Mighty Reels."

Scene reproductions made up in cutout form featured the frontal display at Hoyts De Luxe Theatre, Sydney, for the presentations of the Fox offerings "Western Speed" and "The Toreador" there. Western Speed" was billed as having "more speed than a tornado and more power than an earthquake." While the Clyde Cook comedy was given the selling line "two thousand feet—and a laugh a minute," which appeared in prominent position in the scenic display over the box office.

Latest In Lobbies, Windows And Ballyboo

A lobby with an attraction for the eye and a series of smiles designed by Manager Bamberger, at the Empres, Owensboro, Ky., for the engagement of First National's "Penrod."

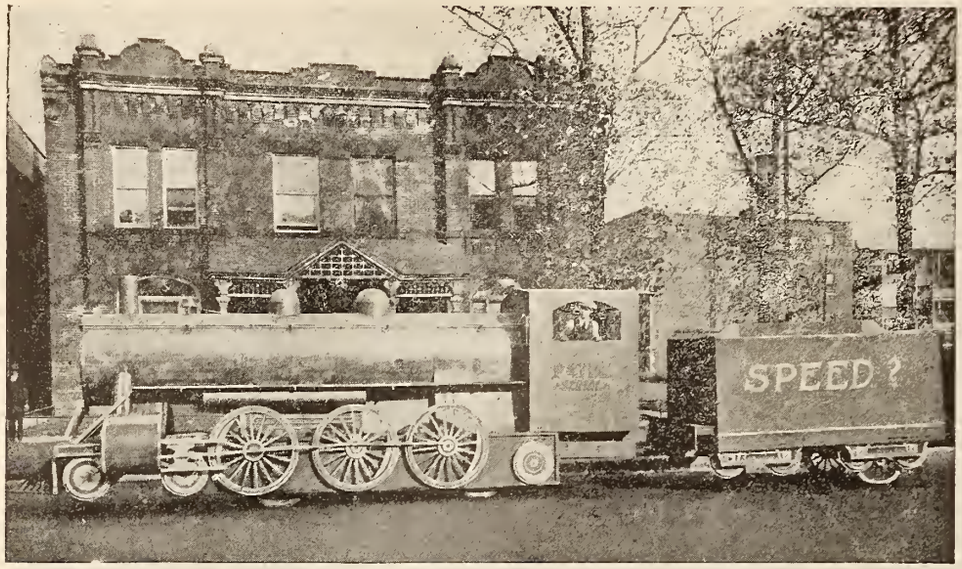
Ballyhoo for the engagement of the Fox production, "Silver Wings" at the State, Pittsburg. The cost of the affair was borne by the sewing machine dealers tied up with the theatre in the stunt.

The Haring & Blumenthal circuit in Jersey used a tieup with local dairy concerns to exploit Weber & North's "The Curse of Drink." The photograph shows the lobby of the Tivoli, Jersey City, where a milk drink called "Angel Drink" was dispensed free.

The Capitol, Wilkes-Barre, Pa., tied up with the MacWilliams Department store for a display of furs in conjunction with the presentation of Pathe's "Nanook of the North." A window display was made of the picture.

Oriental color introduced in artistic fashion in this lobby decoration for Universal's "Under Two Flags" at the Cameo Theatre, Pittsburgh, Pa. Cutouts were super-imposed on the painted strip over the entrance doors. One of the pair of six-sheet cases used at the Cameo is shown at the right. In this the cutout was also used. The decorations were designed by Manager Charles T. Hoskins.

A cutout display formed in a stage setting which made up an attractive lobby display for Hodkinson's "Slim Shoulders" at the Hamilton Theatre, Lancaster, Pa.



"A riot of interest" is the way the management describes the reaction of the citizens of Chicago to this locomotive ballyhoo which wildcatted about the town to build up business for the presentation of the Pathe serial "Speed." The Pathe Branch Manager, H. O. Martin, engineered this piece of exploitation.

"Timothy s Quest" Exploited at Miller's Theatre

For the three weeks' run of Kate Douglas Wiggon's "Timothy's Quest" at Miller's theatre, Los Angeles, an intensive campaign was organized and executed by the managing director of the theatre.

Besides liberal use of the stories provided in the press sheet, all of which were reprinted without alteration, ads in all the newspapers were changed daily. One day a special appeal was made to parents; the succeeding ad was an appeal to teachers, and on Friday the appeal was to the children themselves. This was supplemented by distributing 50,000 cards to the children of the public schools, offering five prizes for the best essays of not more than 200 words on "Timothy's Quest."

In addition a direct-by-mail campaign was conducted. This included an original letter to every school principal and another to every woman's club.

Cutouts feature two lobbies displaying Paramount releases. On the left is the display for "The Bachelor Daddy" used by Manager P. D. Griffith of the Palace Theatre, Macon, Ga. The picture made its second run in Macon at the Palace. Right: Ray Beall, manager of the Imperial, Charlotte, N. C., made good use of somewhat limited space in getting up this display for "The Ghost Breaker."

Reproductions of the paper used in Posting Chicago on the coming of "Douglas Fairbanks in Robin Hood." The poster material included a teaser one-sheet announcement and a half-shet, the latter featuring an arrow indicating the direction of the theatre. It was printed two ways so that the true direction could be indicated whatever the location chosen for the stand.

Jack Jourdaine Beats Hard Times

Petition Wins Audience for "Smilin' Through" At Selba Theatre, Central City, Ky.

One of the most remarkable stories of beating hard times is contributed by the Selba Theatre, Central City, Ky.

Business was bad. The strike had affected Central City, whose population was made up in large proportion of railroad people.

Manager Jack Jourdaine preferred the better part of valor. He declared that he couldn't afford to play the best pictures until an idea came to him.

By secret diplomacy he started a petition asking him to play "Smilin' Through." He had already had the First National attraction booked for several months; but before running it he wanted to build up his attendance.

He had planned on having 500 citizens petition him to run the picture; but the fame of "Smilin' Through" had spread to such an extent that before the petition reached his hands it had more than 800 names.

Then he advertised in the local papers; "Do people of Central City really want photoplays of the calibre of 'Smilin' Through' and will they support same?" The advertisement, coupled with an announcement of the petition he had received, brought additional requests for the picture, both in person and by telephone.

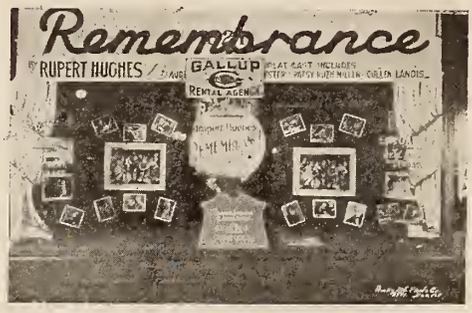
After another week the manager decided that he had built up his audience and declared that he had booked the picture in response to popular request, naming the date. Newspaper coupons, filled in with the petition, and posters that were turned into petitions formed the lobby decorations. The petition angle turned defeat into triumph and beat the overworked business depression at the box office.

Goldwyn Staff Away to Flying Start

WITH a series of notable "Remembrance" campaigns staged in New York City, St. Paul, Richmond, Va., Lancaster, Pa., Louisville, Ky., Brockton, Mass., Uniontown, Pa., and other cities and towns to its credit, the Goldwyn Exploitation field force well may be said to have won its spurs and earned a place of prominence among the leaders in the world of theatre exploitation.

It is not long since this corps was organized and yet the accomplishments already made demonstrate its efficiency and competency. In a word the Goldwynners have "done their stuff" and it has every mark of quality. On the evidence already submitted and under the leadership of the resourceful Eddie Bonns it is fair to assume that much will be expected of this organization in the future.

The "Remembrance" campaigns show a wide range of exploitation stunts expertly applied. The New York campaign attacked from all angles in supporting the run of the picture at the Capitol. The presentation at the Hamilton theatre, Lancaster, Pa., was exploited with window displays in two jewelry stores, the United Cigar store, a drug store and a phonograph store. The phonograph dealer loaned the theatre a machine to reproduce the record of "The Sweetest Story Ever Told" as a musical accompaniment to the scene in which "Pop" deliriously recalls the early days of his married life. Manager George M. Krupa was assisted by Saul Silver, Goldwynner stationed in Philadelphia.



A window display in a real estate office which co-operated with the America Theatre in exploiting "Remembrance" in Denver, Colo.

Lining the theatre up with an important event in the affairs of Uniontown, Pa., Manager Fielding H. O'Kelley and Goldwynner William A. Robson, had the children of the town present Gifford Pinchot with a "Remembrance" bouquet. At the right is the parade of Boy Scouts which exploited Goldwyn's "Remembrance" at the Tower Theatre, St. Paul, Minn.

The window display tieup with "Remembrance" at the Colonial Theatre, Brockton, Mass.

A Boy Scout parade featured the campaign at the Tower Theatre, St. Paul, Minn. The offer of free admission to the first performance of "Remembrance" to every boy wearing the regulation Boy Scout uniform was the means of interesting the Scout Master who pushed the scheme to make a drive for a completely uniformed organization. Charles C. Perry of the Goldwyn exchange and Manager Mick of the Tower engineered this stunt.

A political tieup which produced extensive and valuable publicity for the showing of "Remembrance" at the Main theatre, Uniontown, Pa., was effected by Fielding H. O'Kelly, manager of the Main, in co-operation with Goldwynner William A. Robson, Gifford Pinchot, gubernatorial candidate, was scheduled to make a speech in Uniontown and it was arranged to have children of the town greet him and present a bouquet of flowers with a ribbon inscribed "Remembrance." The presentation was made by Geraldine Harader, daughter of the managing editor of Uniontown's two daily newspapers. This event was attended by 35,000 persons, received columns of newspaper publicity and many window displays.

In Louisville children were offered free admission to the show if they would have ten adults sign their name, address and telephone number to a paper which was worded as a statement in which the signer deposed that he had been personally notified that "Remembrance" was to be shown at the Almo Theatre during the week of October 8.

In Brockton, Mass., a Remembrance Week served to bring the Colonial a great amount of advertising through displays by merchants and this coupled with a co-operative essay contest with the local newspaper made the features of a fine campaign executed by the Colonial management and John Wilstach, Goldwynner attached to the Boston exchange.

The telegraph office joined in with others in Jackson, Mich., to celebrate "Remembrance Week" instituted by the Majestic Theatre to exploit Goldwyn's "Remembrance."

The Des Moines Theatre, Des Moines, Iowa, used the Love Boat setting for a prologue for First National's "East Is West." The ballyhoo shown in the centre was run a week in advance of the engagement. A young woman in Chinese costume was transported about the town by a coolie in this rickshaw. Paper lanterns were used in decorating the outside and interior of the theatre and the usherettes wore Chinese costumes.

Cleveland Dances At The Lexington After Night Show

The opening of the New Lexicon Theatre, located at East 55th Street and Lexington Avenue, Cleveland, presented something that can be labeled "unusual" in the photoplay theatre construction and entertainment.

The house, seating 1,500 (all on one floor) with the auditorium devoid of posts or other obstructions, represents the last word in neighborhood theatres, but the big factor of the new thtatre is a large stage, 35 feet by 75 feet and which is not to be used for vaudeville, but rather for dancing.

Every night after the second show, or about 10:30 the patrons of the Lexington can gather on the stage and enjoy dancing until 12 o'clock.

Music for the dancing is furnished by the Lexington Orchestra.

One price of admission covers both the screen entertainment and dancing, regardless as to what time the patron buys his or her ticket.

John Harwood, manager of the National Theatre, is managing director at the Lexington.

Shea Expands Hippodrome Program

Music Features and Special Features To Be Used More Regularly at Buffalo House—Says Good Times Are Here

M. Shea has determined to pack the big Shea Hippodrome in Buffalo. So determined is he that he is setting new standards in quality plus quantity shows. This policy reached a climax the week of October 22, when the biggest bill in "Hipp" history was put on and the biggest business in the annals of this famous house was recorded.

The feature for the week was Paramount's modern society drama, "Nice People." The comedy was "The Three Must Get Theres."

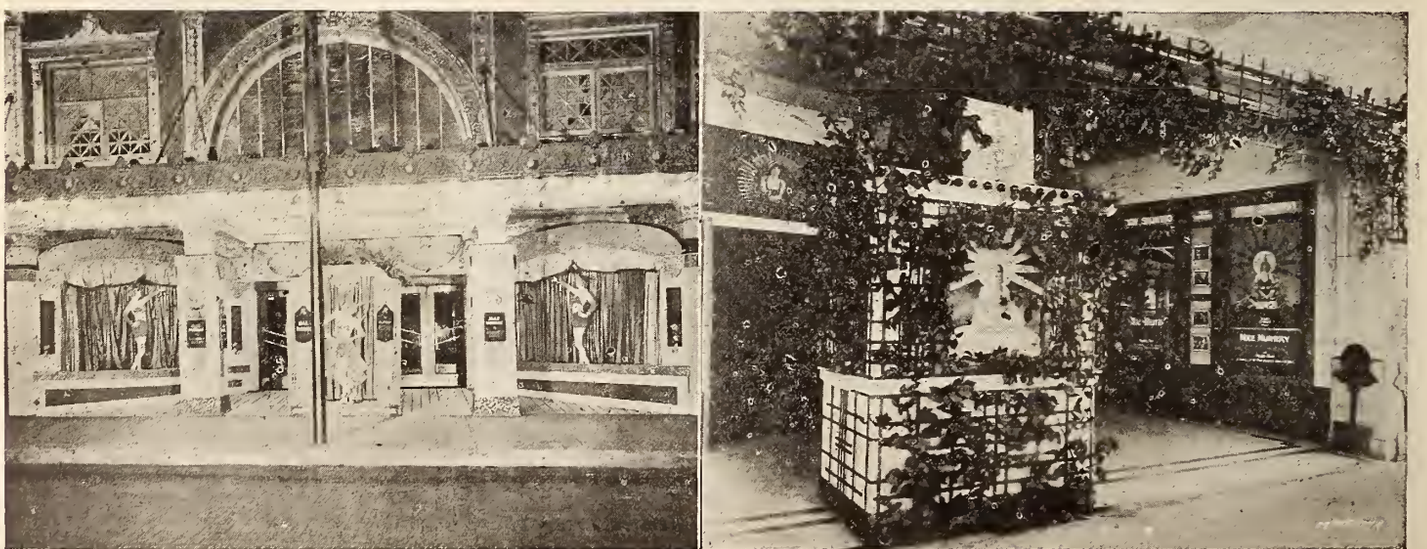
The music was one of the big hits of the program. Yerkes Flotilla band was assigned 20 minutes on the program. The audiences demanded 30 at almost every show. There's a wave of popularity for jazz orchestras just now. Mr. Shea taking cognizance of this wave, splashed his patrons in it. In addition the Shea Symphony orchestra played several modern numbers.

The climax of the show came in the Fashion Show. This was a promenade of latest styles in which Miss Buffalo, the beautiful young lady who represented the city at the Atlantic City Beauty Show, appeared together with other live models, in the latest modes from Fifth Avenue and Paris. The show was put on in co-operation with Hengerer department store. This establishment also flashed a big display in its Main street windows on the stunt. This feature of the bill attracted much matinee business.

And now Mr. Shea is getting ready to introduce his new mammoth Wurlitzer organ, which will be played by a noted organist from the Pacific coast. This music feature will be introduced in a few weeks. The organ will be one of the largest in the country. The console will be on a platform which will raise the soloist several feet above the level of the stage during the organ numbers.

Mr. Shea believes that good times are back and that in consequence good business is to be had, if the good shows are given. If this in mind, he has booked all the biggest features obtainable and is making plans to bring one surprise on the heels of the preceding one.

During the season in addition to his big symphony orchestra and Wurlitzer organ, he will bring to Buffalo organizations like the Flotilla band, noted vocal soloists and other novelties.



Two colorful lobbies for Metro's "Broadway Rose." At the left the arrangement used at the Rialto, San Antonio, Tex. Right. the display at the Blue House, Minneapolis.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"A CERTAIN RICH MAN"
(*Hodkinson*)

QUEEN, DALLAS, TEXAS.—Admission matinee 10, 20, 25; Night 10, 25, 40. No more than everage business for three-day run.

Exploitation.—Only usual newspaper space.

Short Subjects.—"Once To Every Boy." International News.

Daily Press Comment.—**Robert McKim** does some admirable acting.—Dispatch. McKim is ideally cast as the money-making villain.—Herald. Miss Adams is given the fullest scope for art in this production.—Journal.

"BLOOD AND SAND"
(*Paramount*)

LEHIGH ORPHEUM, BETHLEHEM, PA.—Fair business, opposition little too strong.

Exploitation.—All on Ibanez as author and Valentino as star.

"THE BOND BOY"
(*First National*)

MARK STRAND, ALBANY, N. Y.—Admission, 30-60. Drew extremely well. Mrtinee business particularly satisfactory. No extra exploitation. Remainder of program, a comedy, news wekly.

Daily Press Comments.—Richard Barthelmess in worthwhile picture that captivated large audiences.—Knickerbocker Press. Patrons thoroughly enjoyed this picture.—Times-Union. Ranks as one of the best in many weeks and drew from all sections of the city.—Journal.

COLISEUM, SEATTLE, WASH.—Admission 25-35-50. Played to capacity for full week.

Exploitation.—Billboards and newspaper advertising, window cards, illuminated frames in lobby.

Short Subjects.—"The First Barber" (Tony Sarg Almanac), Topics of the Day, Pathe News, Kinograms.

Press Comments.—Several of the bigger moments make the hair stnad on end and the breath come in gasps.—Times. For Emotional acting and tense, gripping drama, this picture can be compared only to 'Tol' able David.''—Post-Intelligencer.

KINEMA THEATRE. LOS ANGELUS.—Admission 25-35-55. 35-55-80. Kept the good work up all week. The usual weekly advertising 25-24 sheets, sent out 5000 postals announcing Sat Eve. Post story on page 79 of current week issue of the Post.

Short Subjects.—Grand Novelty Overture, Kinema Pictorial Review—Topics of the Day—Scenic Beautiful, "Getting Canada's Goat"—Felix Comedy Cartoon—Bob-Gale Sherwood singing 'Maggie Blues.''

Press Comments.—Log cabins, split rail fences and beautiful rolling country make the production worthy of Barthelmess' acting and King's direction.—Express. Barthelmess undoubtedly does the best bit of acting in his screen history.—Herald. It is one of the best pictures to be highly recommended not because it is great in all the essential things, but because it is vitally real in many things that go to make a throbbing human interest picture.—Times.

MELBA, DALLAS, TEXAS.—Admission matinee 10, 20, 35; Night 10, 35, 55. Drew heavily, especially at night.

Exploitation.—Quarter page newspaper advertisements, posters, window cards, cut-outs and framed stills in lobby.

Short Subjects.—Buster Keaton in "The Frozen North" (First National) Melba News Reel," "Topics of the Day," (Pathe) "Movie Chats."

Daily Press Comment.—If you sit through the picture with dry eyes you are blase indeed. There are laughs, however, and a considerable flash of action in the play.—Herald. Never in Barthelmess' experience has he done better work than here.—News. The story is interesting, and as interpreted by Barthelmess it makes a gripping photoplay.—Journal. "The Frozen North," a snowbound farce full of action, is the comedy picture and while it affords many laughs "The Bondboy" needs very little support so far as comedy is concerned.—Herald.

What They Give the Public

EASTMAN THEATRE
Rochester, N. Y.
Week October 22

1. Overture—William Tell (Rossini) Eastman Theatre Orchestra, Arthur Alexander and Victor Wagner, Conducting
2. Eastman Theatre Current Events and Magazine
3. Rondo Capriccioso—for violin and orchestra (Saint-Saens)
4. FEATURE—*Nanook of the North* (Pathe)
5. Piano Concerto No. 4 in D Minor Opus 70 First Movement (Anton Rubenstein) (Played by the Ampico Reproducing Piano from a recording made by Leo Ornstein)
6. Max Linder in *The Three-Must-Get-Theres*
7. Organ Exit

MARK STRAND
Brooklyn, N. Y.
Week October 29

1. Overture—William Tell (Rossini)
2. Vocal—Old King Cole (Forsythe) Mendelssohn Quartette
3. Pantomime—A Hallowe'en Episode—Music: a) Creepy Creeps; b) Nola
4. Current Events
5. Soprano Solo—I'll Weave a Song for You (O'Hara's)
6. Prologue for The Old Homestead
   a) When You Were Sweet Sixteen Mendelssohn Quartet
   b) Polka by Helen, Dorlose, Grace and Alma
7. FEATURE—*The Old Homestead.* Theodore Roberts (Paramount)
8. Strand Organ—By the Brook (Boisdeffre)

DELMONTE THEATRE
St. Louis, Mo.
Week October 22

1. Delmonte News
2. Fun from the Press
3. Screen Snapshots
4. Strout's Military Hussars in Popular Musical Numbers.
5. FEATURE—Owen Moore in *Love Is an Awful Thing* (Selznick)

GRAUMAN'S RIALTO
Los Angeles, Calif.
Week October 16

1. Grauman's Rialto Orchestra — Overture — When Knighthood Was in Flower
2. Pathe News and Weekly
3. Herbert Burland at the Wurlitzer
4. Atmospheric Prologue
5. FEATURE—*When Knighthood Was in Flower*

BRANFORD THEATRE
Newark, N. J.
Week October 28

1. Branford Review of Events
2. Topics of the Day
3. The Policeman and the Baby
   a) The Want of You (Vanderpool)
   b) Neath the Autumn Moon(Vanderpool)
4. Soprano Solo—Marguerite Ringo
5. Comedy—Buster Keaton in *The Blacksmith*
6. Tenor—Donell O'Brien
   a) Then You'll Remember Me (Balfe)
   b) Mother Machree (Ball)
7. Organ Solo
8. FEATURE—Katherine MacDonald in *White Shoulders*
9. Overture—Selections from Vanderpool's Compositions and arranged by the author

MISSOURI THEATRE
St. Louis, Mo.
Week October 21

1. Overture—Poet and Peasant (von Suppe)
2. Missouri News
3. Fun from the Press
4. On the Swanee River—an organ pictorial specialty
5. Ballet Interpretation—Night in a Grecian Garden
6. FEATURE—*To Have and to Hold* (Paramount)
7. Exit Number

"BROAD DAYLIGHT"
(*Universal*)

BUTTERFLY, MILWAUKEE, WIS.—Admission 25 cents. Fair business.

Short Subjects.—Selznick news reels, Federated Screen reels.

"THE BRAND"
(*Goldwyn*)

REGENT, PHILA., PA.—Admission 35. Offered as a big feautre it drew the best evening business that the Regent has had for many weeks, although the matinees were little light.

Exploitation. — Widely advertised in papers and on bill boards as a Rex Beach story.

Short Subjects.—Mutt and Jeff cartoon, "Fallen Arches."

Daily Press Comments.—It is full of human appeal and entertaining throughout.—Inquirer. The picture is well directed and cated and, though never novel, is interesting throughout.—Ledger. Holds the interest, despite the sometimes incredible equality of the plot.—Evening Ledger.

"BROADWAY ROSE"
(*Metro*)

GRAND, BETHLEHEM, PA.—Great money maker, pulling large houses and making as big a hit as any of the reeent Mae Murray pictures.

Exploitation.—Big advertising campaign, special space and readers, elaborate displays of pictures in lobby.

LOEW STATE, LOS ANGELES.—Adm. 25. 30-50. Children 15 at all times. In the second and last week, has pulled very good business considering Loew State is a 2800 house. A dancing contest was held at the Cinderella Roof where Miss Murray presented the winning couple with a silver loving cup. It was a fine stunt and pulled a great deal of business.

Short Subjects.—Loew State "Minute Views of Current News."—Songs of Roses and Broadway—Mutt and Jeff—Atmospheric prologue.

"BURNING SANDS"
(*Paramount*)

LOEW'S STATE, BOSTON, MASS.—Admission 25c bottom afternoon to 60e top evening. Excellent business.

Exploitation.—Billboard, window card, window three sheet, and pamphlet campaign to cover the city. Posters in all subway and elevated stations. Advance flashes on screen. Lobby of lithograph three sheets and framed groups of stills. Regular newspaper ads with Sunday specials.

Short Subjects.—Pathe News Weekly. Anti-state censorship film. Comedy, "The Son of a Sheik."

Daily Press Comment.—Story is far from

plausible, but what would you expect in a melodrama? Excellent photography and plenty of good horsemanship.—Post. Talents possessed by Milton Sills, Jacqueline Logan, and Wanda Hawley are utterly wasted upon this story.—Transcript.

STRAND, ALLENTOWN, PA.—Played to good business all week.

Exploitation.—Pleasing publicity catering to lure of Orient awakened by recent productions, extensive use of mats.

IMPERIAL, CHARLOTTE, N. C.—Admission 10-30c. Capacity business on a three day run.

CAPITOL. OKLAHOMA CITY.—Admissions 10, 20, 30, 50. · Excellent week's business.

Short Subjects.—Kinograms.

Exploitation.—Newspaper space. Billboards and street cars. Posters, Heralds, Attractive Lobby.

Press Comments.—The picture has great entertainment value.—Times. An interesting film full of virile and thrilling situations.—News.

"CONFIDENCE"

(Universal)

COLUMBIA, SEATTLE, WASH.—Admission 25-35. Played five days to average audiences.

Exploitation.—Regular newspaper space, lobby trim.

Short Subjects.—"Mirror," showing scenes from the great San Francisco Fire of 1906, "The Cabby" (Century Comedy), International News.

"THE COWBOY AND THE LADY"

(Paramount)

COLONIAL, INDIANAPOLIS.—Admission 25-40 cents. Opening Sunday afternoon to a comfortably filled house, increasing to the usual S. R. O. early in the evening. Business good.

Exploitation.—Newspaper and billboard advertising and lobby displays.

Short Subjects.—The Pathe news and Aesop's Fable. Musical features unusually good.

Press Comment.—Satisfying.—The News. Irrespective of their vehicle, the leading players, especially Mr. Moore, are responsible to a great degree for the entertaining qualities of the picture. That is said without underrating the play.—The Star.

"COPS"

(First National)

SYMPHONY THEATRE, LOS ANGELES.—Adm. 30-55. Pulling very good business. The usual weekly adv. and no exploitation.

Short Subjects.—Fox News—Overture—Weekly Events—The Adventures of Sherlock Holmes, "The Beryl Coronet"—Burr Novelty Review—"Hope" with Mary Astor.

Press Comments.—This comedy does not equal "Paleface" in originality or quality. —"Hope" is full of exquisitely artistic shots worthy of the French masters. The direction is superb.—Express. This is perhaps the subtlest comedy that Buster Keaton has produced. "Hope" is extremely interesting attraction. Its pictorial beauty and artistic backgrounds and its direction sets a stern pace for longer and more ambitious productions.—Examiner.

"DIVORCE COUPONS"

(Vitagraph)

NEW FOLLY, OKLAHOMA CITY.—Admissions 10 cents. Fairly good business.

Short Subjects.—Selznick News. Harold Lloyd in "Going, Going, Gone."

Exploitation.—Usual newspaper space and lobby.

"DOMESTIC RELATIONS"

(First National)

TWELFTH STREET THEATRE, KANSAS CITY, MO.—Admission 15-25 cents.

What They Give the Public

CAPITOL THEATRE

St. Paul, Minn.

Week October 28

1. Capitol Symphony Orchestra
2. Capitol Digest
3. Dance of the Inferno—Ballet
4. Buster Keaton in *The Frozen North* (First National)
5. Arthur Burckley, Tenor and Eva Olivotti, Soprano, in a scene from The Spring Maid
6. FEATURE—*Kindred of the Dust* (First National)
7. Organ Exit
8. A Hy Meyers' Laughograph—Cartoon Scenic
9. Dixie

LINCOLN THEATRE

Troy, N. Y.

October 22, 23, 24, 25

1. Overture—The Firefly (Friml)
2. International News
3. Travelaughs by Hy Mayer—*Paris Shoppers*
4. Musical Novelty—Cello Solo (Selected)
5. Comedy—Mack Sennett's *By Heck*
6. FEATURE—Lon Chaney in *Voices of the City*
7. Organ Solo

October 26, 27, 28

1. Overture
2. International News
3. Pathe Review
4. Musical Novelty—Cello Solo (Selected)
5. Comedy—Snub Pollard in *365 Days*
6. FEATURE—Charles Ray in *Smudge*
7. Organ Solo

FOX LIBERTY

St. Louis, Mo.

Week October 21

1. Liberty Animated Review
2. Fox-Educational *Volcanos of the World*
3. FEATURE—*Silver Wings* with Mary Carr
4. Lupino Lane in *The Pirate*

CALIFORNIA THEATRE

Los Angeles, Calif.

1. Raymond Overture (Thomas)
2. How Many Do You Recall—Eighth of Series Arranged by Mr. Ellnor
3. Georgette (Henderson)
4. FEATURE—*Sherlock Holmes* (Goldwyn)
5. California Topical Review and Magazine
6. Topics of the Day

THE STANLEY

Philadelphia, Pa.

1. Organ Number
2. Topical Review
3. Musical Number—Sascha Jacobson, Violinist
   a) Souvenir de Moscow (Wieniawski)
   b) Tambourine Chinois (Kreisler)
   c) Liebesfreud (Kreisler)
4. Scenic—Selected
5. FEATURE—George Arliss in *The Man Who Played God*
6. Comedy—*Pardon My Glove*—a Bobby Vernon Comedy
7. Organ Number—March Romaine (Gounod)

NEW GRAND CENTRAL

St. Louis, Mo.

Week October 14

1. Overture—Southern Rhapsody (Hosmer)
2. Topics of the Day
3. New Grand Central News and Views
4. Ralph Nicholls presents A Rural Songfest Down in the Cornfield
5. FEATURE—*The Old Homestead* (Paramount)
6. Comedy Entertainment—Aesop's Fables—*The Romantic Mouse*

69th ST. THEATRE

Philadelphia, Pa.

October 23, 24, 25

1. Overture—Fingal's Cave (Mendelssohn)
2. 69th St. Theatre Topical Review
3. *Felix the Krazy Kat in Fifty-Fifty*
4. 69th St. Theatre presents the Favorite Baritone, Mr. Brooks Greenwood
5. FEATURE—Rodolph Valentino in *Blood and Sand*

October 26, 27, 28

1. Overture—March Slav (Tschaikowsky)
2. The 69th St. Theatre Topical Review
3. Selected Comedy—*Pure But Simple*
4. Soprano Soloist
5. FEATURE—John Barrymore in *Sherlock*

The attendance for the week held up well, despite strong opposition.

Exploitation.—Usual newspaper, billboard and lobby display space, featuring Katherine MacDonald.

Short Subjects.—"Come and Get Me" (Comedy) and Twelfth Street Screen Magazine (Current Events).

Daily Press Comments.—Nothing new in the story, but it has entertainment value.—Sar-Times. A "different" style of photoplay.—Journal-Post.

"EAST IS WEST"

(First National)

ALLEN, CLEVELAND, O.—Admissions 35-60.—Satisfactory business, mats a little better than the average—night normal. No extra exploitation.

Press Comment.—News—It is a picturesque story, artistically done and enacted by a cast of splendid players. Plain Dealer—Constance is undeniably a commedienne. In this she tries to act cute and tries so hard that one feels like applauding. Press —Improbable stories usually become more so when translated to the screen. Consequently, when the opposite happens, the event deserves to be duly noted. Such is the case in "East is West."

"THE ETERNAL FLAME"

(First National)

MELBA, DALLAS, TEXAS.—Admission Matinee 10, 25, 35; Night 10, 35, 55. Drew full houses matinees and nights throughout week.

Exploitation.—Newspaper space and posters. Large cutouts in lobby.

Short Subjects.—"Timely Films" (Pathe), "Urban Movie Chats," "Twin Husbands" (F. B. O.)

Daily Press Comment.—The screen adaptation of Balzac's masterful story is more than a hope for better pictures.—News. There is the realistic portrayal of human emotions which carries the presentation across as a vivid, life-like depiction of the corrupt court life of medevial France. A snappy comedy of situations, lacking all the tiresome chases and other impossibilities of ordinary short reels is "Twin Husbands." —Journal.

STILMAN, CLEVELAND, O.—Admissions 35-60. Drew to exceptional business at matinees and nights, nights much better than mats.

Exploitation.—Several windows one with a gigantic candle burning—guessing contest to determine how long candle would burn—prize $50.00 victrola. Attractive lobby display—extra advertising.

Press Comment.—News—Norma scores roundly in another costume production. Plain Dealer—"Eternal Flame" burns up Norma's weak films. It is a triumph for Miss Talmadge.

"THE FACE IN THE FOG"

(Paramount)

RIALTO, ATLANTA, GEORGIA.—Admission 25-30. Played to excellent business.

Exploitation.—In the lobby was a cutout of one of the villains holding the door of a safe and held there by an electric current. Huge beaver-board clock on the marquise also created interest.

Short Subjects.—"The Eskimo" Clyde Cook's comedy. International News.

Press Comments.—A thriller from start to finish.—Atlanta Georgian. Lionel Barrymore, Seena Owen and Lowell Sherman head a fine cast.—Atlanta Journal.

STANLEY, PHILA., PA.—Admission 50 and 75. The Barrymores are always good drawing cards at this house, and this lived up to the record of its predecessors. Best business was done latter part of week.

Exploitation.—An extensive 24 sheet campaign featuring the star above title.

Short Subjects.—Buster Keaton comedy

"The Frozen North;" Fox and Pathe News; Topics of the Day, and Prizma "Wonderful Water."

Daily Press Comments.—In all the hectic years of the films, we never remember having seen a better thriller.—Inquirer. It has a plot—quite a large one and exceedingly interesting. It has been carefully directed. And, last but not least, the acting throughout is of a high order.—Ledger. It is beyond doubt one of the best, if not the best, pictured thrillers shown here this season.—Evening Ledger.

"THE FAST MAIL"

(Fox)

ALHAMBRA THEATRE, LOS ANGELES.—Adm. 28-39. 39-55. Children 15 at all times. Pulling very good business at both the matinees and the evening perf rmances. The usual weekly advertising and the only exploitation used is auto rigged up as steam locomotive. 10-24 sheets on the boards.

Short Subjects.—Overture—International News—Jack-White-Mermaid Comedy, "Danger."

"THE FIVE DOLLAR BABY"

(Metro)

CLINTON SQUARE, ALBANY N. Y.—Admission 28. Drew well on three day run. Matinee business fair. No extra exploitation. Remainder of program—a comedy, Selznick News, Fun from the Press.

Daily Press Comments.—One of Cobb's human interest stories that appeals strongly.—Knickerbocker Press.

RIALTO, ALLENTOWN, PA.—Average audiences for most shows, especially nights.

Exploitation.—Readers and space advertisements on plot, references to payning the baby, lobby displays.

"A FOOL THERE WAS"

(Fox)

LELAND, ALBANY, N. Y.—Admission 28. This picture packed the house the entire week, with matinees being particularly good.

Exploitation.—Extra newspaper space.

Short Subjects.—Comedy, Fox News, Travelaughs.

Daily Press Comment.—A deluxe edition handsomely staged.—Knickerbocker Press. Drew capacity audiences and pleased.—Journal. A picture of action. Manager Perrin to be congratulated.—Times-Union.

"FORGET-ME-NOT"

(Metro)

DELMONTE, ST. LOUIS, MO.—Admission, 25-50 cents children 10-cents always. Business was excellent all week, both matinee and night.

Exploitation.—Billboards, window cards, street car ads, regular newspaper space with display on Sunday.

Short Subjects.—Delmonte News and Views. Literary Digest. A Comedy, and a musical and dancing review, "The Pageant of Progress."

Daily Press Comments.—A picture that is clean without being mawkishly sentimental, and "red blooded" without being rough.—Star.

"FOR BIG STAKES"

(Fox)

ORPHEUM, WILKES-BARRE, PA.—Audiences up to normal.

Exploitation.—Star came on his own momentum and won attention from followers without need for much exploitation save bare anouncements in newspapers.

RIALTO, OKLAHOMA CITY.—Admissions 10 & 20. Good business prevailed.

Short Subjects.—Hal Roach in "His Rascals," in "One Terrible Day."

Exploitation.—Usual newspaper space and lobby.

"THE GLORIOUS ADVENTURE"

(United Artists)

CALIFORNIA THEATRE, LOS ANGELES.—Adm. 25-35-55, 35-55-75. Very good business, with the usual weekly advertising and no exploitation.

Short Subjects.—Aesop Fable—California Topical Review and Magazine—Topics of the Day.

Press Comments.—Director Blackton deserves ungrudging praise for his courageous departure from formulas, cut and dried for successful photoplays.—Express. It is a film of amazing splendor and beauty in its riot o living colors.—Herald. The Glorious Adventure is infinitely much more of a glorious adventure because it is done in glorious color.—Times. The picture is splendidly directed and its dramatic effects would stand the test without color.—Examiner.

"THE GHOST BREAKER"

(Paramount)

HOWARD, ATLANTA, GEORGIA.—Admission 30-40. Records show that the attendance for this period exceeds that accorded any preceeding Reid picture for many months, a fact which cannot be attributed altogether to the feature, but in a large measure to the excellent surrounding attractions.

Short Subjects.—"The Show" with Larry Semon; Pathe News; Prologue.

Press Comments.—Presented Mr. Reid in a characteristic role, and the audiences Monday appeared impressed with his work.—Atlanta Journal. A great deal of fun will be derived from the ghost scenes in the old Spanish castle.—Atlanta Georgian.

ROYAL THEATRE, KANSAS CITY, Mo.—Admission 10, 35 and 50 cents. Wallace Reid's popularity here resulted in a good week's business.

Exploitation.—Newspaper, billboard and lobby display space devoted to featuring the name and pictures of Wallace Reid.

Short Subjects.—"Let 'er Run" (comedy), Royal Screen Magazine (Current Events).

Daily Press Comments.—If the mystery was not solved so soon it would be a much better picture.—Star-Times.

MARK STRAND, ALBANY, N. Y.—Admission 30-60. Three days to fair business No extra exploitation.

Short Subjects.—Sport picture "An order for Fish." Comedy—"A Pair of Kings." Topical Review.

Daily Press Comments.—A busy movie plot.—Knickerbocker Press. Highly entertaining.—Journal.

"THE GIRL WHO RAN WILD"

(Universal)

STRAND, CHARLOTTE, N. C.—Admission 10-30c. Three days to good business.

"GRANDMA'S BOY"

(Pathe)

LIBERTY THEATRE, KANSAS CITY, MO.—Admission 15-35 cents. Now on its second week and doing a lively business.

Exploitation.—The line, "What! Another week?" was featured in heavy type across the top of Sunday newspaper space. Also billboard and lobby display space.

Short Subjects.—Pathe News (Current Events).

Daily Press Comments.—One of the best comedies ever shown.—Star-Times. Tickled the life out of everybody.—Journal-Post.

"THE HANDS OF NARA"

(C. K. Young Productions)

COLONIAL, ALLENTOWN, PA.—Fair business, just up to average.

Exploitation.—Dealt with Russian horrors, spiritualism, psychiatry.

"TO HAVE AND TO HOLD"

(Paramount)

IMPERIAL, CHARLOTTE, N. C.—Admission 10-30c. Three days to very good business.

"HURRICANE'S GAL"

(First National)

LESTER'S RIVOLI, COLUMBIA, S. C.—Three days to good business.

Short Subjects.—Lloyd Hamilton in "The Speeder" (Educational).

"HONOR FIRST"

(Fox)

WASHINGTON, DALLAS, TEXAS.—Admission matinee 25, night 40. Attendance slightly above average.

Exploitation.—Special lobby decorations. Usual amount of newspaper publicity.

Short Subjects.—"All Wet" (Fox). Fox News.

Daily Press Comment.—The plot moves swiftly to a thrilling climax. The new comedy "All Wet" is one of the most laughable pictures this popular comedian has yet produced.—News. Not only is the story a clever one but the photography and direction are above par.—Herald.

"HUMAN HEARTS"

(Universal)
(F. B. O.)

STATE, SCRANTON, PA.—Drew well for week's run. Made good impression.

Exploitation.—Centered on star, both at lobby and in newspapers.

"THE HOUND OF THE BASKERVILLES"

(F. B. O.)

GIFTS, CINCINNATI, OHIO.—Held up well all week.

Short Subjects.—Fox News.

Daily Press Comments.—Conan Doyle himself could find but little to criticize in Elle Norwood's delineation of Sherlock Holmes.—Enquirer. A clumsy, uninspired affair, totally lacking the subtlety of the tale on the printed page.—Times-Star.

"IF I WERE QUEEN"

(F. B. O.)

LYRIC, CINCINNATI, OHIO.—Excellent business.

Short Subjects.—Motion pictures of audiences taken preceding week by Louise Lovely and her company.

Daily Press Comment.—Its scenes of royal splendor offer numerous opportunities for brilliant costumery and picturesque pageantry almost on a par with "The Prisoner of Zenda."—Enquirer. The story is one of improbable situations, but it is well told, and the cast is an interesting one.—Times-Star.

"IF YOU BELIEVE IT, IT'S SO"

(Paramount)

GRAND, HAZLETON, PA.—Played to big houses for three days and was strong drawing card.

Exploitation.—Lobby pictures, electric signs and newspaper space.

"IN THE NAME OF THE LAW"

COLONIAL, RICHMOND, VA.—Admission 30-40c. Three days to big business.

Exploitation.—Tielup with police department sold many hundreds of tickets, together with strong advance newspaper campaign and tie-up signs at street crossings.

Daily Press Comment.—A really worthwhile screen attraction.—Times Dispatch.

"JUNE MADNESS"

(Metro)

LOEW'S STATE, BOSTON, MASS.—Admissions 10 cents. Did a good three days' evening. Big houses.

Exploitation.—Billboards, window cards, three sheets, to cover the city. Posters in all subway and elevated stations. Regular newspaper ads.

Short Subjects.—Pathe News Weekly, Anti-State censorship film. Comedy, "The Son of a Sheik."

Daily Press Comment.—A jazzy exaggeration.—Post. Better than the ordinary run of farce is Miss Dana's lot, and stuff to please her audiences.—Transcript.

"JUST TONY"

(Fox)

PALACE, BETHLEHEM, PA.—Average houses.

Exploitation.—Made appeal to Tom Mix fans and hence all publicity was directed to his followers. Use of pictures and stills in lobby and special posters and advertising.

"JUST SQUAW"
(F. B. O.)

BROADWAY, OKLAHOMA CITY.—Admissions 10 cents. Did a good three days business.

Short Subjects.—Movie chats. Christie Comedy. Bobby Vernon in "Fresh From the Farm."

Exploitation.—Usual newspaper space and lobby.

"THE LONG CHANCE"
(Universal)

STANDARD, CLEVELAND, OHIO.—Admissions 25 cents. Fair business.
No extra exploitation other than an attractive lobby made from posters and photos.

Short Subjects.—Harry Carey in "The Wrong Man," International News. Century Comedy, "Fresh Kids."

Press Comment.—News—The picture is made entertaining by the acting of the cast.

"MANSLAUGHTER"
(Paramount)

STRAND, SEATTLE, WASH.—Admission 35-50. Held to second capacity week. Everyone talking about it. All newspapers continue to pronounce it one of the biggest pictures of the year.

GRAUTMAN'S RIALTO, LOS ANGELES.—Adm. 35-55. In the 6th week and standing the longest lines on Broadway. The usual weekly advertising has been used All through the run, the picture has simply carried itself.

Short Subjects.—Pathe News and Weekly-Film Novelty—Urban Movie Chats—

"KINDRED OF THE DUST"
(First National)

ALHAMBRA, MILWAUKEE, WIS.—Admission 50 cents. Picture enjoyed good business at both matinee and evening performances.

Exploitation.—Unusual newspaper advertising billboard ads, street car signs, lobby display.

Short Subjects.—Buster Keaton in First National comedy "The Blacksmith;" Literary Digest, Pathe News and Educational news reels.

Daily Press Comments.—Provides plenty of heart interest. Sentinel. Miriam Cooper is not a superb actress, but she is appealing and she has feeling. Journal.

"LOVE IS AN AWFUL THING"
(Selznick)

READE'S HIPPODROME, CLEVELAND, O.—Admission 35-55 cents. Fair business all week (presented with seven acts of vaudeville).

Exploitation—No extra exploitation with exception of lobby decorated with a number of heart cut-outs containing sub-title matter.

Press Comment.—News, Owen Moore eclipses all his former efforts. It is another good farce. Plain Dealer—The picture has its bright spots, but it has its draggy ones too.

"THE MASQUERADER"
(First National)

COLONIAL, ALLENTOWN, PA.—Went big for all shows and was real hit.

Exploitation.—Special matinees for children at reduced prices.

"MONTE CRISTO"
(Fox)

GRANBY, NORFOLK, VA.—Admission 35-50 cents. Entire week to capacity business.

Exploitation.—Large newspaper space, liberal plastering of billboards, together with heralds and big lobby display.

Short Subjects.—Fun From the Press, Kinograms News.

Daily Press Comment.—One of the screen's speetacular masterpieces.—Norfolk Landmark.

METROPOLITAN, ATLANTA, GA.—Admission 30-40 cents. Excellent business. An unusually attractive program furnished a fitting background for the feature.

Short Subjects.—Kinograms.

Press Comments.—It is doubtful if a much better production of "The Count of Monte Cristo" could be made on the screen.—Atlanta Georgian.

"NANOOK OF THE NORTH"
(Pathe)

CAPITOL, WILKES-BARRE, PA.—Satisfactory business at most shows in three days' showings.

Exploitation.—Nothing special aside from lobby displays and newspapers.

"NICE PEOPLE"
(Paramount)

STRAND, MILWAUKEE, WIS.—Admission 50 cents. Exceptional business during whole of week at both afternoon and evening performances.

Exploitation.—Extensive space given to daily ads in all newspapers; lobby display, window cards, street car signs and billboards.

Short Subjects.—Bobby Vernon comedy, "Pardon My Glove"; First National Kinograms.

Daily Press Comments.—One could easily chalk up this production to Cecil de Mille; its quite as lavish as something he might have done.—Journal.

"THE OLD HOMESTEAD"
(Paramount)

OHIO, INDIANAPOLIS.—Admission 25-40 cents. Second week for the production. Business not heavy. Sunday opening only fair.

Short Subjects.—Christie comedy, "Pardon My Glove," and International News.

MERRILL, MILWAUKEE, WIS.—Admission 35 cents. Picture kept over for four additoinal days.

COLUMBIA, PORTLAND, ORE.—Admission 25-35-50 cents. Drew exceptionally well all through the week.

Exploitation.—Just the usual window cards, lobby stills, etc.

Short Subjects.—Kinograms (Ed.), Mad Riders of the Sky, a local picture. Mirror, (Universal).

Press Comments.—Delightful old comedy drama.—Oregonian. There is adventure, love, human character in abundance, humor that is rich and spontaneous and pathos that is deep and convincing. Tears and laughter abound.—Telegram.

LOEW'S ORPHEUM, BOSTON, MASS.—Admission 25c bottoms mornings to 60c top evenings. Went very well at this house.

Exploitation.—Display ads in all papers. Window cards and three sheets. Posters in all subway and elevated stations; advance screen flashes; lobby display of three sheets and stills framed.

Short Subjects.—Comedy "The Son of a Sheik," Pathe News, Anti-State Censorship Film.

PALACE, DALLAS, TEXAS.—Admission matinee 25 and 35; night 35 and 55 cents. Attendance above average for seven day run.

Exploitation.—Usual newspaper space and window cards; miniature farm house in front of box office with toy animals in yard.

Short Subjects.—Pathe News, International News, Pathe Review, "The Romantic Mouse" (Fable Film), Atmospherie Prologue, "Down on the Farm."

Daily Press Comment.—It is wonderful climax, wonderfully done and filled with tragedy and pathos, comedy and rejoicing, repentance and vindication.—News. It is rich in pathos, richer in comedy and as compelling a piece of film as has ever been put together.—Journal.

NEWMAN THEATRE, KANSAS CITY, MO.—Admission 15, 25, 35, 50 and 75 cents. Played to large crowds the first week.

Exploitation.—Newspaper, billboard and lobby display space.

Short Subjects.—Lloyd Hamilton comedy and Newman News and Views (Current Events).

Daily Press Comments.—The picture stands up to what is said of it in advance. —Star-Times. Produced in a style befitting the depth of its original story.—Journal-Post.

"ON THE HIGH SEAS"
(Paramount)

MISSOURI, ST. LOUIS, MO.—Admission 30-50 cents. Business exceptionally good, matinee and night. Usual newspaper ads.

Short Subjects.—Missouri News. Pathe Weekly, Missouri Travelogue, Reissue of "Cupid's Day Off", Sennett comedy, Organ Solo.

Daily Press Comments.—There are some realistic scenes of fire and shipwreck which are so well done that is almost impossible to realize that they are not the genuine article.—Star.

"ORPHANS OF THE STORM"
(United Artists)

FOX-LIBERTY, ST. LOUIS, MO.—Admission 20-40 cents. Second showing of picture, stayed four weeks last time. Drew big crowds all week-matinee and night. No exploitation, regular newspaper space.

Short Subjects.—Fox News and Reviews. Organ Solo and comedy picture.

Daily Press Comments.—Here is a film that bears seeing a second, or even a third time. It is practically impossible to do justice at one sitting to its wealth of beauty.—Star.

"PINK GODS"
(Paramount)

ARCADIA, PHILADELPHIA, PA.—Admission 50 cents. Did a very satisfactory business.

Exploitation.—Limited to a few window cards and small amount of newspaper space.

Short Subjects.—Pathe News. Movie Chats. Tong Sarg cartoon, "The First Barber."

Daily Press Comments.—There are many unusual twists to the story.—Inquirer. A tale of the diamond mines which is disjointed in the first part, but melodramatically effective toward the end.—Ledger.

GRAUMAN'S THEATRE, LOS ANGELES—Admission 20-35, 40-55 cents. Pulled good business with the usual advertiisng and no exploitation.

Short Subjects.—Urban Movie Chats, Pathe Weekly, Chuck Riesner and Dinkey Dean in "Peck's Bad Boy," the same stars in person.

Press Comments.—Bebe Daniels does the best work of her screen career in the palpitating vignette. Baby Dinky Dean plays to advantage in "Peck's Bad Boy.—Express. This picture is interesting mostly in that it is unusual, different from the ordinary photoplay in plot.—Herald. The acting throughout is clever.—Examiner. The picture is one of those that is fantastically different—that is its supreme recommendation.—Times.

WELLS, NORFOLK, VA.—Admission 30-40 cents. A week to fair business.

Daily Press Comment.—A corking good picture, but the name means little.—Norfolk Landmark.

"THE PRISONER OF ZENDA"
(Metro)

OLYMPIC, PORTSMOUTH, VA.—Big crowds for three days.

Daily Press Comment.—One of the year's greatest pictures.—Virginian Pilot.

"REMEMBRANCE"
(Goldwyn)

GRAND, ALBANY, N. Y.—Admission 40-75 cents. Served to pack the house. Three day run. No exploitation out of ordinary. Remainder of bill a comedy and news weekly.

WALNUT, CINCINNATI, OHIO.—Attendance up to expectations.

Short Subjects.—"Torchy's Fued," (comedy) and Pathe News.

Daily Press Comments.—It wins the heart without resorting to the extremes of sentimentality so frequently seen in pictures based on the 'poor old mother' theme.—Enquirer. The moral of the picture is good, and some of the scenes are touching, while there are flashes of whimsical humor.—Times-Star.

"A ROGUE'S ROMANCE"
Goldwyn

MERRILL, MILWAUKEE, WIS.—Admission 35 cents. Business excellent. Four day run.

Exploitation.—Lobby display, newspaper ads, street car signs, window sheets, etc.

Short Subjects.—Comedy "Out of the Inkwell," Universal International news reel.

"RICH MENS' WIVES"
Lichtman

LIBERTY, PORTLAND, ORE.—Admission 25-35 cents. Very good business for the entire week.

Exploitation.—Posters on billboards, window cards, and usual paper space. Tied up with the leading woman's apparel shops, on account of the big live model fashion show held each evening.

Short Subjects. — News (Universal), "First Flivver" (Ed.) Fashion Review.

Press Comments.—A well acted, well directed, and well staged picture.—Telegram. Is a story exceptionally strong in its pathos, and dramatic values.—Oregonian.

"SCHOOL DAYS"
(Warner Brothers)

STRAND, SCRANTON, PA.—Did average business.

Exploitation.—All about stage success, Gus Edwards and star.

"SILVER WINGS"
(Fox)

BLUE MOUSE, SEATTLE, WASH.—Admission 25-50 cents. Patronage well sustained for week's engagement.

Exploitation.—Regular newspaper space, billboards, lobby trim, window cards. Prologue to picture, received favorable comment.

Press Comments.—"Silver Wings" is one of those photodramas, unusual to say the least, which moves one to wonder.—Times.

BLUE MOUSE, PORTLAND, ORE.—25-35-50 cents. Business was poor.

Exploitation.—Usual lobby stills, paper ads, etc.

Short Subjects.—Overture, Fox News.

Press Comments.—Mary Carr at her best.—Journal. The producer has kept in the foreground the idea that motivates a throbbing humanity.—Oregonian.

APOLLO, INDIANAPOLIS.—Admission 25-40 cents. S. R. O. business throughout opening day and evening; business holding up well. Audiences thoroughly satisfied.

Exploitation.—Usual newspaper advertising, street car cards and one-sheets and cards. Lobby display a feature.

Short Subjects.—Mutt and Jeff comedy, Fox news weekly and Digest's "Fun From the Press."

Press Comment.—As far as the story is concerned it is not exaggerated. The production is especially good.—The News. Guaranteed to teach the wicked to be good and keep the good from the primrose path of dalliance.—The Star.

"SKIN DEEP"
(First National)

CAPITOL, CINCINNATI, OHIO.—Satisfactory business.

Short Subjects.—Pathe News.

Daily Press Comments.—The theme itself is not new, but it is presented in an original manner.—Enquirer. An example of splendid motion picture technique.—Times-Star.

MISSION THEATRE, LOS ANGELES.—Admission 35-55, 55-80 cents. In the second week and pulling excellent business, will hold over for another week, at least. Used 45-24 sheets with 40 inches in the Saturday and Sunday papers and 2 inches double in the 5 dailies the balance of the week.

Short Subjects.—Mission Theatre Review, Fox News, selected Scenic Study, Soprano Solo, Violin Solo.

Press Comments.—Splendid from beginning to end. Strange and thrilling, tense and brightly humorous.—Examiner. This feature will linger longer in the memory of thousands than most of the photodramas.—Herald. A triumph! Everyone ought to go to see the most wonderful piece ever presented to the public.—Record. Striking, unique, impressive and conveying effectual appeal. Thrills indicate real nerve.—Express.

"THE SIREN CALL"
(Paramount)

LIBERTY, SEATTLE, WASH.—Admission 25-35 cents. Drew well, sharing honors with Mack Sennett comedy "When Summer Comes."

Exploitation.—Regular newspaper space, billboards, cards and lobby trim.

Short Subjects.—"A Dream of the Sea" (Sunset-Burrud Scenic), Liberty News, with many local events.

NEW GRAND CENTRAL, ST. LOUIS, MO.—Admission 30-50 cents. Drew good business both matinee and night.

Exploitation.—Window cards, billboards, regular newspaper space.

Short Subjects.—Topics of the Day, Pathe Weekly. Veiled Prophet Parade and Ball in pictures. "That Son of a Sheik," a comedy, Organ solo and Violin selections.

Daily Press Comments.—An intensely interesting melodrama.—Star.

"SMUDGE"
(First National)

GARDEN, MILWAUKEE, WIS.—Admission 35-50 cents. Good business. Charley Ray being a favorite in Milwaukee.

Short Subjects.—Clyde Cook in "The Eskimo"; Topics of the Day and Fox News.

Daily Press Comments.—Ray seems to have broken away from much of the sky, rustic stuff and consequently takes a leap in the estimation of many fans. After all the story's the thing, and he has it here.—Journal.

"SOUTH OF SUVA"
(Paramount)

MILES, SCRANTON, PA.—Nice business, all satisfied.

Exploitation.—Usual space in newspapers and electric signs.

"THE SIN FLOOD"
(Goldwyn)

KARLTON, PHILADELPHIA, PA.—Admission 50 cents. Did the best business since "The Masquerader" with especially strong matinees. Saturday business among the best of the season.

Exploitation.—Very elaborate card campaign in the central part of the city, and extra newspaper space.

Short Subjects.—Century Comedy, "Just Dogs," "Out of the Inkwell" cartoon, "Pay Day," Pathe News, Kinograms, and scenic "Wildwesting De Luxe."

Daily Press Comments.—It is a story of compelling and dramatic interest. The scenes of the flood are remarkable.—Inquirer. "The Sin Flood" is a picture that is definitely different from the average screen output.—Ledger.

"SLIM SHOULDERS"
(Hodkinson)

BROADWAY, RICHMOND, VA.—Admission 25-30 cents. With the fashion promenade this cleaned up for a solid week's run.

Daily Press Comment.—An out-of-date story, but Irene Castle makes the leading role fascinating.—Times Dispatch.

EMPRESS, OKLAHOMA CITY.—Admission 10-25 cents. Business good.

Short Subjects.—Educational comedy, "Look Out Below," Pathe News.

Exploitation.—Just the ordinary billboard and newspaper space.

"THE STORM"
(Universal)

LORENZ, BETHLEHEM, PA.—Big success and did great business, especially at night.

Exploitation.—Sky the limit on advertising and posters.

CIRCLE, INDIANAPOLIS.—Admission 25-40 cents. Opening to unusually good business with satisfaction general.

Exploitation.—Lobby display, street car and billboard and usual newspaper advertising.

Short Subjects.—Topics of the Day and Pathe News. Stage feature is entitled "The Evolution of Dixie," with special orchestra accompaniment.

Press Comment.—Those who have seen "The Storm", Langdon McCormick's play, will appreciate the masterful handling of the screen version.—The News. The film is as rich in primitive drama as the stage play.—The Star.

PALACE, DALLAS, TEXAS.—Admission matinee 25-35, night 35-55 cents. House filled to capacity every night.

Exploitation.—"The storm is coming" was shouted over the Bell Telephone Company's loud speaker between programs at the Texas State Fair during preceding week. Advertisements in newspapers, window cards and posters. Four page newspaper, regular size, called "The Warning," issued. Red paper with electric lights placed around top of marque made to resemble forest fire.

Short Subjects. — International News, Pathe News, Pathe Review (Popular Science Series); "Henpecked Harry" (Fables Pictures) "Look Out Below," (Mermaid Comedy).

Daily Press Comment.—"So realistic that the audience can almost hear its pulsating roar, the forest fire scene is one of the most vivid episodes ever filmed.—News. To say that everyone was enthusisatic about this widely advertised picture would be putting it a bit strong, but it was generally accepted as a fine production. The ridiculous cartoon "Henpecked Harry." keeps the spectators laughing every minute it is on the screen.—Herald. "The Storm" is one of the most unusual films of the year.—Journal.

"A TAILOR MADE MAN"
(United Artists)

CRITERION, OKLAHOMA CITY, OKLA.—Admission, 10-40-50 cents. Pleased a big business for entire week.

Short Subjects.—Larry Semon in "Golf."

Exploitation.—Usual newspaper space, billboard and lobby.

Press Comment.—"One of Charles Ray's best pictures."—Times. "Splendid picture."—News. "Excellent."—Oklahoman.

"TROOPER O'NEILL"
(Fox)

LEHIGH - ORPHEUM, BETHLEHEM, PA.—Good business for whole booking.

Exploitation.—Went strong on Canadian story and northwest police which won wide attention. Plot reviewed in paid readers written in form of news items.

"TIMOTHY'S QUEST"

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission, 20 cents bottom morning to 50 cents top evening. Good business. Coupled with "Grandma's Boy," returned to play a fourth week.

Exploitation.—Regular run of newspaper ads; posters in all subway and elevated stations; advance flashes on screen. Lobby of framed stills and three sheets; Automatic still exhibitors at the Modern.

Short Subjects. — International News Reel, Topics of the Day (Pathe).

Daily Press Comment.—"An adventure so clothed with tenderness and human insight that it imparts an intimacy which makes the audience live in surrendered sympathies."—Post. "Once in a while out of the ruck of ordinary pictures, blatantly heralded, comes a brief and simple tale, simply and briefly filmed, which wins its way to the heart of the spectator without summoning to its aid the ecstatic press agent. Such a one is 'Timothy's Quest.'"—Transcript.

"THE UNKNOWN"
(All Star)

HIPPODROME THEATRE, LOS ANGELES.—Admission, 20-30 cents; children, 10 cents at all times. Proved a dandy audience picture with the vaudeville bill. Usual advertising.

Short Subjects.—Kineto Review, Comedy, Kinograms, 6 acts of vaudeville.

Press Comment.—"The feature has a pleasing theme and shows Richard Talmadge in one of his best roles."—Herald.

"THE VALLEY OF SILENT MEN"
(Paramount)

SAVOY, WILKES BARRE, PA.—Drew well.

Exploitation.—Reference to author, past successes, stars in cast. Welsh singer added to program to boost interest.

"WAY DOWN EAST"
(United Artists)

BUTTERFLY, MILWAUKEE, WIS.—Admission, 25 cents. Favorable business for three days.

Exploitation. — Lobby decorated with stills of characters and farm scenes from the picture.

Short Subjects.—Federated Screen Review, Selznick News.

"WHY GIRLS LEAVE HOME"
(Warner Brothers)

ORPHEUM, WILKES BARRE, PA.—Did good business three days' run.

Exploitation.—Teaser campaign, glorification of Anna Q. Nillson.

"A WIDE OPEN TOWN"
(Selznick)

ORPHEUM, OKLAHOMA CITY, OKLA.—Admission, 10-40-55 cents. Business very good.

Short Subjects.—Educational Comedy, Novelty Reel, vaudeville.

..Exploitation.—Billboard, street car, window cards, lobby.

"MY WILD IRISH ROSE"
(Vitagraph)

PARK, BOSTON, MASS.—Admission, 20 cents bottom mornings to 50 cents top evening. The second week of its stay as successful as the first. Excellent business.

Exploitation.—Feature ads in all papers, posters in all subway and elevated stations. Window cards and window three sheets. Lobby of framed still groups, three sheets, and painted stretchers. Publicity and ads to appeal to the Irish element in particular.

Short Subjects.—International News and Prisma 2-reel scenic.

"THE WOMAN HE MARRIED"
(First National)

HIPPODROME, ALLENTOWN, PA.—Fair business.

Exploitation.—Newspapers, lobby and electric signs.

"THE WORLD AND ITS WOMEN"
(Goldwyn)

WINTER GARDEN, SEATTLE, WASH.—Admission, 10 cents. Drew well. Advertised by management as "no advance in prices" run during personal appearance of star in town in concert.

"THE WORLDLY MADONNA"
(Equity)

ALHAMBRA, CHARLOTTE, N. C.—Admission, 10-25 cents. Fair business only on a three day run.

Short subjects.—"Roars and Uproars," a Snooky (Educational) comedy.

"THE YOUNG DIANA"
(Paramount)

STRAND, ALLENTOWN, PA.—Played to good houses for three days.

Exploitation.—Beauty of star, Marie Corealli as author, splendid settings featured in publicity. Big use of mats and readers.

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

STRAND

1. Overture—Martha (Von Flotow)
2. The Mark Strand presents Fokine Ballet
   a) Russian Toys (Rimsky Korsakow)
   Music adapted from Fantasie de Concert
   b) Waltz (J. Strauss)
3. Mark Strand Topical Review
4. Prologue to Oliver Twist
   Scene: An Old Bookshop
   Strand Mixed Quartet
5. FEATURE—Jackie Coogan in Charles Dickens' *Oliver Twist* (First National)
6. Aesop's Fables—*The Fable of the Enchanted Fiddle* (Pathe)
7. Organ Solo.

Press Comment

Herald—Frank Lloyd, who directed it, has managed to retain the spirit, the flavor of Dickens, and at the same time has created a photoplay which possesses an identity of its own. *American*—The picture was made with remarkable reverence and a Dickensonian subserviency that may be commended. *Times*—All things considered, they've done a good job, an excellent job. *World*—We have never seen so lovable a figure in motion pictures as the Oliver Twist of Jackie Coogan. *Evening World*—A screen masterpiece of human interest. *Sun*—The atmosphere and local color of the story have been superbly brought out. *Mail*—If any doubt has existed that Jackie Coogan is one of the greatest natural actors in the world, if not the greatest, the last vestige is dispelled by his latest film. *Globe*—The production is almost perfect. *Journal*—Indubitably "Oliver Twist" is far and away the biggest thing the tiny star has ever attempted. *Telegram*—The film itself is an exceptionally beautiful one.

nal—Indubitaly "Oliver Twist" is far and away the biggest thing the tiny star has ever attempted. *Telegram*—The film itself is an exceptionally beautiful one.

CAPITOL

Unit 1. Capitol Grand Orchestra—Memories of Liszt
Unit 2. Capitol Magazine
Unit 3. Ballet Papillons (Schumann)
Unit 4. *King Winter* (Educational) From Lyman Howe's Hodge Podge
Unit 5. FEATURE—*The Sin Flood* (Goldwyn)
Unit 6. Impressions of Vienna
   a) Blue Danube (Strauss) Capitol Quartet
   b) Chanson Bohemian (Poldini) Fredric Fradkin
   c) Schon Rosmarin (Kreisler) Mlle. Gambarelli, Ballerina
   d) Sixth Hungarian Dance (Brahms) Capitol Ballet Corps
   e) Finale—Capitol Ensemble
Unit 7. a) *Northwestern Mounted Police*—A Jack Eaton Sport Review
   b) *How Autos Are Made* (Educational)· From Lyman Howe's Hodge Podge
6. Comedy—*Pay Day*—A Max Fleischer "Out-of-the-

Press Comment

Herald—Whether or not "The Sin Flood" makes money it is a fine picture and a distinct credit to the Goldwyn corporation. *American*—The photoplay is magnificent. *Times*—A delightful picture play. *World*—Here is a corking good idea for the screen. And a title writer did everything in his power to ruin it. *Evening World*—The situation is even more gripping on the screen than it was on the speaking stage. *Sun*—It is likely to draw floods of patronage. *Mail*—A surprisingly strong picture has been evolved. *Telegram*—Strikes a decidedly new note on the screen.

RIVOLI

1. Overture—The Merry Wives of Windsor (Nicolai)
2. Rivoli Pictorial
3. Baritone—Danny Deever—Walter Damrosch and Rivoli Ensemble
4. FEATURE—Thomas Meighan in *The Man Who Saw Tomorrow* (Paramount)
5. Dance Intermezzo—Rose and Francis Bernardi
6. Comedy—*Pay Day*—A Max Fleischer "Out-of-the Inkwell Cartoon

Press Comment

American—The entire cast including Theodore Robert's monocle, is very capable, the settings are interesting and the hero's foresight is gratifying. *Tribune*—You think when it first starts out that it is going to be an extremely interesting picture and our idea is that it would be if it weren't so scrappy. *World*—The star is entertaining enough in this newest picture, but it is a fanciful theme not given. *Sun*—A fairly good show. *Telegram*—Tells a highly dramatic adventure story with many humorous high lights.

CAMEO

1. Overture—Selections from The Red Mill (Herbert)
2. Cameo News Pictorial (Pathe)
3. Cameo Cartoon—*Aesop's Fables* (Pathe)
4. Violin Solo—At the Canebrake (Eugene Sevelly) L. Gardner
5. Cameo Comedy—*Accidental Wealth* with Neely Edwards
6. FEATURE—*Queen of the Moulin Rouge* (American Releasing)
7. Organ Solo (John Priest)

Press Comment

American—There may be many who will enjoy it—but they will, I think, be those who prefer the motion picture ideas of a decade ago. *World*—The present picture embodies some fair acting of a shopworn theme, but the camera work is so exceptionally good that it makes the picture worth while. *Evening World*—It is a good picture, if one likes cold shivers served as a side dish with gasps as the piece de resistance. *Telegram*—Gives you all the thrill you want.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
Affinities"	(Colleen Moore),	Hodkinson	Aug. 19	817
"A Tailor Made Man"	(Charles Ray),	United Artists	Oct. 7	1259
"Bells of San Juan"	(Charles Jones),	Fox	Oct. 28	1433
"Better Man Wins"	(Pete Morrison),	Sanford	Oct. 7	1229
"Blood and Sand"	(Rudolph Valentino),	Paramount	Aug. 19	819
"Bond Boy, The"	(Richard Barthelmess),	First National	Oct. 21	1373
"Bonded Woman, The"	(Betty Compson),	Paramount	Aug. 12	765
"Broadway Rose"	(Mae Murray),	Metro	Sept. 30	1201
"Burning Sands"	(Special Cast),	Paramount	Sept. 16	1081
"Calverts Valley"	(Jack Gilbert),	Fox	Oct. 21	1369
"Caught Bluffing"	(Frank Mayo),	Universal	Sept. 30	1199
"Clarence"	(Wallace Reid),	Paramount	Oct. 28	1429
"Confidence"	(Herbert Rawlinson),	Universal	Sept. 30	1203
"Crusader, The"	(William Russell),	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast),	Weber & North	Sept. 16	1056
"Daring Danger"	(Special Cast),	American Releasing Corp.	Aug. 19	821
"Deserted At Alter"	(Special Cast),	Capitol Films	Oct. 14	1290
"Do and Dare"	(Tom Mix),	Fox	Oct. 7	1257
"Don't Shoot"	(Herbert Rawlinson),	Universal	Aug. 26	879
"Douglas Fairbanks in Robin Hood"	(Douglas Fairbanks),	United Artists	Oct. 28	1427
"Dusk to Dawn"	(Florence Vidor),	Associated Exhibitors	Sept. 9	1025
"East Is West"	(Constance Talmadge),	First National	Sept. 9	1021
"Eternal Flame, The"	(Norma Talmadge),	First National	Sept. 30	1199
"Eyes of the Mummy, The"	(Pola Negri),	Paramount	Aug. 26	876
"Face in the Fog, The"	(Lionel Barrymore),	Paramount	Oct. 21	1377
"Face To Face"	(Special Cast),	Playgoers Pictures	Oct. 14	1311
"Fighting Guide, The"	(William Duncan),	Vitagraph	Sept. 30	1197
"Flesh and Blood"	(Lon Chaney),	Western Pictures Exploitation	Aug. 19	806
"Fools of Fortune"	(Special Cast),	American Releasing	Sept. 16	1078
"Fools of Fortune"	(Special Cast),	American Releasing Corp.	Aug. 19	825
"Forget-me-Not"	(Bessie Love),	Metro	Aug. 12	767
"Forgotten Law, The"	(Milton Sills),	Metro	Oct. 28	1427
"Fortunes Mask"	(Earle Williams),	Vitagraph	Oct. 21	1371
"Galloping Kid, The"	(Hoot Gibson),	Universal	Sept. 23	1144
"Ghost Breaker, The"	(Wallace Reid),	Paramount	Sept. 30	1203
"Girl's Desire, A"	(Alice Calhoun),	Vitagraph	Sept. 16	1081
"Girl Who Ran Wild, The"	(Gladys Walton),	Universal	Oct. 14	1311
"Grandma's Boy"	(Harold Lloyd),	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The"	(Clara Kimball Young),	Metro	Sept. 2	941
"Headless Horseman, The"	(Will Rogers),	Hodkinson	Nov. 4	1487
"Heart's Haven"	(Special Cast),	Hodkinson	Aug. 19	821
"Her Gilded Cage"	(Gloria Swanson),	Paramount	Aug. 12	763
"Her Majesty"	(Special Cast),	Playgoers Pictures	Sept. 16	1077
"Heroes and Husbands"	(Katherine MacDonald),	First National	Sept. 16	1080
"Hidden Woman, The"	(Evelyn Nesbit),	American Releasing	Oct. 14	1313
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli),	Goldwyn	May 27	1939
"Honor First"	(Special Cast),	Fox	Sept. 9	1023
"Hound of the Baskervilles, The"	(Special Cast),	F. B. O.	Oct. 7	1253
"How Women Love"	(Betty Blythe),	B. B. Production	Sept. 2	920
"Impossible Mrs. Bellew, The"	(Gloria Swanson),	Paramount	Nov. 4	1485
"If I Were Queen"	(Ethel Clayton),	F. B. O.	Oct. 28	1425
"Isle of Doubt, The"	(Special),	Playgoers Pictures	Sept. 30	1197
"Jan of the Big Snows"	(Special Cast),	American Releasing	Oct. 21	1375
"June Madness"	(Viola Dana),	Metro	Oct. 7	1255
"Just Tony"	(Tom Mix and his horse Tony),	Fox	Aug. 19	819
"Kentucky Derby, The"	(Reginald Denny),	Universal	Nov. 4	1485
"Light in the Dark, The"	(Hope Hampton),	First National	Sept. 23	1143
"Little Child Shall Lead Them, A"	(Special Cast),	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun),	Vitagraph	Sept. 23	1144
"Lone Hand, The"	(Hoot Gibson),	Universal	Oct. 28	1431
"Long Chance, The"	(Special Cast),	Universal	Oct. 14	1317
"Lonesome Corners"	(Special Cast),	Playgoers Pictures	Oct. 21	1369
"Love Is An Awful Thing"	(Owen Moore),	Selznick	Sept. 16	1078
"Man's Law and God's"	(Special Cast),	American Releasing Corp.	Aug. 19	817
"Man She Brought Back, The"	(Special Cast),	Playgoers Pictures	Oct. 28	1429
"Man Who Played God, The"	(George Arliss),	United Artists	Sept. 16	1076
"Manslaughter"	(Thomas Meighan),	Paramount	Sept. 30	1205
"Masquerader, The"	(Guy Bates Post),	First National	Aug. 26	879
"Me and My Gal"	(Special Cast),	American Releasing Corp.	Aug. 16	877
"Missing Millions"	(Alice Brady),	Paramount	Sept. 30	1205
"Mixed Faces"	(William Russell),	Fox	Oct. 14	1315
"Mohican's Daughter, The"	(Special),	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast),	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum),	Fox	Sept. 2	937
"Motion to Adjourn"	(Special),	Arrow	Sept 30	1176
"Nice People"	(Wallace Reid),	Paramount	Aug 26	873
"New Teacher, The"	(Shirley Mason),	Fox	Aug. 19	825
"Night Life in Hollywood"	(Special),	Arrow	Sept. 23	1110
"Notoriety"	(Special Cast),	Weber & North	Oct. 14	1290
"Oathbound"	(Dustin Farnum),	Fox	Aug. 12	761
"Old Homestead, The"	(All Star),	Paramount	Oct. 21	1373
"On the High Seas"	(Dorothy Dalton and Jack Holt),		Oct. 14	1317
"One Eighth Apache"	(Roy Stewart),	Arrow	Sept. 23	1110
"One Exciting Night"	(Carol Dempster),	United Artists	Nov. 4	1483
"Paid Back"	(Gladys Brockwell),	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks),	Arrow	Sept. 23	1110
"Pink Gods"	(Special Cast),	Paramount	Oct. 7	1259
"Prince and the Pauper, The"	(Special Cast),	Not Known	Sept. 2	939
"Prisoner of Zenda, The"	(Alice Terry),	Metro	Aug. 12	763
"Proof of Innocence, The"	(Special Cast),		Oct. 28	1433
"Queen of the Moulin Rouge, The"	(Martha Mansfield),	American Releasing Corp.	Aug. 19	838
"Rags to Riches"	(Wesley Barry),	Warner Bros.	Oct. 7	1229
"Rose o' the Sea"	(Anita Stewart),	First National	Aug. 26	878
"Remembrance"	(Special Cast),	Goldwyn	Sept. 16	1075
"Rich Men's Wives"	(Special Cast),	Al Lichtman Corporation	Sept. 2	941
"Saved by Radio"	(George Larkin),	Russell Production	Sept. 9	978
"Secrets of Paris"	(Lew Cody),	C. C. Burr	Oct. 28	1406
"Sign of the Rose"	(George Beban),	American Releasing	Aug. 12	767
"Sin That Was His, The"	(William Faversham),	Selznick	Oct. 21	1371
"Siren Call, The"	(Dorothy Dalton),	Paramount	Oct. 7	1253
"Skin Deep"	(Milton Sills),	Associated First National Pictures	Oct. 21	1375
"Snowshoe Trail, The"	(Jone Novak),	F. B. O.	Sept. 23	1142
"Sunshine Harbor"	(Special Cast),	Playgoers Pictures	Nov. 4	1487
"Sure Fire Flint"	(Johnny Hines),	C. C. Burr	Oct. 28	1406
"Till We Meet Again"	(Mae Marsh),	Associated Exhibitors	Oct. 28	1431
"Three Must-Get-Theres, The"	(Max Linder),	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast),	Playgoers	Sept. 9	1019
"Top O' The Morning"	(Gladys Walton),	Universal	Sept. 23	1143
"Timothy's Quest"	(Special),	American Releasing	Sept. 23	1145
"Trail of the Axe, The"	(Dustin Farnum),	American Releasing	Oct. 7	1255
"Trifling Women"	(Special Cast),	Metro	Oct. 21	1377
"Unconquered Woman, The"	(Rubye De Remer),	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein),	Selznick	Sept. 2	937
"Under Two Flags"	(Priscilla Dean),	Universal	Oct. 7	1257
"Up and At Them"	(Doris May),	F. B. O.	Aug. 26	876
"Valley of Silent Men, The"	(Alma Reubens),	Paramount	Sept. 9	1023
"Voices of the City"	(Lon Chaney),	Goldwyn	Aug. 19	823
"West of Chicago"	(Charles Jones),	Fox	Aug. 26	877
"What's Wrong with the Women?"	(Special Cast),	Equity	Aug. 12	751
"When Husbands Deceive"	(Special Cast),	Associated Exhibitors	Sept. 9	1019
"When the Devil Drives"	(Special Cast),	Associated Exhibitors	Aug. 12	765
"When Knighthood Was in Flower"	(Marion Davies),	Paramount	Sept. 30	1201
"Why Do Men Marry?"	(Edy Darclea),	Unity	Sept. 30	1176
"Wildness of Youth"	("Bobby" Connelly),	Graphic Film	Aug. 26	867
"Wolf Law"	(Frank Mayo),	Universal	Oct. 28	1425
"Woman He Loved, The"	(Special Cast),	American Releasing	Sept. 16	1076
"Woman Who Came Back, The"	(Special Cast),	Playgoers	Sept. 9	1021
"Woman's Woman, A"	(Mary Alden),	Allied Producers and Distributors	Oct. 14	1315
"Women Men Marry"	(Special Cast),	Truart Film Corp.	Nov. 4	1462
"Wonders Of The Sea"	J. W. Williamson		Nov. 4	1467
"Yosemite Trail, The"	(Dustin Farnum),	Fox	Oct. 14	1313
"Young Diana, The"	(Marion Davies),	Paramount	Sept. 16	1077
"Youth Must Have Love"	(Shirley Mason),	Fox	Sept. 23	1142

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The Sign of the Rose (George Beban)	6,000*
Queen of the Moulin Rouge (Pyramid-Pictures)	6,704*
Timothy's Quest (Dirigo Films)	6,000*
Fools of Fortune (A. B. Davis—L. W. Chaudet)	5,669
The Woman He Loved (J. L. Frothingham)	6.000*
When the Desert Calls (Pyramid Pictures)	6,000*
The Pillagers (A. B. Davis—L. W. Chaudet)	6,000*
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Pyramid Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seena-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle-Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dawn)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Herold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welch-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jans Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louis Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Dolores Cassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Dictator (Wallace Reid)	5,221
The Young Diana (Marino Davies-Cosmo.)	6,744
If You Believe It, It's So (Thomas Meighan)	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves fo Pharoah (Ernest Lubitsch)	7,352
Her Gilden Cage (Gloria Swansor-Sam Wood prod.)	6,229
Nice People (Wm. de Mille prod.)	6,244
Blood and Sand (Rodolph Vanentino-Fred Niblo prod.)	8,110
The Valley of Silent Men (Cosmopolitan)	6,541
Over The Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6,069
Manslaughter (Cecil B. DeMille Prod.)	9,061
Above All Law (Hamilton Prod.)	7,177
Pink Gods (Penrhyn Stanlaws Prod.)	7,062

*Approximately

	Footage
The Old Homestead (Jas. Cruze Spec. Prod.)	7,696
The Face in the Fog (Cosmopolitan Prod.)	6,095
Burning Sands (Geo. Melford Prod.)	6,919
The Ghost Breaker (Wallace Reid)	5,130
The Cowboy and the Lady (Mary Miles Minter-Tom Moore)	????
To Have and to Hold (Geo. Fitzmaurice-Betty Compson-Bert Lytell)	7,518

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (Mary McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000
Colleen of the Pines (Jane Novak)	5,000
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question Of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Kathrine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131
Woman's Side (Katherine MacDonald)	5,222
Trouble (Jackie Coogan)	4,912
Heroes and Husbands (Katherine MacDonald)	5,460
Eternal Flame (Norma Talmadge)	7,453
Skin Deep (Ince Special)	6,303
The Light in the Dark (Hope Hampton)	5,600
The Bond Boy (Richard Barthelmess)	6,902
White Shoulders Katherine MacDonald)	5,966
East Is West (Constance Talmadge)	7,737
Lorna Doone (Maurice Tourneur)	6,083
Oliver Twist (Jackie Coogan)	7,761

ASSOCIATED PRODUCERS
(Through First Natonal)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5.000*

	Footage
The Ten Dollar Raise	6,000*
Mother O' Mine (The Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL	
The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead Them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555
WILLIAM FARNUM SERIES	
Shackles of Gold	5,967
Moonshine Valley	5,679
TOM MIX SERIES	
Just Tony	5,842
Do and Dare	????
The Fighting Streak	4,888
CHARLES JONES SERIES	
Western Speed	5,002
West of Chicago	4,694
DUSTIN FARNUM SERIES	
Oathbound	4,468
The Yosemite Trail	????
WILLIAM RUSSELL SERIES	
Money to Burn	4,580
The Crusader	4,780
SHIRLEY MASON SERIES	
The New Teacher	4,453
Youth Must Have Love	4,368
JOHN GILBERT SERIES	
Arabian Love	4,440
Honor First	5,075
In Calvert's Valley	????

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man from Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man with Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,712
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. R. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Gray Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Demer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Seldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

Illustrated Screen Reports

Edited by GEORGE T. PARDY Assistant Editor, JAMES M. DAVIS

The Broadway Madonna

Harry Revier Production Distributed by F. B. O. Director, Harry Revier. Running Time: Fifty-Five Minutes.

CAST AND SYNOPSIS

Vivian Collins, Dorothy Revier; Tom Bradshaw, Jack Connolly; Doctor Kramer, Harry Van Meter; Slinky Davis, Eugene Burr; Gloria Thomas, Juanita Hansen; Judge Bradshaw, Lee Willard.

Tom Bradshaw is in love with a dancer named Vivian Collins. This is according to arrangement of Vivian and her husband, Doctor Kramer. Tom's father, an eminent jurist, suspects Vivian and offers her $10,000 as a price for getting out of his son's life. She refuses. There is a masquerade affair given by Tom's mother and this is attended by Vivian and the doctor. The judge is murdered by a man in a black domino and the $10,000 taken from the wall safe. As Tom wore a black domino, he is accused, but his mother, who also thinks Tom killed his father, insinuates that she killed her husband. Tom is not aware of all this evidence against him, but when he finds it out he takes action and runs down the criminals, all of whom are arrested.

"The Broadway Madonna" is the rather fine box-office title selected for a mystery melodrama directed by Harry Revier for distribution by F. B. O. From the strictly critical standpoint the first observation to intrude itself is that there is far more inspiration in that title than is displayed in the story, direction or acting.

When submitted to the tossing and turning about which occurs when a picture is put through the process of a looking over for its box-office and artistic values "The Broadway Madonna" slips into the slot which once upon a time was labeled "fair program offering." Just what that means now it is difficult to say. If they like mystery stories, fillled with villains and which sacrifice everything to "situation" then give them something like "The Broadway Madonna."

The play is obvious and suggests nothing more vividly than the serial type of screen drama. Little effort has been made to give the characters a semblance to life as it is and and no time was expended in making clear just what motives actuated the villains who chose Judge Bradshaw as their victim. The lady of the title is an adventuress married to a doctor who literally crawls about in the dark cellars of his profession—that is we judge that from the characters and actions seen in his office. Medical mal-practice is not the limit of his debasement, however, and we see him in conclave with a band of crooks plotting the murder of the young hero.

From the standpoint of mechanics "The Broadway Madonna" offers adequate settings and photography. The cast is either composed of mediocre players or the play is such that no player could make the characters in any way real or interesting. This is not to say that the picture is one which will be pronounced badly acted even by those audiences for whom it is designed.

The acting will not prevent the play from "getting over" with patrons of the screen who prefer action, mystery and melodrama and do not care whether it is achieved this way or that so long as it is action, mystery and melodrama.

Photography, Lighting, Direction.—The photography, as already remarked, is clear and the settings equal to all the demands made of them. The direction is of a fair sort, but Mr. Revier certainly uses the close-up to excess.

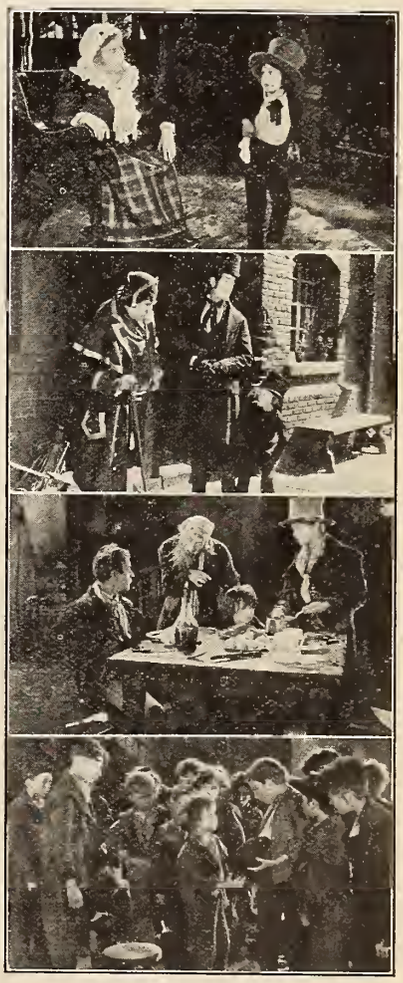
Oliver Twist

Jackie Coogan Production in Eight Reels. Presented by Sol Lesser. Released by Associated First National. From the Novel by Charles Dickens. Directed by Frank Lloyd.

CAST AND SYNOPSIS

Oliver Twist, Jackie Coogan; Fagin, Lon Chaney; Nancy Sikes, Gladys Brockwell; Bill Sikes, George Siegmann; Mr. Brownlow, Lionel Belmore; Mr. Bumble (The Beadle), James Marcus; The Widow Corney, Aggie Herring; The Artful Dodger, Edouard Trebaol; Charlie Bates, Taylor Graves; Noah Claypole, Lewis Sargent; Charlotte, John Standing; Mr. Grimwig, Joseph H. Hazleton; Sowerberry, Nelson McDowell; Rose Maylie, Esther Ralston; Mrs. Bedwin, Florence Hale; Monks, Carl Stockdale; Toby Crackit, Eddie Boland.

The story follows closely the Dickens' novel, beginning with the poorhouse scenes and ending with Oliver's escape from the clutches of Fagin anad Sikes. Running away from the poorhouse, where he is at the mercy of Mr. Bumble, Oliver meets, on the road to London, the Artful Dodger, who takes him tto the haunts of Fagin, master pickpocket. There Oliver is taught to pick pockets, being told that it is nothing but a game, and gets unjustly haled into court. The kindly Mr. Brownlow takes him home and all goes well until Oliver is sent out on an errand, when he is again kidnapped and brought to Fagin. The mistreatment Oliver receives awakens the latent maternal instinct in Nancy Sikes, and she seeks to protect him from harm. Oliver is made to participate in an attempted burglary, and when he arouses the house instead of opening the door for Sikes and his accomplices, Sikes wounds him slightly. Sikes, fleeing from the police, accidentally hangs himself. Oliver is finally rescued, Fagin is arrested, and all ends happily.



From the pages of one of the most beloved of Dickens' novels, Oliver and the Artful Dodger and Nancy and Bill and all the other characters have been transferred to the screen with astonishing fidelity and effectiveness, and the result is a motion picture thoroughly worthwhile and of very definite appeal.

It is of course upon the work of Jackie Coogan that the picture is staked. If he should fail to convince; if, for that matter, he should at any time step out of character; if the director had succumbed to the temptation to make the Oliver that is Jackie "smart" or merely cute, the result would be—would have been—highly disappointing.

But there is nothing of the sort to record. The spirit of the novel has been held to closely. Jackie, acting with remarkable restraint, registers with ease, puts the vital pathos of Oliver Twist into the part, and yet is always a very human boy. It is a splendid piece of work, and deserves to rank with the best the starlet has given the screen.

As for the other players, they strike the spectator as having stepped from the pages of Dickens. Without exception, they are admirable as to makeup and the utmost has been made of the photographic value of their characterizations. Lon Chaney, who these days is adding rapidly to his fame as a real character genius, makes Fagin one of the most impressive of his gallery of portraits. We know of no actor who could have rendered Bill Sikes so well as does George Siegmann; and the same must be said of the Nancy Sikes of Gladys Brockwell, and Lionel Belmore in the role of Mr. Brownlow. The other players contribute faithful and sincere work.

In production merit the picture is first class. Already well known for his ability to translate the literary masterpiece to the silver-sheet, Frank Lloyd increases his reputation by his direction of "Oliver Twist." The settings are thoroughly in period; lighting and photography are of the best; and the other production details have been attended to with first-rate intelligence. In the management of the story, and the players in it, Director Lloyd has done a very difficult, a very fine piece of work.

"Oliver Twist" enriches the screen, and is a real contribution to the industry's progress. Properly exploited—and there is an abundance of exploitation opportunity at hand in the picture itself—it ought also to prove a real tonic for tired box-offices.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villians (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Aliee Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000.
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,630
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPF HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*
Doctor Jack (Harold Lloyd)	5,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*
The Man Why Played God (George Arliss)	????
Tailor Made Man (Charles Ray)	????

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	7,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
The Storm (Virginia Valli and Honse Peters)	8,000*
Human Hearts (House Peters)	7,000*

UNIVERSAL FEATURES

The Black Bag (Herbert Rawlinson)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Broekwell and Stuart Holmes)	5,000*
Toy O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*
Wolf Law (Frank Mayo)	5,000*
Broad Daylight (Jack Mulhall & Lois Wilson Courtesy Famous Players)	5,000*
Lavender Bath Lady, The (Gladys Walton)	5,000*
The Jilt (Ralph Graves, Matt Moore & Marguerite De La Motte)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*

ALICE JOYCE PROD.

The Scarab Ring	5,598
The Inner Chamber	5,951*

CORINNE GRIFFITH PROD.

Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*

EARLE WILLIAMS PROD.

Three Sevens	5,000*
The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

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GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)

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	Call a Cop

BEN TURPIN COMEDIES (2)

Loves Ontcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)

The Yellow Face	The Copper Beeches
The Noble Bachelor	The Empty House

Figures in parenthesis denote number of reels.

CAMPBELL COMEDIES (2)

How to Grow Thin (Special	A False Alarm
	Circus Days
A Penny Reward	A Ring Tail Romance

CHESTER COMEDIES (2)

Snooky's Blue Monday	Snooky's Wild Oats

CHESTER OUTINGS (1)

The Last Hop	Jogging Across Sawtooth
Music in the Air	

CHESTER SCENICS (1)

Old Moose Trails	New Wine in Old Bottles

CHRISTIE COMEDIES (2)

Oh! Promise Me!	Bucking Broadway
'Tis the Bull	Mile-a-Minute Mary
Fair Enough	Cold Feet
Any Old Port	That Son of a Sheik
A Hickory Hick	Pardon My Glove

CINAL FILMS—SLOW SPEED (1)

The Manly Art of Defense	Self-Annette Kellerman in High Diving
	Golf

GAYETY COMEDIES

Wild and Willie	Standing Pat
Assault and Flattery	

KINOGRAMS (1)

News Reel—Sunday and Thursday

MERMAID COMEDIES (2)

Spooks	Rapid Fire
Danger	Look Out Below
Poor Boy	Treasure Bound

MISCELLANEOUS (1)

Could Columbus Discover Dixie (2)	The Crater of Mt. Katami

Youth to Youth

Metro Production. Story by Hulbert Footner. Scenario by Edith Kennedy. Director, Emile Chautard. Cameraman, Arthur Martinelli. Running Time: Seventy Minutes.

CAST AND SYNOPSIS

Eve Allinson, Billie Dove; Mrs. Cora Knittson, Edythe Chapman; Taylor, Hardee Kirkland; Mrs. Jolley, Sylvia Ashton; Maurice Gibbon, Jack Gardner; Page Brookins, Cullen Landis; Mrs. Brookins, Mabel Van Buren; Ralph Horry, Thomas O'Brien; Brutus Tawney, Noah Beery.

Eve Allinson is introduced as the star of a Broadway musical comedy. The backer of the show is an old rich man who has designs upon the girl. She does not know it but he has. He employs three young fellows to dance attentions upon her but forbids them to make love. He also employs three elderly women to keep Eve contented with her lot. But finally the girl learns that she is not being a star through her own abilities as an actress but by the money spent by Tawney, and she joints a traveling show. She is more or less a failure even in this company but Eve meets a young country boy who falls in love and proposes marriage. Tawney's detectives learn her whereabouts and the revelation of her former association with Tawney is taken by the country boy to mean that she has been his mistress, but she proves her innocence and the play ends happily. The old man sighs, sums up the situation by saying "youth to youth" and walks, or rather sails on his yacht, out of Eve's life.

Another screen player, seen in minor and leading parts in Metro offerings, is lifted above the crowd and assumes the role of "star" in "Youth to Youth." Billie Dove appears as a fascinating actress sought and made the object of designs by a wealthy man of middle age and a fat bankroll.

This story by Hulbert Footner has one angle which differentiates it from the great mass of plays dealing with an actress whose attractions for a wealthy man are a menace to these tremendous possessions which make the young things "good girls." Eve Allison, ambitious to be something in the stage profession, actually realizes that she simply has not the qualifications. A thing like that cannot be permitted to go by without remark. Fancy, a young, good looking girl who has had a leading role in a musical comedy (thanks to the lavishly spent dollars of an admirer) waking up to the fact that her fame has been bought and that she had nothing to do with it other than to attract by her physical charms an old libertine!

But there the originality stops and for the rest it is a play of conventional makeup. A good cast supports Miss Dove and Mr. Chautard's justly earned fame as a contriver of picturesque backgrounds is evident at all times. "Youth to Youth" is fair entertainment. Numerous pictures of charm and a suggestion every now and then of something delightfully human make it so. There are two good mothers in it and we have often seen a picture with only one make a hit.

Miss Dove is finely supported by Cullin Landis as the hero and a glance at the names of the others in the cast should be sufficient to convince anybody that there is plenty of "talent" in the picture.

Photography, Lighting, Direction.—Mr. Chautard threw his entire resources as a director into his one best bet—the making of pretty backgrounds for his action. The play is not convincing nor is this material dramatically effective. The photography is excellent.

Without Compromise

Fox Photoplay in Six Parts. . .Author, Lillian Thompson. Scenario by Bernard McConville. Director, Emmet J. Flynn. Cameraman, Gus Jennings. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Dick Leighton, William Farnum; Jean Ainsworth, Lois Wilson; David Ainsworth, Robert McKim; Samuel McAllister, Tully Marshall; Judge Randolph, Hardie Kirkland; Nora Foster, Alma Bennett; Tommy Ainsworth, Eugene Pollett; Bill Murray, Will Walling; Dr. Evans, Otis Harlan; Cass Blake, Fred Kohler; Jackson, Fred Dillon.

Dick Leighton is sheriff of the frontier town of Randolph, Oregon, and holds the respect of the community outside of Cass Blake and the latter's henchmen. Leighton loves and is loved by Jean Ainsworth. He has contracted to look after Nora Foster, when her guardian dies. Nora is killed by Cass Blake and Leighton goes on his trail. He captures and wounds Blake. Jean Ainsworth's father, a political magnate in league with certain persons who are opposed to Dick, will not allow the wounded man to be taken care of in a hospital which he controls. Ainsworth plans to provoke Dick to shoot in defending the wounded man, after Blake has been taken to the hospital, hoping that Leighton will shoot some of his own followers. Dick faces the mob, shoots and kills the masked leader, who turns out to be Ainsworth's own son. Forced to arrest Ainsworth, Dick goes to the latter's house. But Ainsworth escapes, much to Dick's relief, as there remains no bar to his marriage with Jean.

This picture lives up to its title in every sense of the phrase. There isn't a second's hesitation in the action, the story swings along rapidly from one exciting situation to another, it doesn't matter that here and there the element of probability seems a bit thin, for one isn't given time to analyze the plot. And the net result is mighty good melodramatic entertainment with big Bill Farnum at his best as star, supported by a clever cast of players. The hero sheriff fighting against crooked politicians has ever proved a favorite figure in the movies and in the present instance he "gets" the spectators' interest from the start and holds it to the finish. "Without Compromise" is a well directed, cleverly acted feature, full of "punch and pep" and registers as a likely drawing card.

Points of Appeal.—One of the best situations in the play is that in which the hero, as sheriff, defies the lynching mob and carries his point. This is a familiar scene but it is handled in such excellent fashion that it conveys an original thrill, thanks to the skilful direction and Farnum's realistic interpretation of the sheriff role. The film abounds in sharp, decisive action, the love story is neatly developed and an entirely satisfactory climax attained.

Cast.—Big Bill Farnum is a fine athletic figure in the part of Sheriff Dick Leighton. He enters into the spirit of the role in his usual dashing energetic fashion, is equally effective whether engaged in lovemaking or cowing his enemies, and gives a performance which is certain to please his many admirers. Lois Wilson is a pretty and graceful heroine, Robert McKim scores as the scheming senator, the work of Tully Marshall and Otis Harlan deserves especial mention and adequate support is rendered the principals by the remainder of the company.

Photography, Lighting, Direction.—The interiors are well filmed, deep sets being utilized to good advantage, there are many pleasing exteriors, with some pretty long shots, and the lighting is perfect. Even continuity and rapid action distinguish the film from beginning to end.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Nights of Many Shadows — The One Man Reunion
My Country — The Drifters
SELIG-RORK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fields

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore
First Families of America Seeing San Marino
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer- Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — The Frozen North
The Blacksmith — The Electric House
Cops — Day Dreams
My Wife's Relations
SENNETT (2)
Hard Knocks and Love — The Duck Hunter
Taps — On Patrol
Be Reasonable — Bow Wow
By Heck — When Summer Comes
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes — Home Made Movies

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
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Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
The Toreador — The Chauffeur
The Chauffeur — Lazy Bones
Hot Dog — The Eskimo
The Sailor
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straigbt from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Gbostly Wallop
Turkish Batb — Beside Her Cider
The Big Mystery — The Last Laugb
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
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Fantomas ..... 20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
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Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Tbink About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Facts"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Zipp"
Judge Rummy, in "Tbe Prize Dance" — Judge Rummy in "Bear Facts"
Judge Rummy in "The Snappy Judgment" — Happy Hooligan in "Roll Your Own"
Happy Hooligan in "The Blacksmith" — Judge Rummy in "Yes, Dear"
Happy Hooligan in "A Romance of '76" — Happy Hooligan in "Oil"
Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
Seein' Things on the Orinoco
The Island of the Mist — Unshod Soldiers of the King
Through the Earth — No Reg'lar Bird
What Is Your Body Worth? — Chemical Inspiration
Venice of the Orient — Safe Combination
A Paradise for Birds — The City That Never Sleeps
Action of the Human Heart
The Riveter

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METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
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Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of November 5
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Our Gang Comedy (Featuring Kids) ..... 2 reels
The Elephants Trunk (Aesop Fable) ..... ¾ reel
His Only Father (Lloyd Reissue) ..... 1 reel
Screen Snapshots No. 12 ..... 1 reel
Week of November 12tb
The Quagmire (Speed No. 4) ..... 2 reels
Washed Ashore (Paul Parrot Comedy) ..... 1 reel
The Enchanted Fiddle (Aesop Fable) ..... ¾ reel
Hook Line and Sinker (Snub Pollard) ..... 2 reels
Bees in His Bonnet (Lloyd Reissue) ..... 1 reel
The Drifter (Leo Maloney) Range Rider Series ..... 2 reels
Week of November 19tb
Fightin' Mad (Speed No. 5) ..... 2 reels
Harvest Hands (Paul Parrot Comedy) ..... 1 reel
A Rolling Stone (Aesop Fable) ..... ¾ reel
I'm On My Way (Lloyd Reissue) ..... 1 reel
The Price of Progress (Industrial) Oregon Trial Series ..... 2 reels
Screen Snapshots No. 13 ..... 1 reel
Johnny Jones Comedy ..... 2 reels
Week of November 26
Panic (Speed No. 6) ..... 2 reels
The Flivver (Paul Parrot Comedy) ..... 1 reel
The Fortune Hunter (Aesop Fable) ..... ¾ reel
Don't Shove (Lloyd Reissue) ..... 1 reel
Our Gang Comedy (Featuring Kids) ..... 2 reels
Range Rider Series (Leo Maloney) ..... 2 reels

LEWIS J. SELZNICK ENTERPRISES

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CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey) ..... 2 reels
CENTURY COMEDIES (2)
You and Me — Some Family
Short Weight — The Fresh Kid
Hello Mars — Wedding Pumps
Henpecked — The Cabby
Cured — Ginger Face
Foolish Lives — Hello Judge
The Radio Hound — True Blue
The Kickin' Fool — Rookies
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman-Romeos — A Monkey Bell-Hop
A Monkey Movie Star
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leatber Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick. 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) ..... 18 Episodes
Perils of the Yukon (Wm. Desmond) .. 15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
Society Hoboes — His First Job
A Spirited Affair — Love Drops
Caesar's Ghost — Once to Every Boy
Unfermented Bricks — Doing 'Em Good
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The Wall Nut — Accidental Wealth
Matinee Idles — The Speed Boy
Young Ideas — Their Steady Job
Off the Earth — Lot O Bull
RETURN OF CYCLONE SMITH SERIES (2)
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The Soul Herder — Blue Blood and Red
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The Wrong Man — Timberland Treachery
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Tb Applicant — The Chicken Parade
Tbe Messenger

Lorna Doone

First National Photoplay in Seven Parts. Adapted From R. D. Blackmore's Novel of The Same Title. Scenario and Direction by Maurice Tourneur. Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Lorna Doone, Madge Bellamy; John Ridd, John Bowers; Sir Charles Ensor, Frank Keenan; Counsellor Doone, Jack MacDonald; Carver Doone, Donald MacDonald; Ruth, Norris Johnson.

In the year of 1673 a band of daring outlaws known as the Doones hold sway on the Devon border, their stronghold being located in Bagworthy Valley. During one of their forays they attack a coach in which a lady of high rank is pursuing a journey and take away her child a little girl named Lorna. Sir Charles Ensor, leader of the Doones, takes a fancy to Lorna and she is brought up by the band as their queen. Some distance away from the Doone stronghold is the Ridd farm. Young John Ridd and Lorna meet when John is rambling abroad. They become friends and John promises to aid her, should she ever need his help. Sir Charles dies and Carver Doone endeavors to force Lorna to become his wife. John learns of her predicament and rescues her. In the course of time Lorna's high parentage is discovered, she is taken to London, as a ward in Chancery and is received at court. John comes to London. When the King's heir is being baptised an attempt is made on the child's life by anarchist's. John intervenes at the crucial moment, saves the royal babe and is acclaimed as a hero. He goes back home. Lorna, faithful to her love, joins him in Devon. They are wedded, but just as the cermony is completed, the bride is shot by one of the revengful outlaws. John heads the peasantry in an attack on the Doones and the bandits are exterminated. After the battle he returns home and is overjoyed to find that Lorna will recover from her wound.

For over half a century the story upon which this picture is based has ranked as a literary masterpiece, delighting a legion of readers, and its entertainment values in film guise bid fair to win a still greater degree of popularity for R. D. Blackmore's famous tales of fierce outlaws, romance, love and fighting. There are few changes from the original plot, some slight addition having been made in the case of John Ridd's saving of the royal child from those who seek its life, an incident introduced by the scenario writer, who happens also to be the director, Maurice Tourneur. But for the most part he has adhered to the printed text, with gratifying results. It is an intensely realistic production, vibrating with action, pulsing with colorful atmosphere, well directed and cleverly acted by a talented cast of players. Viewed from any angle Lorna Doone registers as an exceptionally fine feature of warranted drawing power, worthy the attention of all exhibitors.

Points of Appeal.—Aside from the love story, a tender and graceful idyl, the film catches the popular fancy by its spectacular lure. There are any amount of thrills, the hero's rescue of Lorna from the Doones is a bully bit of melodramatic fury and the fight in which the bandits are finally defeated by John and his peasant army, an affray so full of whirling action that it actually dazzles one's eyes. There are many elaborate settings, and indeed too much praise cannot be lavished upon the artistic perfection of the film.

Cast.—Madge Bellamy is a sweet and alluring Lorna Doone, John Bowers plays the part of gallant John Ridd with splendid dash and energy, Norris Johnson fills the role of little Ruth acceptably and Frank Keenan, Jack MacDonald and Donald MacDonald give excellent performances as the three principal Doones.

Photography, Lighting, Direction.—There is a pleasing variety of picturesque exteriors, including the wild, rugged moor, the Bagworthy Valley and cave where the Doones have their lair, some fine wood and water shots, and exquisite lighting effects govern the entire production. The continuity is smooth and the action fast throughout.

Broad Daylight

Universal Photoplay in Five Parts. Authors, Harvey Gates and George Pyper. Scenario by Harvey Gates. Director, Irving Cummings. Cameraman, William Fildew.

CAST AND SYNOPSIS

Nora Fay, Lois Wilson; Joel Morgan, Jack Mulhall; Peter Fay, Ralph Lewis; Detective Marks, Wilton Taylor; The Scarab, Robert Walker; Davy Sunday, Kennethe Gibson; Shadow Smith, Ben Hewlett.

Scarab Schuyler is leader of a blackmail gang. Through his treachery, Peter Fay, his former aid, is railroaded to prison, leaving Nora, his daughter, determined to "go straight." She is constantly watched by the police Scarab wants to blackmail a millionaire named Randolph and plans to have Nora wed Randolph's son. He enlists Nora's aid by telling her that Randolph senior sent her father to prison. Nora consents and is married to a man supposed to be Randolph's son. The next day a morning paper carries the news of young Randolph having been killed in a motor accident. The gang descend on Nora's husband and demand an explanation. He tells them he is a chum of Randolph and thought he was taking part in a joke. He is badly beaten by the gang. Nora nurses him back to health. Circumstances force Nora and her husband apart. Years after Peter Fay is released from the pen. Scarab induces him to perform one last job. Nora learns of the plot and is aware that Scarab was the man who sent her father to jail. She follows the pair to the house of their victim and arrives just after they loot the safe. Nora tells Peter the truth about Scarab and her father shoots him. The police arrive. The owner of the house comes and turns out to be Nora's husband. He tells the police Nora is his wife. The detectives see Scarab's body. Peter makes a clean breast of things and falls dead from a bullet that Scarab had fired.

A bully crook drama, with clever sidelights of comedy to relieve the serious stuff, "Broad Daylight" registers as excellent entertainment and the sort of picture that will entertain nine out of ten movie fans. For some reason, which the high-brow element cannot explain or understand, screen patrons never fail to sympathize with a heroine thrown by fate to sink or swim in the underworld current. So it naturally follows that the girl in this case wins popular favor "hands down" as it were. Because poor Nora Fay, the principal character, starts out without a chance in life so to speak, yet rises superior to her surroundings and wins out in the end. The story is melodramatic but convincing, it "gets across" as straight human stuff and the exhibitor who books "Broad Daylight" can rest assured that he will not lose out on the bargain.

Points of Appeal.—Nora's love romance is prettily developed, all the more so because she is unaware of the identity of the man whom she is marrying. From the start of the picture she wins the spectators' sympathy and a very clever twist is given the narrative by the substitution of the hero for the millionaire the gang are trying to frame. One thrill follows fast on the heels of another and a happy finish is achieved.

Cast.—Lois Wilson does splendid work in the character of Nora Fay. She is fully equal to the many demands made upon her emotional ability in the role, never overacts and gives a performance which should add lustre to her screen laurels. Jack Mulhall, as Joel Morgan, puts across some fine comedy stuff in the earlier stages of the play and later on gives an excellent character sketch of a more somber type. The support is all that could be desired.

Photography, Lighting, Direction.—The interiors are well filmed, the exteriors include some capital long shots and good lighting prevails. The continuity is unbroken and the action fast throughout.

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Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison and Carol	
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*
FRANKLIN FARNUM—12 Westerns	2 reels
When East Comes West	5,000*
Smilin Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

JANS PICTURES, INC.

Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	(5,000*
Annabel Lee (All Star Cast)	5,000*

*Approximately

J. W. FILM CORPORATION

	Footage
The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on the Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudhurst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Ruhye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

AL LICHTMAN CORPORATION

Rich Men's Wives	5,000*
Shadows	5,000*
Thorns and Orange Blossoms	5,000*
The Hero	5,000*
Are You A Failure?	5,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison)	5 reels
Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

Yellow Passport	5,000*
Feast of Life	5,000*

SECOND NAT'L PICTURES CORP.

David and Jonathan	4,800
Her Story	5,000*
The Night Riders	5,750
Broken Shadows	5,000*
One Moment's Temptation	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Cutains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*
Rags to Riches (Wesley Barry)	6,000*
Beautiful and Damned (Marie Prevost)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderholt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Hushand & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

EARTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels

FRANKLIN FARNUM SERIES

JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Distributed by Weiss Brothers)

The Expose of Sawing a Lady in Half	1,745

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STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels
HALLROOM BOYS' COMEDIES	2 reels

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EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

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(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
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Second Series from No. 27 to No. 52 (each)	1 reel
Kinto Reviews	1 reel

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Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	1,000*

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

The Man Who Saw To-morrow

Paramount Photoplay in Six Parts. Authors, Perley Poore Sheehan and Frank Condon. Scenario by Will Ritchey. Director, Alfred Green. Cameraman, Alvin Wyckoff. Running Time, Seventy-Five Minutes.

CAST AND SYNOPSIS

Burke Hammond, Thomas Meighan; Captain Pring, Theodore Roberts; Rita Pring, Leatrice Joy; Jim McLeod Albert Roscoe; Sir William Garrison, Alec Francis; Lady Helen, June Elvidge; Vonia, Eva Novak; The Professor, John Miltern; Botsu, Edward Patrick, Larry, Laurence Wheat.

Because his remittances by mail go astray, Burke Hammond, a wealthy young New Yorker, is temporarily stranded on the South Sea island of Matalka. He joins the crew of Captain Pring, trader in contrabrand and falls in love with Rita, the captain's daughter. She returns his affection. Burke goes aboard the yacht of Sir William Garrison, is mistaken for a beach-comber by some of the sailors. They manhandle him and he is knocked senseless. He is recognized by one of Sir Williams guests as an Oxford College chum, the yacht puts to sea and Burke reaches New York. He writes to Rita explaining his involuntary flitting and mentions the fact that Lady Helen is on board. Rita becomes afraid lest Lady Helen should annex her lover and her father decides to take her to New York in search of Burke. The latter has made a deadly enemy of Pring's first mate, McLeod, who is a suitor for Rita. Helen makes every effort to win Burke. He consults a famous professor of phychology as to his future. The professor arranges a hypnotic senace where he and Burke are enabled to see what the latter's life will be, according to his choice of Helen or Rita for a wife. Helen is waiting outside in an automobile. Pring and Rita arrive, trace Burke to the professor's house and wait in the reception room. As Helen's husband Burke sees himself raised to high political power and finally occupying the post of viceroy of India. But he is made aware that Helen is merely using him as a stepping stone for her social ambitions and is unhappy. As Rita's husband he sees himself back on the island, rejoicing in her love. McLeod heads a mutiny and gets Rita, her father and Burke in his power. Burke escapes and wreaks vengeance on McLeod, half-strangling him with his hands. One of McLeod's men then shoots at him. At this juncture Burke awakes from his trance, and demands of the professor if McLeod's henchman is destined to kill him. This the professor cannot answer, but Burke has seen enough and challenges fate by choosing Rita for his wife.

This picture affords very pleasing entertainment, is skilfully directed and presented by an admirable cast. The story is altogether unusual, the idea of a hero peering into the future with the aid of a learned psychologist who leads him through the interesting mazes of a hypnotice trance for the purpose of making a choice of a matrimonial mate, being quite new to the screen. And is worthy of remark that this fortune-telling episode, if such it may be called, is the sort of thing sure to catch the fancy of a large number of movie patrons. Most people, whether they admit it or not, are a bit superstitious in this respect and curious as to revelations of what to-morrow may hold for them, to say nothing of the coming years. For the rest, "The Man Who Saw To-morrow" may be listed as a unique feature with good box-office possibilities, which should not be overlooked by exhibitors.

Points of Appeal.—A telling contrast is obtained by the flashing of alternate scenes from Burke Hammond's separate careers as the husband of Lady Helen and the spouse of Rita. Naturally it is hard to preserve the continuity under such conditions but Director Alfred Green has managed to make both narratives clear and easy to follow and the course of events switches smoothly from the hypnotic seance to the scene where Burke decides to wed the unsophisticated, loving Rita and hand her ladyship over to a grateful lovesick rival. There are just enough comedy touches to enliven the action, thrills galore and a prettily staged, cheerful climax is arrived at.

Cast.—Thomas Meighan's magnetic personality and sunny smile invest the role of Burke Hammond with irresistible charm, Leatrice Joy is wistfully alluring as Rita, June Elvidge haughtily bewitching as Lady Helen, Albert Roscoe a convincing and singularly capable villain in the part of Jim McLeod, Eva Novak provides a clever character study of Vonia, the little Russian princess and Theodore Roberts shines as the gruff old Captain Pring. The support is excellent.

Photography, Lighting, Direction.—There are a variety of beautiful exteriors, including South Sea views and marine shots, the tropical atmosphere pulses with color, the interiors are well filmed and superb lighting prevails. The continuity holds smoothly together, despite the varying currents of the plot and the action moves rapidly.

When Danger Smiles

Vitagraph Photoplay in Five Parts. Author, John B. Clymer. Scenario by Bradley Smollen. Director, William Duncan. Cameraman, George Robinson. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Ray Chapman, William Duncan; Frania Carvalle, Edith Johnson; Jacob Holmar, James Farley; Francisco Carvalle, Henry Herbert; Jim Barker, Charles Dudley; Marshall, William McCall.

Ray Chapman, mining engineer, is staying with his friend, Jim Barker, in New Mexico. During a dance at Last Camp he meets a veiled girl, Frania Caravalle and is deeply impressed by the glance of her dark eyes. Later on he intervenes when he sees Sim Prentice, the treasurer of Last Camp, being held up by gunmen. Ray is hit over the head and wanders away dazed. He reaches the Carvalle ranch and is attended by Frania. Afterwards he returns to Jim Barker with only a faint recollection of what happened to him, but the girl's face is still strong in his imagination. Jacob Holmer is suitor for Frania's hand, but she hates him. After a variety of adventures Ray and the girl come to an understanding, and confess their mutual love. Jim Barker is supposed to have been murdered and suspicion rests upon Ray. He and Frania are tracked by a posse and Jim is arrested. At the crucial moment Barker turns up. Holmar, who had caused the attempt on Barker's life, tries to escape but is shot down. Ray and Frania are united.

This is one of the real old-time regulation Western thrillers of which movie fans never seem to tire. Even if the plot be a trifle ancient in construction, the material has been so cleverly handled by director William Duncan and his talented cast of players that the film holds its interest from the first to the final reel, keeps you guessing as to what comes next and maintains a speed which never lessens, up to the moment when the action whirls into a climax with hero and heroine triumphant over their foes and everybody happy. The atmosphere is colorful, the New Mexico locations are excellent and the feature as a whole well worthy the attention of all exhibitors.

Points of Appeal.—Intensely melodramatic, the picture fairly pulses with rapid action, and from the instant when the hero gets involved with a gang of gunmen, up to the time when he is falsely accused of murdering his best friend, the suspense never weakens. The love romance is skilfully developed and a cheerful finish achieved.

Cast.—William Duncan fills the double role of director and leading man acceptably. As Ray Chapman he fights vigorously, plays the lover with tender zeal and winds up a conquering hero who deserves all the luck the story accords him. Edith Johnson is an exceedingly attractive senorita in the part of Frania Carvalle, James Farley shines as the unscrupulous villain Jacob Holmar, Charles Dudlay portrays the rugged Jim Barker to the very life and capable support is rendered by the rest of the company.

Photography, Lighting, Direction.—Wide stretches of open country are shown, including some wonderful long shots with mountain backgrounds. The lighting effects are very fine, the night scenes being particularly good. The continuity holds together without a break and the action never slackens.

How The Stink Bomb War Was Ended

Simple Methods Resorted To By Chemical Experts Remind One of the Days of Gas Attacks.

IT is good military tactics—General Pershing will tell you so—never to invent a great weapon unless you have invented a defense against it. Which is a little preface to the story of a stink bomb warfare that had been waged by striking employes of a group of theatres in Ohio.

The strikers had gone to the trouble of making stink bombs of every variety. The formulas were supposed to be secret so that the theatre man could not combat them with other chemicals. As strategists the strikers had not evolved a defense to their bombs and therein lay their downfall.

The story of the stink bomb war was related by Daniel Calkins, one of the heads of the Rochester Germicide Co., Rochester, N. Y. It appears from the records that a year ago a desperate labor war started among the employees of several theatres. The theatres had the sympathy of the public and were fast making headway against the strikers. It began to look as though there would be no union left.

The Secret Bomb

In that situation the unions grew desperate. Outside talent of the strong-arm variety was imported and they began a reign known as the "Stink terror." Agents of the strikers and their sympathizers would wait until the show was fairly well started and the house full when they began to drop their bombs secretly, of course, under the seats. They were dropped simultaneously all over the house from top to bottom. The odor that resulted was beyond human endurance and though the public felt like staying it was physically impossible to do so, so nauseating were the odors.

The joke of course was on the bomb droppers for they had to stick through the heaviest of the gas attack lest they be discovered if they walked out too early. They got a good taste of their dirty work.

At Season's Peak

Perfumes, patented odors, sprays, fumigators and what not were used by the management to remove the evil smell and they were successful after three days' work. The cost of advertising that the theatre had been cleaned was enormous but it could offer no guarantee to patrons that they would not again be gas bombed.

"At about that time the big theatre syndicate appealed to us," said Mr. Calkins. "We had been doing business with them in theatre sprays and they asked us what could be done to counteract the bombs that were keeping their patrons away in the midst of the very best part of the season. We wired the Toledo house where the gas attack had been going on for samples of the gas bombs and we got them by the earliest mail.

"Our chief chemist analyzed them and upon determining the ingredients got up a spray mixture that absolutely neutralized the odor of the bomb. This spray was shipped immediately to the Toledo house and when the next stink bomb attack came off with the house half full—patronage had not yet returned en masse—a gentle spraying of the atmosphere before the attack and during it absolutely deadened its terrible effect.

"But the next day the vandals came back with another type of bomb—there must have been a chemist in their employ—and this bomb was different from the others, totally different, so that the neutralized spray was ineffective. We got hold of a sample of the new bomb and made a counter spray for that which was successful. These see-saw tactics kept up for a few days and the public began to return to the house just to go through the fun of a gas attack.

"Finally it appears that all the gas bomb ingredients that could be thought of were used by the strikers and we had a counteracting spray for each one they made! They gave up the fight.

Another Costly Item

"And incidentally for us it was a mighty fine introduction to one of the largest chains in the country and we are doing business with them now and you will find on looking over their orders from us that a plentiful supply of anti gas bomb spray is always on hand for emergency use.

"I almost neglected to mention that damage claims for ruined furs amounting to several thousand of dollars were filed against the theatre as the result of the bombing episodes. Again our laboratory got busy and found a cleaning fluid that worked and the prospect of large damage suits dwindled down to a simple little adjustment that did not cost more than $25.

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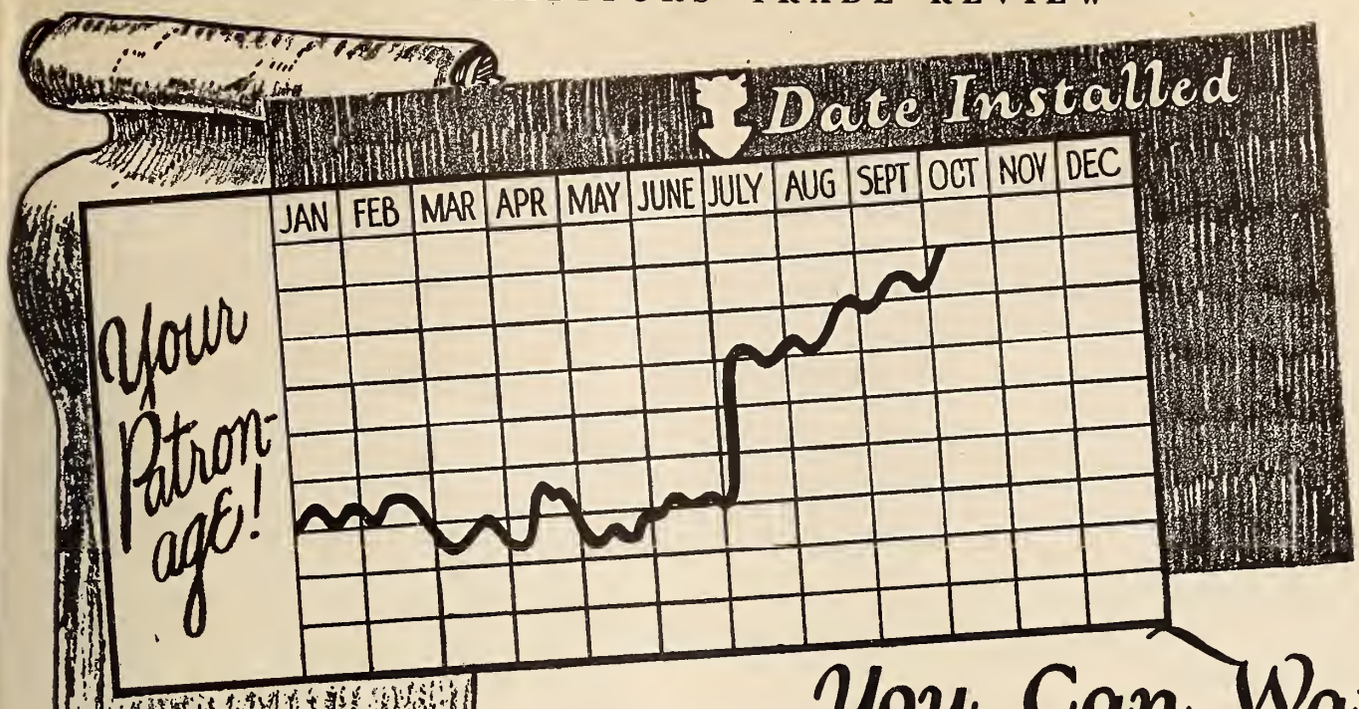

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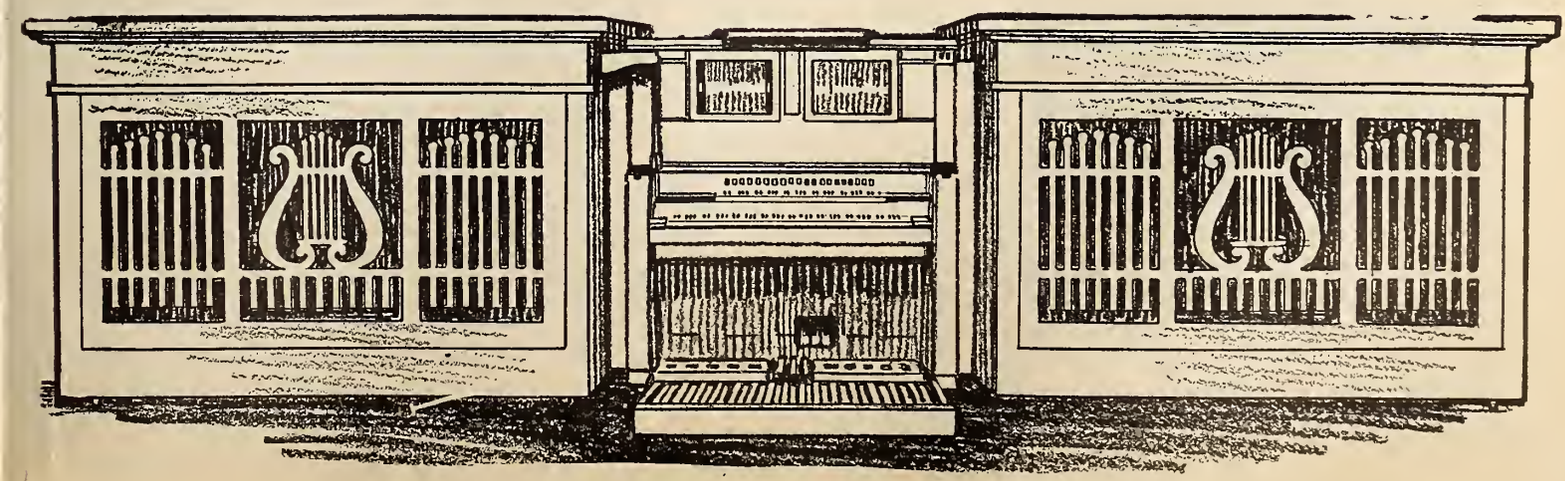

CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

NEW YORK N. Y.—Eugene De Rosa, 110 W. 40th Street and Associate Archt. John J. Dunnigan, 394 East 150th Street have completed plans for the $150,000 theatre for N. E. corner Walton and Burnside Ave. N. Y. C. Owner, Jupiter Realty Company, 71 West 23rd Street, N. Y. C.

NEW YORK, N. Y.—Plans are drawn for the 46th Street theatre for owner, Adolph Phillips, 15 East 87th Street, N. Y. C.

NEW YORK, N. Y.—Eugene De Rosa, 110 W. 40th Street has completed plans for the $300,000 theatre for N. E. corner Willis Avenue between 138 & 139th Streets. Owner, Stursburg Realty Company, Wm. Stursburg, 45 East 17th Street, N. Y. C.

WEYMOUTH, MASS.—W. V. Dixey & H. B. Smilie, 25 Huntington Ave., Boston, Mass. has completed plans for the community house for East Weymouth, Owner, Lakewood Grove & Birches Impr. Assn., East Weymouth.

NEWARK, N. J.—E. Krabbenschmidt, 32 Prospect Street has completed plans for the $40,000 theatre for Union Street. Owner, Geo. W. Groucher & Son, Union Street.

WASHINGTON, D. C.—C. Howard Crane, 400 Huron Bldg., Detroit, Michigan, has completed plans for the $1,750,000 theatre for 13th & E. Streets., N. W. Washington. Owner, Cosmos Theatre, A. Julian Brylowski, Mgr., 921 Penna Ave., N. W. Washington, D. C.

ST. LOUIS, MO.—Theo. Steinmeyer, Title Guaranty Bldg., has completed plans for the $50,000 theatre for Compton & Laclede Streets, Owner James A. Davie, 810 Chestnut Street.

SPRINGFIELD, ILL.—J. F. Klein, 331 Main Street, Peoria, Ill., is drawing plans for the $200,000 theatre for Springfield. Owner, Geo. C. Hickox, Reisch Bldg., Springfield.

NEW YORK, N. Y.—C. W. & G. L. Rapp, 190 State Street, Chicago, Ill. have completed plans for the $300,000 theatre for 1491 Broadway, N. Y. C. Owner, 1394 Broadway Corp., Adolp Zukor, Pres., 485 Fifth Ave.

BROOKLYN, N. Y.—Contracts are awarded for the $1,500,000 theatre, plans for which were drawn by Thos. W. Lamb, 644 Eighth Avenue, N. Y. C. Owner, Goldfleet Corp., R. F. Keith Co., Chas, Monash, Pres., 1564 Broadway, N. Y. C.

ROCHESTER, N. Y.—Leon Lempert & Son, Cutler Bldg., Rochester have completed plans for the Pittston, Pa. theatre. M. E. Comerford Amusement Co... Owner.

UTICA, N. Y.—E. C. Horn & Son, 1476 Broadway, N. Y. C. have completed plans for the $500,000 theatre for Columbia & Washington Streets, Utica. Owner, Nathan Robbins, care Avon Theatres, Inc., Utica.

HAVERSTRAW, N. Y.—E. M. Milinar, 345 Madison Avenue, N. Y. C. has completed plans for the $30,000 theatre to be erected by Waldron Opera House, V. H. Waldron, Haverstraw, Owner.

MORGANTOWN, W. VA.—Carl Reger, Traction Bldg., has completed plans for the $150,000 theatre, Communitizis Bros., owners.

Building Notes

The Colligan, motion picture house in Carthage, N. Y., was sold last week to the Schine Theatrical Corporation, headed by J. N. Schine, of Gloversville. The deal represented an investment of about $80,000, on the part of Mr. Schine and his associates. The house opened a year ago, and seats 1,000 persons. Certain improvements will be made.

Ray Leitzel, Allentown; Charles Chernavik, Earl Moser and Thomas Giles, all of Shamokin, Pa., are the new owners of the Chestnut Street Opera House, Sunbury, Pa. The price paid was $30,000.

The New Hippodrome Theatre, West Hazelton, Pa., has been sold by the owner, Michael Yesvets, to Michael Angelo, of Hazelton.

M. E. Comerford interests, controlling 65 theatres in northeastern Pennslyvania and southern New York, wil buy the Charles Miles playhouses at Scranton. They are the Miles and the Miles Academy. This deal will involve $750,000 and will be completed in a couple of weeks.

The new Daniel Guinan Building, Pottsville, is now an actuality and reports are that the Pennslyvania city is to have a new theatre.

The K. J. Skrobul property at Saint Clair, Pa., is being remodeled into a motion picture theatre.

Joseph F. Nash of Minersville, Pa., and William Shugers, of Pottsville, Pa., have joined hands in promoting a number of new theatres in Pennslyvania. They are building playhouses at Minersville and Pottsville. Trenton, Tower City, Lykens, Pine Grove and Tremont, all smaller hard coal towns, are to have theatres also.

The Thatchers, who have been in the theatrical business in Logan, Utah for more than a generation, have let contracts for a new motion picture house called Thatcher's Capitol Theatre. B. G. Thatcher, George W. Thatcher and William Speiker, are interested in the enterprise. The house will seat 1800 persons, will cost $225,000, and will be one of the finest in the west. It will open early in December. In charge of lighting, decorating, carpets and drapes, opera chairs, Simplex machines and projection equipment, is the firm of B. F. Shearer, Inc., Seattle.

K. R. McMahan, Robert Morton Organ manager for Sherman Clay & Co. of Seattle, this week placed two organs in Kelso, Wash. One in the Vogue Theatre, and one in John Praggastis' new 650 seat house, for which contracts have been let for a December first opening. B. F. Shearer, Inc., is in charge of seating and projection for the new house.

New Boston Salesman

Of interest to the exhibitors will be the addition to the sales staff of the Bartola Musical Instrument Co. of William C. Huey, who is probably well-known to many of them as a film salesman. His experience in the past and knowledge of theatre work will be an asset in his new connection.

Touring Ohio

A tour of Ohio is now being made by Dan Barton, and K. G. Kurtz, of Bartola Musical Instrument Co. While being interviewed on the run, Mr. Barton stated that business was never better than at present, and that even with factory facilities increased, the orders were crowding production. The renewed interest in the purchase of Barton Organs, he says, is a good index of the prosperity the motion picture field is experiencing.

New Chain Started

A business transaction involving more than $60,000, it is understood and merging the interests of two Salamanaca, N. Y. theatres, The Andrews and The Strand, was consummated this week. The two show houses pass into the ownership of the Associated Theatres, Inc., and possession will be taken November 1.

In the case of the Strand the deal includes the real property. In the case of the Andrews the theatre only changes hands.

While C. A. Kammire of C. A. Kammire & Co., which owned the Strand theatre building, and Manager John J. Kingston declined to state the exact amount involved, in the transaction for the Strand, it is said on good authority that the sum for both real property and theatre was in the neighborhood of $50,000. The Andrews theatre, which was bought from the Columbia Amusement Co. of Erie, Pa., is understood to have been sold for $10,000 or more.

The two houses will now form the Salamanca unit of Associated Theatres, Inc., having main offices in Rochester, and they will be under a single local manager, O. T. Schroeppel of Buffalo, who is now here. The general manager of the corporation is H. P. Dygert of East Rochester; the assistant general manager, I. M. Salyerds, Rochester; assistant manager, L. K. Dygert. Some of the general officers are expected here tomorrow. With the acquisition of the two Salamanca houses Associated Theatres, Inc., has 13 houses.

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Vol. 12
No. 26

November 25, 1922

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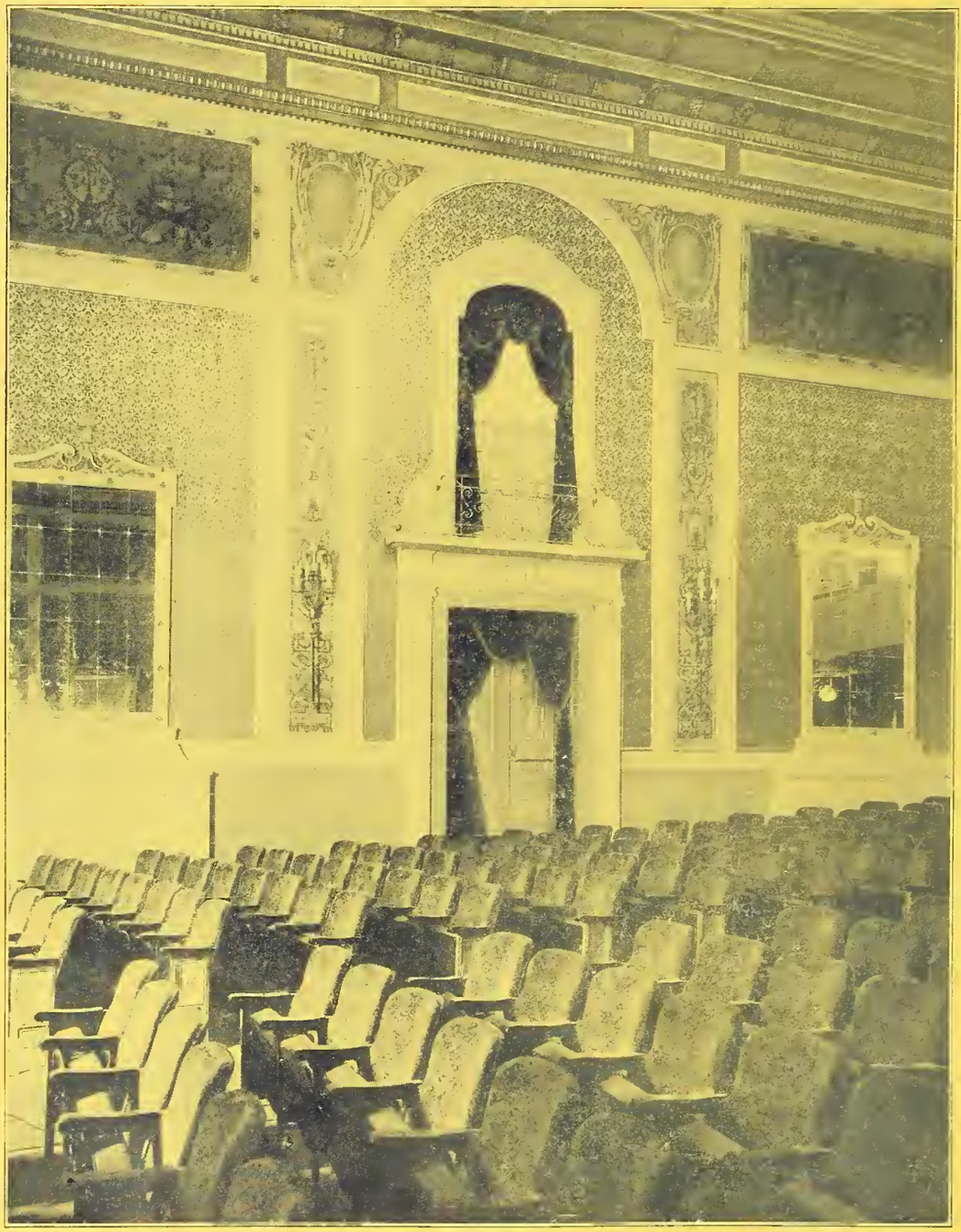
In America's Foremost Theatres



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EXHIBITORS TRADE REVIEW

Again—The Press And The Screen

By L. W. BOYNTON

THE great victory over censorship in Massachusetts was notable in many ways, but in none more notable than the overwhelming way in which the newspapers rallied to the industry's cause.

Ninety-two per cent of the dailies and weeklies of the Bay State were lined up against the attempt to strangle free expression in pictures. The magnificent support given the cause of the motion picture marked a new era in the relation between the press and the screen.

And there is a lesson in this for every exhibitor in the country no less than for the industry as a whole.

DURING the comparatively short life of this business, we have heard a great deal about the screen as a form of publication entitled to the same freedom, the same rights and privileges accorded the press. Assuredly, that is or should be true. But it remained for the Fourth Estate in Massachusetts to give practical demonstration to such a belief.

We know of no better view of the question than that expressed by the Boston "Transcript," a few days after the election. Commenting on the industry's increased responsibility to make good because of the faith reposed in it by Massachusetts, the "Transcript remarked: on the question of freedom:

"THE analogy between the freedom of the screen and the freedom of the press is almost too clear to call for emphasis at this time. Perhaps its closest application may be seen in pure drama, where the same play is merely read by some and witnessed by others on the stage or on the screen. But all along the line the analogy is sufficiently apparent. The dissemination of information or amusement, the communication of thought, whether by voice or printed page or ocular presentation, is the common end of the press and the theatre, including the motion picture theatre.

"And its prosecution is a public service, interdependent with the purely political public service performed through our agencies of state, but nevertheless quite a distinct form of public service. Neither function should try to dominate the other, yet each should duly complement the other."

ONE of the most substantial newspapers in the country thus welcomes the motion picture to its place beside the press as a medium of expression. For such support, in such a crisis, the industry is profoundly grateful. The screen at last is winning the recognition for which it has fought so long.

To exhibitors we say: make it your business to acquaint the newspaper editors in your town with the facts about the splendid battle made in behalf of the motion picture by the press of Massachusetts.

You will be doing yourself a favor—you will be rendering your industry a real service—and you'll be contributing your share toward the grateful acknowledgment of a strong and powerful friendship—a friendship you can make still stronger by intelligent personal contact with your newspaper—in your town.

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EXHIBITORS TRADE REVIEW

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"More Valuable"
"Unique"
"Complete"
"Accurate"
"Best"

Your "Voice of the Box Office" Feature has made your publication all the more valuable and is one which is unique in its complete and accurate survey in the field of current releases.

This, I believe, is due to the care taken by your staff in collecting these reports independent from any producing or distributing influences.

It seems to us that this feature alone makes your paper the best of the trade publications in the field to-day, at least to those who want to know how the motion picture public views the new releases and whose attitude is one which the exhibitor should know in making his own bookings.

With best wishes for continued success, I remain

Yours very truly,

HERSKER-SIDARI
THEATRE CIRCUIT
WM. G. ELLIOTT, Mgr.
HAZLETON, PA.

Verified at the Source

A LETTER in an adjoining column from an exhibitor with regard to our "Voice of the Box-Office" Reports—it is one of a number of gratifying communications which we have received recently—gives us opportunity to draw attention to our method of gathering box-office reports.

In the first place, it is obvious that a box-office report on a picture—if it is authentic and on the level—plays an exceedingly valuable role in the industry. For one thing, it indicates to exhibitors of subsequent run the reception a given picture got elsewhere and what the newspapers thought about it. Just because it is highly important that these reports be as accurate as is humanly possible, Exhibitors Trade Review gathers them through its own paid correspondents and nobody else.

The correspondents who send us these indicators of the industry's life-blood are newspapermen and women, trained in the gathering of news and information, close observers of what is going on in their own towns, and therefore fitted to judge just what the fate of any given picture has been. They use a regular system, week in and week out, in forwarding their reports, and they understand thoroughly the responsibility that is theirs in the assembling of this vital information.

They make it their business, for instance, to go direct to the theatre and observe personally the box-office worth of the picture, using the information thus gained as the basis upon which they make up their final estimate. And the correspondent is held strictly responsible for accuracy and fair-play. He understands that he is an independent source of information; and that he must not permit what anybody tells him to sway him from what he knows to be the truth about the picture in his town.

This system of gathering box-office reports is unique in the industry. It is a distinctive service. That it is founded upon the right method—and the only method which in the long run will stand the test—is proved by letters received day in and day out from exhibitors throughout the country who tell us that "The Voice of the Box-Office" is the best thing of its kind in the publication field.

Daylight Saving

TWO elections recently held in New York and Pennsylvania bring to mind again the daylight saving problem. In Reading, Pa., the people of county and city were asked to express their opinion on whether daylight saving should be retained. They voted overwhelmingly to abolish it.

The result in Buffalo, where the question was up for vote of the people at a municipal election, was just the opposite. The majority of the citizens voted to retain it.

These are two instances of what is likely to happen whenever this question is submitted for popular ratification or disapproval. In communities which are mostly rural, even though there may be a sizable city population, daylight saving can be overridden. But the fight will be harder in centers where the cities overshadow the country in size and influence.

Nevertheless, as Exhibitors Trade Review pointed out some weeks ago, exhibitors whose welfare is menaced by daylight saving should work for its abolition. The summer season, even under ideal conditions, is a slow one in the picture theatre. Probably the only real way in which the weather handicap can be overcome is by going out and fighting for business through progressive exploitation methods.

That is a rule of success in the picture business that holds good at all seasons, but especially so in Summer. The task will be made much easier for the exhibitor if he will also consistently campaign against daylight saving, or work for the repeal of ordinances where they already exist. However attractive outdoor life may be during the heated period and strong as may be the desire of most people to lengthen the daylight hours, the picture theatre is certainly not benefitted thereby. Daylight saving is an enemy of box-office receipts.

How Massachusett's Fight Was Won

Plan Used for Winning Campaign Should Prove of Great Help Elsewhere—Thoroughness and Efficiency of the Idea Told in Detail

THE great victory won by the motion picture and its friends at the polls in Massachusetts on November 7 was the culmination of a campaign which, for completeness and efficiency, has never been approached in the industry's history.

The chief features in the campaign against censorship deserve to be set forth in some detail, because they will prove invaluable should similar situations arise elsewhere. Exhibitors and exhibitor organizations, for example, confronted by censorship elections, can follow the Massachusetts plan with great profit. It was tested in the fire of a bitter struggle, in which the opposition marshalled all its forces—and it won.

As already told in Exhibitors Trade Review, the active direction of the fight against censorship was in the hands of the Committee of Massachusetts Citizens, under the chairmanship of Brigadier-General Charles H. Cole, of Boston. The basis of the struggle was the right one. It consisted in calling to the aid of the motion picture its friends who are citizens of the Bay State. They made it their fight—and a notable victory resulted.

Hays the Guiding Genius

Although he would be the last man in the world to claim credit for this unprecedented success, those familiar with the situation know that the author of this plan and the guiding genius behind it, was Will H. Hays. Throughout the campaign, Mr. Hays was in close touch with what was going on. The Hays organization was represented at the scene of action by Charles C. Pettijohn and others of the Hays lieutenants, and the effectiveness of their work has already been reflected in the sweeping victory at the polls.

In its main outlines, the winning campaign is told in detail below. Acknowledgement should be made here of the tremendous influence of the newspaper press, ninety-two per cent of the dailies and weeklies in Massachusetts having lined up against censorship. It was the first time in the history of the motion picture that the press threw its almost unanimous strength into a battle for freedom of expression. The influence exerted by the newspapers of Massachusetts was one of the biggest factors in the victory.

The plan of campaign in detail, as used by the Cole Commitee, follows:

Campaign Plan in Detail

1—The Committee of Massachusetts Citizens against Censorship, under General Charles H. Cole, Chairman, 120 Boylston St., Tel. Beach 1596, will lay down a state wide barrage against censorship through the press and circulation of literature, also by keeping the local organization supplied with information on all phases of the remaining days of the campaign.

2—**Local Committee**—A committee exists, or is in process of being formed in each city and town of the state covering every voting precinct.

(a) The executive head of the committee is the Secretary. He is also campaign manager. In some instances the secretary may desire, or it may be advisable to have some one else elected as the actual executive head.

(b) The committee should consist of all available representative people for publicity purposes.

(c) The committee should include beside "paper" members actual "down to earth" workers.

3—**Field Men**—In many cities headquarters will have a volunteer field man who will assist the local secretary in coordinating the work of the Citizens Committee and theatre owners and employees. Where there is no field man the work of coordination should be brought about by the secretary and theatre managers. This should not be delayed by one waiting for the other; each day is precious for when the vote is in there is no encore.

(a) Field men, or secretary, will see to it that Beach 1596 is kept informed by wire or phone each day of breaks for and against us, of things needing attention, etc.

(b) Field men, or secretary, will report in detail their Election Day organization hereinafter outlined. Field men may in some instances find that where a secretary is named he may have since resigned because of sickness, etc. The field men should have a new man selected at once.

4—**Things to Be Done by Local Committee—**

(a) Secure publicity in local papers—news items of appointments of committees, of branch organizations of lawyers, business men, women, farmers, railroad men, etc., and election of officers thereof including statements or speech of said officers at time of organization. Interviews of prominent citizens and public officials.

(b) Pledge Cards—Have the cards circulated at theatres (2) cigar stores, lodges, office buildings, homes by members of the committee, election day workers, employees of theatres, wives of committee and employees, including girl ushers (3) have people who sign and show interest take dozen cards or so and circulate (4) turn all cards into local headquarters (5) from these pledge cards new members of committee for publicity purposes could be de-

The Key to the Massachusetts Plan

From letter of General Cole to members of local committees working against the adoption of censorship in Massachusetts:

"The key is work and for work there is no substitute. You may not be able to put over the plan 100%, but every worker can get a good top notch batting average if he uses the key to the limit. A high team batting average from each team of workers in our organization in each of the 356 towns and 38 cities, will sure put us over the top. So put pep and energy into the campaign for the few remaining days. Give a thunderous answer of "NO" to those who propose putting blinders on your eyes. The fight from now on is almost wholly in your hands and with full confidence I am depending on you.

"Yours for success,

(Signed) "Charles H. Cole."

Censorship Leader in Massachusetts Now Pledges Support to Hays Program

B. PRESTON CLARK, a wealthy Massachusetts citizen, who was the leader of the censorship forces in the Bay State fight, has been invited by Will H. Hays to co-operate in the movement for better pictures. Correspondence between Mr. Hays and Mr. Clark printed below is self-explanatory. Mr. Hays wrote on November 8 to Mr. Clark as follows:

"Dear Mr. Clark:

"As I telephoned you yesterday afternoon, I want to co-operate with you and want you to co-operate just as closely and fully as possible with us in the effort for better pictures. The first time you are down I wonder if you won't stop in to see me.

"I want you actively to get into this, along the same lines as those who are working on the Committee of Public Relations, and help us actively in the whole situation.

"With very warmest personal regards, and best wishes always, I am

"Sincerely yours,
"WILL H. HAYS."

Following is Mr. Clark's reply:—

"Dear Mr. Hays:

"I thank you very genuinely both for your telephone message, and for your letter.

"As you know, I shall be glad to be of any help in this important matter, that lies in my power.

"I have been glad to feel, that throughout this fight, my personal relations both with you and with Gen. Cole, have been cordial.

"As you and I both know, had the attitude of the Industry more than three years ago, been what through you it is today, when we asked them to co-operate for better films, the law would never have been passed in Massachusetts.

"I will surely come in to see you the next time I am in New York, writing you a few days in advance to make sure of a time that will be convenient to you. I welcome the opportunity to talk the matter over with you.

"If I do not come for a short while, it will be because I am working with our State Fuel Administrator, in what is today one of our pressing problems, the securing of anthracite coal, and its distribution at fair prices, and under equitable conditions to all.

"Assuring you that I fully reciprocate your warm personal regards, and best wishes, I am

"Yours very sincerely, "B. PRESTON CLARK."

veloped and other news items worked up such as interviews.

(c) See that Senator Chamberlain's statement is given publicity.

(d) See that towns casting vote before 10 A. M. are organized as results will be wired over the state by press.

5—**Phone Campaign**—

(a) Arrange to have wives of employees of theatres and their friends call up neighbors and friends urging a vote "NO."

(b) In some instances theatre owners could get telephone girls to mention it to their friends on their line. This requires a special arrangement.

(c) This is subject to big development depending upon energy and resourcefulness of local committee.

6—**Sample Ballots**—See that voter understands the referendum ballot which on No. 3 is long and worded in such a complicated way so as to confuse the most alert. Have them known "NO" is for the movies "YES" against. Ballots may be passed at the theatres. Check with headquarters on this. If not so passed carry on the education in some other way.

7—**Women**—See that women are featured in this campaign. The opposition claim that their chief support will come from this. Thousands of women have already signed pledge cards. The moral effect of their being publicly known as being with us is important.

(a) Name them on committees, President of branches—interviews. Have them phoning and phoned to.

ture passed at rallies and candidates to talk

8—**Rallies and Candidates**—Have litera- "NO."

9—**Election Day Organization**—

1—Have one or more persons at each voting place urging voter to vote "NO."—There are 1000 precincts in state, 10 votes to the precinct gained by this work would be 10,000 votes more than enough to assure victory in most any event.

2—Cards will be furnished workers to pass at point 150 feet from polls.

3—Badges may also be furnished by headquarters.

4—Let each worker know or learn the estimated total vote of his precinct, then proceed to get 51% or more to vote "NO." Each precinct worker to make his quota and go over the top in his sector.

5—Have our workers get on friendly terms with workers for candidates and get their help, at least keep them from combining against our Referendum.

6—Get automobiles carrying voters to carry our placards.

10—**Factories**—Pass literature especially "Ten Reasons against Censorship." Also have noon speeches, when possible.

Mary has bought the first box from Lee Ochs, Chairman of the ball committee for the Theatre Owners Chamber of Commerce Supper Dance, to be held December 2d, at the Hotel Astor, and Douglas digs deep.

Stiff Jolt for Daylight Saving

Reading, Pa., Voters Make Decided Expression for Standard Time Next Season

Daylight Saving was not only swamped in the rural districts of the county, but the proposition also got an adverse vote in Reading, Pa. The entire 18 Wards in the city voted against Daylight Saving, while the majority in city and county totalled 15,269.

Credit is due the County Commissioners for the chance the voters were given to ballot on this all important and much-mooted question, at the recent election. A very large majority of the election officials complied with the request and not only gave the voters a chance to ballot on the matter, but also, they tabulated and reported the vote along with their other returns.

Carr & Schad, Inc., Reading's foremost amusement firm, was in the limelight prior to the election. Slides asking the people to vote against Daylight Saving were flashed at their six theatres and petitions were signed in the foyer and lobby of the theatre. These petitions were sent to City Hall, and turned over to the Mayor and Council. One petition alone carried more than 6000 signatures.

The vote will have a decided bearing on the question when the matter comes before City Council next Spring. The emphatic disapproval registered at the election suggests to City Council, that Reading is decidedly for Standard Time next year. Exhibitors throughout the county should join hands and make every effort to have Standard Time next season. It can be done. Reading heads the list in voicing its sentiment.

Buffalo Retains Ordinance

In spite of an intensive campaign by the Buffalo exhibitors against Daylight Saving, citizens of Buffalo voted to retain the ordinance. Exhibitors fought the ordinance because they claimed that it hurt business in the summer, declaring that in many cases it cut into box office receipts for a 50 per cent. decrease. John L. Kelly, secretary to Mayor Frank X. Schwab directed the campaign for the exhibitors. All the newspapers in Buffalo came out in favor of retaining daylight saving. There is talk that many local motion picture houses may go on a standard time schedule next summer in spite of the new time arrangement favored by the golf players, motor car owners, etc.

Sacred Films Get Endorsement From E. Penn. M. P. T. O.

At the regular meeting of the M. P. T. O. of Pennsylvania and Southern New Jersey at the Hotel Vendig, Philadelphia, on Nov. 10, George P. Aarons, secretary of the exhibitor body announced that the theatre owners whom he represented had endorsed and would support in their theatres the series of Sacred Films. "This is the first time that we have endorsed a series of films," said Aarons, "but we believe they are an uplifting factor, and we will appeal with the Bible stories to a class too often neglected."

Clinton Rogers Woodruff, head of the Philadelphia Civil Service Commission, addressed the exhibitors, "I congratulate you," said Woodruff, "on this move of endorsing the Bible films produced by Sacred Films. I will do everything in my power to further the interests of intelligent theatre owners who play on their programs this type of picture."

Henry Neely, dramatic editor of the Public Ledger gave a talk on clean pictures. He declared that good business would return only with clean films, and said that he was heartily in favor of putting the Bible stories on the screen.

Hays Addresses Four Organizations in Week

Will H. Hays was scheduled to make no fewer than four addresses within the current week.

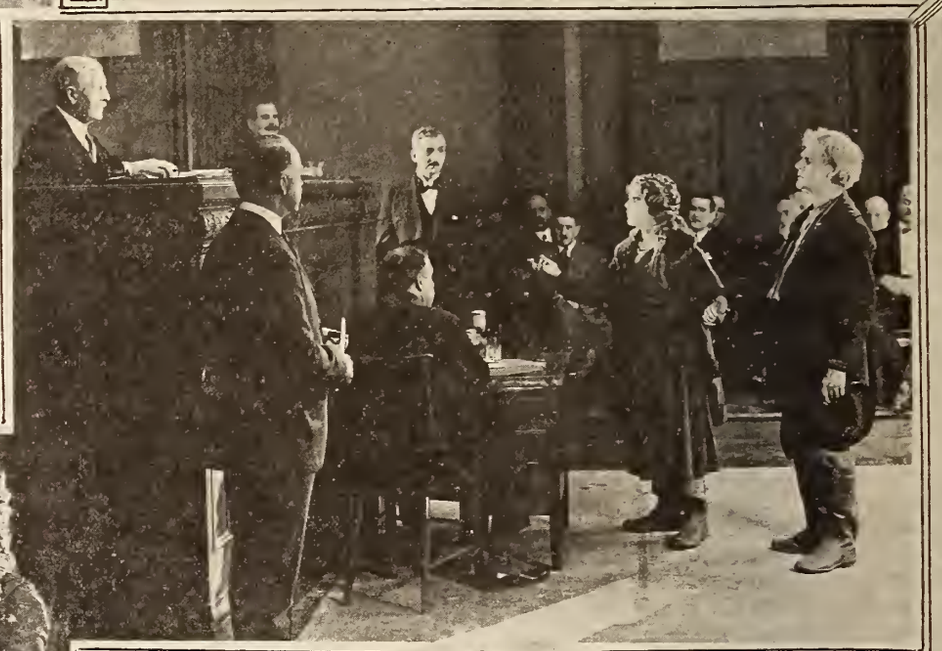
On Thursday, November 16, Mr. Hays made his first speech before the Associated Motion Picture Advertisers in New York. The night previous he was the toastmaster at the annual dinner of the Fifth Avenue Association.

On Sunday evening, November 19, the Board of Governors of the Friars Club of New York is giving a dinner in honor of Mr. Hays, Judge Kenesaw M. Landis and Augustus Thomas, at which will assemble a large group of people prominent in the literary, theatrical and business life of the city.

Monday, November 20, Mr. Hays goes to Philadelphia where he will make the chief address before the Civic Forum, an organization composed of the most prominent citizens of the Quaker City. Each year the Forum invites a man of national reputation to address it. The speaker at the last meeting of the sort was Chief Justice Taft.

Tess of the Storm Country

Starring Mary Pickford. United Artists Corporation Photoplay adapted from Grace Miller White's novel and its dramatization by Rupert Hughes. By arrangement with Adolph Zukor. Directed by John S. Robertson



Outlook Excellent, Lesser Declares

That Is, for Good Pictures — Well Known Producer and Exhibitor Discusses Showman's Problems and General Condition of the Industry

(Editor's Note—The accompanying article by Sol Lesser, one of the most experienced producers and exhibitors in the motion picture industry, will prove interesting as well as instructive to exhibitors everywhere.)

By SOL LESSER

Original First National Franchise Holder

THE Showman's problems haven't changed in the least since the days of Euripides.

It is the business of the Exhibitor to give the public what it wants and to cultivate in the public those tastes that insure permanancy of merit and stability of demand. A stage (or screen) that panders only to that which is low and sensational will yield uncertain profit, for such tastes are transient, capricious and, in the long run, destructive. Whether the Producer or Exhibitor knows this or not, the fact remains that the successful picture of the immediate future will be the picture that treats of human, wholesome themes developed in accord with the common beliefs and sympathies of the great majority—not sensational, exotic, suggestive and "un-American" themes and plots.

Outlook Is Excellent

I regard the outlook for the immediate future as excellent for good pictures—it is always a disastrous season for poor ones; but in the present situation a discriminating public, its appetite whetted by some exceptionally fine productions, cannot be counted upon to support and patronize anything less. The wise Producer will provide the wise Exhibitor with Photoplays far above the average of those that formerly "got by" on the strength of noisy exploitation. The difficulty will arise in securing a sufficient supply of what may be truly described as "super-pictures," and by that term I do not necessarily mean (and I do not exclude them, either) pictures made on an extravagant scale and costing prodigal sums of money; I mean those pictures that are of select quality, vigorous in

Sol Lesser

theme, worthy in motive, true in development and filled with that first essential of good pictures—ACTION!

The outlook for such pictures has never been so good in the history of our industry.

Are Business Conditions Becoming More Normal?—A difficult question truly and not to be answered until it is first determined what "normal conditions" really are. I believe that "normal" conditions are to be identified and located only when other mythical abstractions, like "Perfection" and "Truth" are realized. Conditions are usually sub- or abnormal. Just now, I believe them to be sub-normal. Industrially the World is still wrong; but has it ever been right? The wage-scale of our grandfathers' day might have been regarded as abnormal at the time, but whatever it was, business was based upon it. Business, when it is successful, is always based upon the conditions in which it finds itself, and this applies to our business as well as to any other. What we need now is vision to see what part entertainment has in the general scheme of things; to refrain from throwing theatres at each others' heads as did the Klaw and Erlanger forces and the Shuberts a dozen years ago whereby the Drama took its final beating as a "road-business." I believe conditions are slowly rounding into a reasonable relationship with the times and that it is beginning to be understood that a community will support only so many theatres just as it will support only so many restaurants, bookstores and churches, and that the consuming power of the public contemplates only so many picture productions per year.

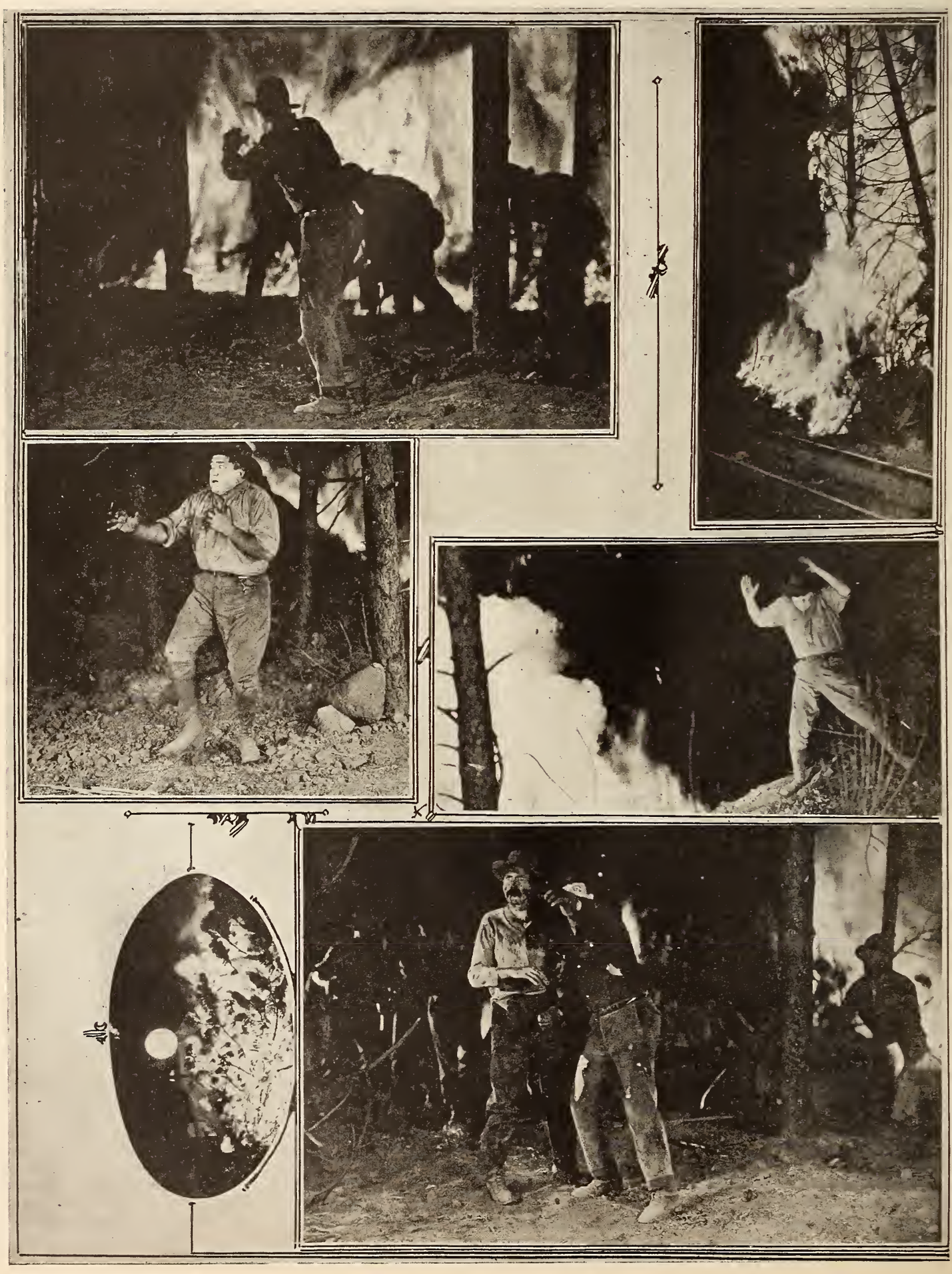
If the outlook were not good I wouldn't be giving myself the pains to answer your interesting questions but would be devoting my time to industry in which there would be an outlook more promising. "The outlook" is an indefinite phrase and might embrace a period of years coterminous with the birth and death of my great-grandson, if ever I have one. The outlook of the motion picture industry may not been taken from any plane less exalted than one that embraces the history of mankind. Pictures are now as much a part of civilization as were the Attic plays of Athenian life. To glimpse properly the "outlook of pictures" implies a prophetic vision to which I can hardly aspire. The outlook, in the immediate future, will only be foggy and obscure, so far as picture-plays are concerned, when they fail to hold the mirror up to nature and reveal life as it is. The civilization of Greece and Rome is destroyed and will never be restored; but the imagination can restore the ancient life from a study of the plays that were written at the time and addressed to contemporaneous audiences. Any system of play-making which fails to reveal the life of the times, is false and for it there will be no "outlook" but only reminiscence.

What is usually wrong with pictures is that they divorce themselves from the experiences of mankind and seek, at all costs, to be sensational and lurid. Their producers forget that always it is true, "The proper study of mankind is Man." Stories of modest, truthful revelation of life will enjoy an excellent outlook.

I really have no general remarks unless they might become a sort of recapitulation of what has already been written. Of course there is the necessity, always, of properly informing the public of the nature and merit of the attraction proffered. Exploitation may be like conditions, "sub- or ab- normal." It is as unwise to over as to under exploit; always it should be remembered what Emerson said about the hermit in the wilderness to whose hidden hut the world would quickly beat a path if the hermit had what the world wanted. If you have what the public wants it will find your theatre whether you light up your marquise or use nothing larger than a one-sheet.

Hearts Aflame

Louis B. Mayer Production. Directed by Reginald Barker. Based on the novel, "Timber," by Harold Titus. The forest fire scenes form the big climax of the film.



Off Beaten Paths

By HOWARD McLELLAN

A BIG stunt.

When Clark Sanford opened his new theatre in Margaretsville, N. Y. on August 25, the famous Galli-Curci sang for him. So he named it the Galli-Curci theatre and hereafter on every August 25 Madame Galli-Curci will appear there.

The theatre is located only a short distance from the Catskill summer home of the prima donna. On the night of the opening Sanford did $1500 business with 600 seats.

No other theatre man, in the country, we venture to say, could have secured Galli-Curci's services at any price. She declined to accept anything for her appearance.

It was a bold stroke. Had Sanford said to himself, "It can't be done," it would never have been done.

Some idea that was.

PICKING an organist.

It's a hard job. The man who knows how to play in a church does not usually know how to play pictures but there is no reason why one cannot be trained to be of service both in the church and theatre.

The theatre man cannot always be the judge of an organist unless he's a musician himself. He can, however, listen to the comments of his audience on the work of his organist and in that way form a judgment as to whether he has the right man.

In a recent issue we printed an interview with Philip Spitalny, musical director of the Allen, Cleveland, O., the printer's devil, or the devil's assistant left out of the article what Spitalny had to say about organists so we print it now. Said Philip:

"In picking an organist for the theatre you must get the best. He must be a musician of the highest caliber and must accomplish with the organ what the orchestra accomplishes. Too many picture organists are fakers. Many are ordinary piano players who took up the organ just for the change. Too many of them won't use their knowledge of music and apply it in a modern way. They must know jazz as well as standard music and they must know when to use it. A great many of them have a certain fixed repertoire of music and they stick to that playing the same melodies over and over. They do this because they are too lazy to take on new compositions and give them the study that picture playing demands."

In view of what Spitalny says—which is indeed very frank—it can be said that the organ manufacturers who are interested in the theatre field are doing all in their power to educate and increase in numbers talented theatre organists.

Undoubtedly Spitalny's views will evoke comment from organists and organ manufacturers. We hope they do. And we'd like to hear from any of them.

A YOUNG man named Bonns has gone to work in the Goldwyn exploitation department. He was formerly member of a trio known as Bonns, Young and Marangella and their object in life was to make the world know the name of Warner Brothers. They have done all of that, but how many know just how it was done?

If you will look into the advertising pages of recent numbers of this publication you will find without any prompting on our part that the trade announcements of Warner Brothers stand out for one reason—they not only announced the pictures that company was to release but told theatre owners how they could put them over.

The copy which these young men prepared is an example of what this publication believes is selling copy. Such copy not only tells the reader what the picture is, who's in it and all necessary information but actually places in the theatre owner's hands the tools with which he can sell the picture to the public.

IN the same connection we saw a trailer at the Pantheon Theatre, Chicago, which was decidedly a new idea in selling the picture to the public. It has long been a custom in billboard and newspaper advertising to make the statement that a picture "ran for sixteen weeks on Broadway" or "broke all records in New York City." Those are merely assertions. The trailer in question dealt with the showing of "Blood and Sand" at a Broadway, N. Y. theatre. It showed no big scenes from the picture but instead was a motion picture of the immense crowds which stormed the theatre to see the picture.

The constant repetition of the assertion that nearly every picture had an unprecedented run on Broadway destroys, in time, the value of a Broadway showing insofar as the mind of the theatre patron is concerned. To present actual proof of a picture's great success on Broadway in the form of a motion picture of the immense crowds waiting to see it is much more convincing even if it is a trifle more expensive than printer's ink.

The effect of that kind of advertising to the public is convincing. There is no greater magnet than a crowd. Pause any time you are walking along a street at the three legged stand of a street faker and notice how, in less than two minutes, you are hemmed in by a crowd. Everybody follows the crowd and when an audience sees a trailer, such as we have described, the inclination is to join it, if not then, later.

A LITTLE laugh.

A star who has rapidly risen to high place in the screen world was very anxious to do a picture which Mary Pickford had long planned on producing. Mary told us about it at least a year ago when she and Doug trouped back from Paris.

"I am very anxious to do the picture," said the rising young star.

"But I have planned producing it for years," said Mary, "and I will produce it."

"But the story is anybody's property," said the star. "I will produce it if I really want to."

"All right," said Mary with a very postive air, "you go ahead and produce it. I'll produce it too and—Doug will play opposite me."

Wouldn't that be a merry contest?

Broken Chains

Allen Holubar Production. Released by Goldwyn. Picturization of Winifred Kimball's Chicago Daily News Prize-Winning Story. With Colleen Moore, Malcolm MacGregor, Claire Windsor and Ernest Torrence

The News of the Week

"Hearts Aflame" Shown At New York Benefit Performance

"Hearts Aflame," Louis B. Mayer's latest film, which Reginald Barker directed and staged, was shown publicly at the Ritz-Carlton ball room, New York, Sunday night, before an audience that packed the big room and which was composed of society people, journalists, statesmen, film personages and the entire membership of the Canadian Club. The event was a benefit for the sufferers of the recent terrible forest fires which wiped out almost an entire province in Northern Ontario. The event was under the auspices of the New York Globe.

"Hearts Aflame," which is from the book "Timber," by Harold Titus, was chosen by the Globe as the chief event on the program owing to excellent reports from that paper's Los Angeles correspondent. Louis B. Mayer and Reginald Barker made the long journey from the coast city to New York, to fetch the print and aid in starting the picture.

S. L. Rothapfel of the Capitol Theatre staged the entire show for the Globe.

Ex-Governor Alfred Smith headed the list of patrons and patronesses, others were James Forbes, Will H. Hays, Marcus Loew, Richard Rowland, B. S. Moss, E. F. Albee, Albert Oliver, J. Robert Rubin, Reginald Barker and Louis B. Mayer. The patronesses included Mrs. Jerome Napolean Bonaparte, Mrs. Charles H. Sabin, Miss Mary Garret Hay, Mrs. Arthur Livermore, Mrs. E. L. Doheny, Miss Helen Varick Boswell, Mrs. Walter J. Salmon and other prominent society women.

Among those present were Marcus Loew, William Atkinson and Nicholas Schenck. Richard A. Rowland, and Harry Schwabe of First National, Mr. Mayer, Mr. Barker, Mr. Rubin, Mr. Mooney and Mr. Stahl of the Louis B. Mayer enterprises.

Ruggles to Direct Reid's Next

Wesley Ruggles, one of the most successful of the younger directors on the West Coast, has been engaged to direct Wallace Reid's next Paramount picture according to advices from Los Angeles. Ruggles has lately been engaged in producing two Ethel Clayton pictures for F.B.O. release.

Ruggles purchased the screen rights to Owen Davis' play, "Blow Your Own Horn" last month and plans to produce it with an all star cast as an independent production. Continuity is being prepared, and production will in all probability start when Ruggles has completed his Lasky contract.

Claremont Laboratories Reorganized

Due to the expansion of its business, the Claremont Film Laboratories, Inc., of 430 Claremont Parkway, New York City, has been reorganized, under the name Claremont Laboratories, Inc., and its capital increased. The new corporation has taken over the entire business of the former corporation and has assumed all its obligations, it is announced.

No change has been made in the personnel of the corporation or its officers.

For Indefinite Run

Anonuncement is made by Hodkinson that the Symphony Theatre, Los Angeles, Cal., one of the largest theatres on the Coast has signed "The Headless Horseman" for an indefinite run.

Distinctive Broadens Its Activities

Arthur S. Friend Elected President of Corporation—New Series of All-Star Films

Widely hinted at in the industry for many months, the expansion of Distinctive Productions, Inc., into a broader field of production has come about with the official announcement from 366 Madison Avenue, New York, of the change of the corporation's name to Distinctive Pictures Corporation, and the election of Arthur S. Friend to the presidency. Henry M. Hobart becomes vice-president of the enlarged institution, and Richard Whitney, Winthrop W. Aldrich, Arthur S. Friend, Henry M. Hobart and Charles S. Hervey have been elected directors.

Arthur S. Friend, President, Distinctive Pictures Corp.

Plans for a studio are under executive consideration, and meantime work has commenced on the company's first special production. President Friend states:—"No production will be too ambitious for Distinctive to attempt. And we will make only outstanding ones."

Arthur S. Friend, president of the corporation, was one of the organizers of the Jesse L. Lasky Feature Play Co. When the Lasky Company was merged with the Famous Players Film Company and became the Famous Players-Lasky Corporation, Mr. Friend became treasurer, and with Adolph Zukor was in active charge of that corporation's affairs during its most important formative period, resigning that post four years later when his Distinctive idea of "better pictures" from "better stories" called with an appeal that could not be side-stepped.

With Henry M. Hobart, who left the production management of Cosmopolitan Productions, Mr. Friend formed Distinctive Productions, Inc. in April, 1921. George Arliss was the first star selected by Distinctive Productions, and "Disraeli" the first vehicle, and three productions thus far have been made with Mr. Arliss.

A new series of special productions, with notable casts, was Mr. Friend's next plan, which he will realize through the expansion of his company into Distinctive Pictures Corporation. "Backbone" from the Saturday Evening Post story by Clarence Budington Kelland, will be the first of these Distinctive specials, and Director Edward Sloman has been engaged to make it. Charles E. Whittaker is now at work on the continuity. Forrest Halsey, who wrote the continuity of the Arliss subjects, continues with the expanded business as writer and editorial advisor to Mr. Hobart, and is now working on the continuity for the forthcoming George Arliss picture.

Charles S. Hervey has been elected treasurer of Distinctive. Mr. Hervey left a public life as Public Service Commissioner of New York State to affiliate with Famous Players-Lasky, which he left to join Mr. Friend in the new enterprise.

H. N. Marin also left Famous Players to join Distinctive, his post being that of general manager. Bert Adler, many years an independent producer's representative, joined Mr. Friend shortly after the inception of the original business and greets the trade as representative of the president of Distinctive Pictures Corporation on his travels. Dorothy V. Cleveland has the publicity desk, coming to it from a varied newspaper and fan magazine experience.

Mary Pickford Triumphs in "Tess of the Storm Country"

Despite the fact that Mary Pickford doesn't need any vote of confidence from the public, the public gave her a most unanimous one at the world's premiere of her re-creation of "Tess of the Storm Country" at the Strand theatre, New York.

The crowd that packed the Strand to capacity all during the afternoon was augmented almost into a mob in the early evening by the thousands that sought admission in view of the announced personal appearances Miss Pickford made at the first evening showing. Lines formed both up and down Broadway to the ticket office, and the big Strand lobby soon was jammed, with every seat and all available standing room inside gone long before. It was conservatively estimated that four thousand persons were turned away during the evening performances.

That Miss Pickford decided wisely when she permitted her love for the character Tess to induce her to make a new and up-to-date "Tess of the Storm Country" for United Artists Corporation release was quickly proven by the throngs that daily flock to see the new picture, as well as by the published verdict in the way of reviews by the critics for the New York newspapers.

Edgar Selden, Producer, and Madge Evans star, of the Madge Evans features.

A. E. To Release Madge Evans Films

Edgar Selden Closes Contract—"On Banks of Wabash" First Picture

Edgar Selden, acting for Worth While Pictures Corporation, closed a contract last week with John C. Ragland, secretary of Associated Exhibitors, under which the latter organization will distribute four productions starring Madge Evans.

The first feature for Associated release will be "On the Banks of the Wabash," after the song classic by Paul Dresser. Preparations for this production have been under way about six months. The cast, Mr. Selden declared, will be composed only of players of wide reputation.

"On the Banks of the Wabash" is in six reels, with continuity by Forrest Halsey, who wrote also the scenarios for the George Arliss films, "Disraeli," "The Ruling Passion," and "The Man Who Played God." The story is described as of the homey, human, grass roots type, but with its thrilling moments also.

Madge Evans made her first appearance before the footlights when she was yet in arms. On the speaking stage she played child parts with the three Barrymores, among other stars, and her Mimsey, in "Peter Ibbetson," with John Barrymore, is especially well remembered. In pictures she appeared for a considerable time under the sponsorship of William A. Brady, more recently having important parts in five Prizma productions, notably in "Heida."

Before beginning his activities in the picture field, Edgar Selden devoted several years to the production of his own stage plays throughout the United States, in houses controlled by Klaw & Erlanger. He is chairman of the American Dramatists Club. During the last ten years he has given his time largely to the promotion of film productions.

"I am happy beyond words to become affiliated with Associated Exhibitors," said Mr. Selden, following the signing of the contract. "I was placed in the unusual position where I was enabled to choose from a number of reliable releasing connections, and I am satisfied that I made the happiest possible choice. I have known both Arthur S. Kane, the president, and J. C. Ragland, the secretary, of Associated Exhibitors, a long time, and am gratified at the opportunity to come into closer business relations with them."

Harold Lloyd Is Honored By Vaudevillians In N. Y.

Tribute was paid to Harold Lloyd by the vaudeville performers of America when he was their guest of honor at "clown night" at the National Vaudeville Artists headquarters, New York, Election night.

Several hundred of the foremost two-a-day stars were in the audience.

Through the offices of Glenn Condon, editor of Vaudeville News, Lloyd, just before leaving California for his annual vacation trip to New York, received an invitation to "clown night."

Autographed photographs of Lloyd were given to every one at the dinner and entertainment, and every one wore a pair of the novelty glasses which form part of Pathe's exploitation material on Lloyd.

Billy Dale, who formerly was associated with the Hal Roach productions, was master of ceremonies, and he took several opportunities to comment on Lloyd's presence.

Engineering Feat Achieved For "Covered Wagon"

An engineering feat has been successfully achieved in Nevada for the James Cruze Paramount production, "The Covered Wagon," and when it is considered that the work was attempted ninety miles, approximately, from a railroad, in a location accessible only by narrow mountain and desert roads, with available materials hard to get, much having to be shipped from Salt Lake or Los Angeles, the task assumes even larger proportions.

Two feats that deserve especial mention, performed under the supervision of Walter Reed, location manager, in co-operation with technicians at the location and at the studio and with Tom White, superintendent, are the building of the two Indian ferry landings, supposedly on the Kaw River; and the reproduction on a large scale of Fort Bridger, the famous old trading post of pioneer days.

Across the lake a half mile wide, which will represent the Kaw, a wire cable was stretched in two places, one for the white man's ferry, the other for the Indian ferry. This is used to haul barges back and forth, barges which supposedly are carried by the current or poled across. Four-horse teams on either bank travel half a mile to do the trick. Hundreds of willow trees were taken to the location to plant around the landings. Several lighters and rowboats as well as barges had to be constructed on the ground. Quicksand had to be contended with and once or twice teams and wagons narrowly escaped being lost entirely.

Fort Bridger, constructed from old drawings, is an irregularly shaped structure of logs and plaster, to resemble sod as in the original. It is a stockade, in fact, with plenty of space inside for various activities and many scenes are now being made in this space. It covers about a half square block. A score of wagons handled material for three weeks to the location, miles out in the desert. Forty men under Leroy K. Shaw worked on the job. Five carloads of lumber were shipped and about three of lath and cement or plaster.

Near this location is a natural arroyo of jagged cliffs with a swift stream at the bottom. It is a Grand Canyon in miniature and here takes place the great Indian attack on the wagon train.

George Arliss in a scene from "The Man Who Played God," released by United Artists.

"Pawned" Booked By Circuits In East and West

"Pawned," the J. Parker Read, Jr., production which Select Pictures Corporation is distributing, has started its trip through the theatres of the country by grabbing off bookings in many of the leading houses. It has already started on the Fox Circuit in Greater New York and throughout the East and is firmly planted on a number of equally large circuits in the Middle West and West.

In the advertising and exploitation material gotten out by the Select company, quite naturally considerable play was made on the title. One of the advertising exploitation accessories prepared was a replica in papier mache of a regulation pawn-broker's sign, with the three balls in gilt hanging from a black bracket; the word "Pawned," in gilt on a red panel, is the only lettering on the advertising piece which was designed principally to be suspended from the marquises of theatres in which the attraction was playing.

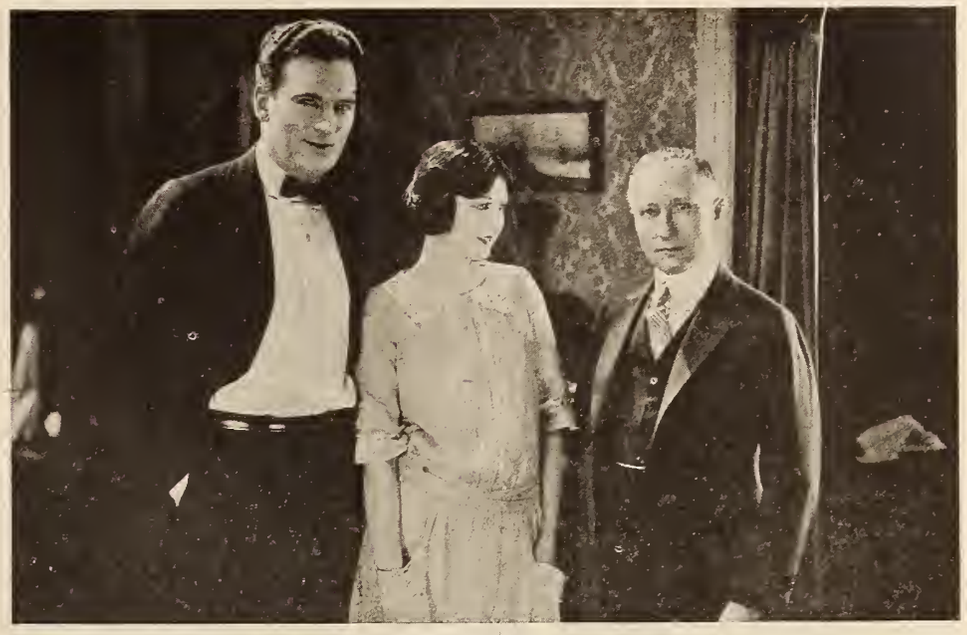
Two Specials Scheduled For Hodkinson Release

The W. W. Hodkinson Corporation announced this week that "The Kingdom Within" and "Dollar Devils," two exceptional Victor Schertzinger specials, will be distributed by the Corporation in the near future.

"The Kingdom Within" is a story by Kenneth B. Clarke and will be the next release on the Hodkinson program following "Bulldog Drummond." The photography has been ably done by Jole S. Stumar. The cast includes Russell Simpson, Pauline Starke and others.

"Dollar Devils" follows "The Kingdom Within' upon the Hodkinson release schedule. "Dollar Devils" is about a town that suddenly becomes rich through the finding of oil and with the added richness the quiet little village becomes a greedy, grasping place, the people losing all interest in one another in their effort to amass fortunes. The cast to "Dollar Devils" includes Joseph Dowling, Miles McCarthy, May Wallace, Eva Novak, Hallam Cooley, Cullen Landis and Ney Farrell.

Virginia Valli is now working in her first starring vehicle "Up the Ladder," for Universal.



Adolph Zukor, right, drops in on "Back Home and Broke" at Paramount's Long Island studio and visits a moment with Thomas Meighan, star, and Lila Lee, leading woman.

Universal Changes Its Name

Universal Pictures Corporation is New Title—Old One Considered Misleading

Universal has changed its name. That company hereafter will be known as Universal Pictures Corporation instead of the Universal Film Manufacturing Company, it has just been announced. The adoption of the new name was brought about by a desire to embody in the incorporate name a true indication of the company's business—the making of motion pictures, rather than the ambiguous title "film manufacturing company" which more truly indicates the manufacture of raw stock.

Universal's change in name does not herald a change in methods or policy. In a statement concerning the new name, Carl Laemmle, president of the corporation, makes it plain that Universal will continue "its present policy of making first rate pictures and selling them to the exhibitor on a 'live-and-let-live basis.'"

"We have changed our name, but not our nature," said the Universal chief. "The Universal Film Manufacturing Company is now Universal Pictures Corporation. The law has permitted us to assume the new name. The old one was never an appropriate one, for we were never a film manufacturing company. The new one is appropriate and it advertises the things we produce—pictures, not film.

"Universal Pictures Corporation (the new one) will carry out the policies that the Universal always stood for. There is no change of ownership; not a single share of stock has changed hands; there is no change of management."

28 Applicants for Job as Censorship Reviewer

Twenty-eight applicants, mostly young women, appeared before the State Civil Service Commission at Albany, during the past week, to take the examination which would determine their fitness to become reviewers for the New York State Motion Picture Commission. Six such positions are to be filled by the Commission and these must be under civil service rulings.

Applicants appeared from Troy, Schenectady, Gloversville, Poughkeepsie and Albany. The test consisted of two parts, a written examination in the morning, while the oral test took place in the afternoon. Chairman Cobb, of the Motion Picture Commission, was in attendance.

Pathe News No. 90 Shows Devastation in Thrace

Brilliant air-views of burning farms in war-ravaged Thrace are screened in Pathe News No. 90. The same issue presents spectacular scenes of the forest fires which so seriously threatened inhabitants of the suburbs of Los Angeles that many residents are shown carrying their household goods to safer quarters.

The graphic pictures of the situation in Thrace, taken form a Turkish Army airplane, were secured by Georges Ercole, Pathe News cameraman. He is shown making his flying start form Constantinople, and audiences have the sense of accompanying him as he flies low over the Thracian country, with a panorama of burning farms whirling distinctly below.

"Vengence of the Deep," a Frank R. Adams story, is being produced in Honolulu and vicinity by A. W. Barringer for American Releasing. Here the company is seen about to sail on the "Matsonia" from San Francisco.

Picture Leaders Praise "Robin Hood"

Will Hays and Others Pay Tribute to Newest Fairbanks Production

Unanimous acclaim from leaders of the industry has been received by Douglas Fairbanks in connection with "Douglas Fairbanks in Robin Hood," now appearing in New York, Los Angeles, Detroit and Chicago.

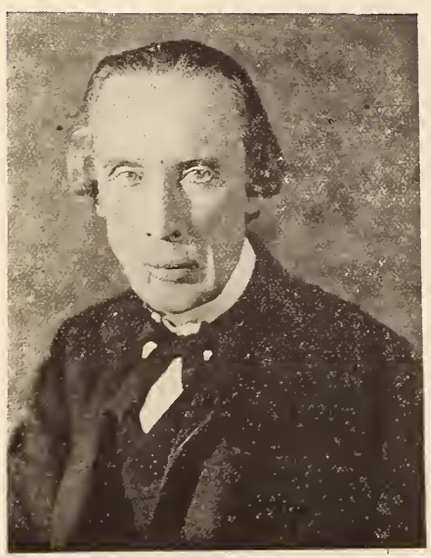
Messages from persons prominent in the industry are pouring in upon Mr. Fairbanks at the Ritz Carlton, New York, acclaiming this production.

"'Robin Hood' is a magnificent production," says Will H. Hays. "It is a great contribution to our cause. I congratulate you and I thank you." William C. DeMille in a message to Mr. Fairbanks says: "You have made the most beautiful picture that has ever been made. I hail you as master."

John Barrymore, celebrated actor of the stage and screen said: "It is the most wonderful motion picture that I have ever seen," which expression was also the opinion of George M. Cohan. Thomas H. Ince, in a telegram to Mr. Fairbanks, said: "Stupendous. I am still gasping and inarticulate. I salute you." Ed Wynn, prominent actor of the stage and screen, stated: "Every reel of this production should be played in the Smithsonian Institute as a reminder of the greatest motion picture ever made."

Lecturers and persons of prominence in educational circles are equally enthusiastic. Peter J. Brady, Chairman of Education of the State Federation of Labor in New York, goes on record as follows: "A marvelous entertainment for grown-ups. Aside from this, however, 'Douglas Fairbanks in Robin Hood' has the educational qualifications that make a truly great picture. Strongly recommend high school boys and girls to see Mr. Fairbanks' portrayal for it visualizes the days of old far better than any text book."

Burton Holmes, noted lecturer and traveller, said: "The biggest thing that anyone has achieved in the way of envoking for us moderns the glories of a past of which we have read blindly but which we now see in all its crude and noble splendor. Let the world ring with cries of Huntingdon."



Edward Connelly, Metro's character actor, as Deacon Pettengill in "Quincy Adams Sawyer."

Talmadges Are Due Home From Abroad End of the Month

From the offices of Associated First National Pictures, Inc., comes word that Joseph M. Schenck, Norma and Constance Talmadge and their mother have completed their tour of Russia and have arrived in Berlin.

While in Russia, Mr. Schenck had several conferences with representatives of the Soviet Government, who urged the producer to film a picture in Russia at an early date, which would acquaint the world with conditions there. Mr. Schenck is reported to have the matter under advisement.

The Talmadge party arrived in Paris Nov. 11 and after a few days in that city proceeded to England, whence they were scheduled to sail for America, according to present plans, on Nov. 16th.

Meanwhile Director Frank Lloyd has completed the continuity for Norma's next production, which is to be a picturization of Bayard Veiller's "Within the Law." It is expected the Talmadge party will arrive in Los Angeles about December 1st, and actual shooting will start immediately after.

Lubin to Give Private Screening in Worcester of "Quincy"

Herbert Lubin, at present in Worcester in connection with the forthcoming Metro release of "Quincy Adams Sawyer," the latest S-L picture, is arranging for a private screening of this film in that city. This pre-view will take place on November 20. Special preparations have been made for an elaborate setting for this presentation. More than two hundred invited guests, including the Governor of Massachusetts, and the Mayor of Worcester, will attend this showing.

In addition to the invited guests there will be present Arthur H. Sawyer, who will make a trip from the Metro studios in California for the purpose of witnessing this pre-view; Bert Ennis, of the New York offices, and several literary celebrities of New England and New York.

Pola Negri Picture for Goldwyn

"Sapho" Acquired For Release From Export & Import Co.

Goldwyn is releasing another motion picture made from one of the world's great novels. And this time with a world famous star in the leading role. The star is Pola Negri. The picture is "Sapho," made from Alphone Daudet's novel of the same name.

By arrangement with Export and Import Film Company, Goldwyn has acquired this production for release at an early date. It is described as a magnificent production, with the dark and beautiful young Polish star in the role of the famous Parisian demi-mondaine of Daudet's novel.

Pola Negri first sprang into prominence in this country—creating a veritable sensation—when "Passion" was released. Since then she has appeared in "Gypsy Blood," and a picture version of "Sumurun" called "One Arabian Night."

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De Roche, New Paramount Star, Arrives in U. S.

Charles de Roche, Paramount's new star, arrived in New York Sunday on the France, enthusiastic over the opportunity to appear in American-made pictures.

"If a fine appearance and an ingratiating personality count for anything, the French star will fulfill the predictions made by Jesse L. Lasky who declared that, given suitable roles in American films, he would become one of the big figures of our screen. He is more than six feet tall, broad-shouldered, and weighs in the neighborhood of two hundred pounds. He speaks English fluently, though with a pronounced French accent. His eyes are black, as is his hair, and he carries himself with the grace which is characteristic of the natives of the basque country of Southern France where he was born," says the Paramount announcement.

"He is making his headquarters at the Commodore while in New York and on Sunday will leave for California with Victor Fleming, who will direct him in his first picture. This will be "The Law of the Lawless," by Konrad Bercovici, in which he will play opposite Dorothy Dalton. Following the completion of that picture he will assume the title role in "The Spanish Cavalier," Paramount's adaptation of "Don Caesar de Bazan."

Two New Paramount Exchanges Are Opened

To further facilitate the distribution of Paramount pictures, S. R. Kent, General Manager of Distribution, announces the opening of two new branch exchanges, one in Columbus, O., and the other in Peoria, Ill.

The Columbus exchange is located at 261 North Fifth Street and is under the management of Harry Dodge. It is already open for business. The Peoria office, which is under the management of M. M. Hirsch, is located at 113 South Monroe Street. It will be opened Monday, November 20.

Film Exchange Building Planned for Albany

A Film Building, designed to house under one roof the film exchanges now located in Albany, N. Y., will be built and ready for occupancy not later than May 1, 1923, according to present plans. The building will cost in the neighborhood of $250,000, and will be of fireproof construction. It will probably be six or seven stories in height, and will be arranged to accommodate two or three exchanges to a floor. There will also be a number of projection rooms.

It is expected that the new building will fill a long felt want in the Capital District, there now being at least a dozen exchanges in Albany. Paramount is the only exchange in the city owning its own building.

The exchanges in Albany include the First National, Paramount, Pathe, Grand and North, F.B.O. of America, Inter-Church Film Corporation, Merit, American Releasing Corporation, Select, Vitagraph, Universal adn Educational. Goldwyn will shortly open an office in the building now occupied by Universal.

Betty Compson and members of the cast of "The White Flower" as they appeared when the ship docked at Honolulu where this Paramount picture is being filmed under the direction of Mrs. Julia Crawford Ivers. Edward Martindel, Arthur Hoyt, Betty Compson, Edmund Lowe, Sylvia Ashton, Arline Pretty and Leon Barry.

"Dr. Jack" Heads Program For Nov. 26

Eleven Other Subjects Are Scheduled for Release by Pathe

Harold Lloyd's widely heralded new five-reel comedy, "Dr. Jack," leads Pathe's release program for Nov. 26, which lists eleven subjects, including Pathe News Nos. 96 and 97 and Topics of the Day No. 48. The Patheserial, "Speed," with Charles Hutchison, reaches its sixth episode, called "Panic."

Pathe corroborates newspaper accounts of unprecedented competition for extended first run bookings of "Dr. Jack," and citing guaranteed contracts involving amounts of money not heretofore stipulated in contracts for any feature. The story of "Dr. Jack" is by Hal Roach, Sam Taylor and Jean Havez, directed by Fred Newmeyer. The cast of principals includes Mildred Davis, John T. Prince, Eric Mayne and C. Normand Hammond.

This program also presents another of the two-reel "Our Gang" Comedies, called "Young Sherlocks."

"His Enemy's Friend," with Leo Maloney in the Range Rider Series, gives the star an opportunity to bring to a happy ending an ancient family fued in isolated mountain regions.

In the one-reel Hal Roach Comedy featuring Paul Parrott, called "The Flivver," little that the liveliest imagination can picture as happening to flivvers or their drivers seems to be overlooked.

The Harold Lloyd re-issue in this list is "Don't Shove," remembered for the failure of everybody in the cast to pay any attention to that request—much to the hero's disturbance of mind and body, until Bebe Daniels gives him the idea of how to enforce it.

"The Fortune Hunters" is the Aesop's Film Fables release for Nov. 26.

Pathe Review No. 183, shows the scenes of framed paintings resolve themselves into life—and back again. "Grandpa Longlegs," is an intimate view of giraffes in the New York Zoological Park. The Pathecolor example shows "The Giants' Playground" on the coast of Brittany.

Get BULLDOG DRUMMOND Dead or Alive!

Charles Chaplin in "The Pilgrim," a First National attraction

A scene from "The Sin Flood." A Goldwyn picture.

Harold Lloyd Takes A Vacation

Comedian in New York to Relax Submits to Interview by Press and Gives His Views on Artistic Success

Seeing Harold Lloyd on the screen and meeting him personally produces much the same effect. For the outstanding characteristic of both is genuineness. When "Grandma's Boy" stood his ground or fled before the big bruiser you laughed; because in the first case his courage was so tremendously real and in the second case his fear was so utterly innocent of anything save his own inferiority before the big antagonist. The Boy was real, alive—he was genuine.

Similarly when Mr. Lloyd, sitting in an office separated from his studio by nothing less than the span of a Continent, tells you that he always felt he could never consider himself a real success until he saw lines forming at the box office of a theatre showing one of his pictures, you have no further questions to ask on that point. That's what Harold Lloyd always considered the true measure of a star's success. You know it because Lloyd said it and you recognize the truth of it in the way it was said.

After a year or more of strenuous studio life in Los Angeles—and five months of that time was devoted to the fruitful labor which produced "Grandma's Boy"—Harold Lloyd is on vacation in New York. He is in town just to have a good time and from the way he talked of plays along Broadway Harold is putting the burden of amusing him up to all the actors, actresses and producers of stage plays in New York.

He received and chatted with representatives of the press at the Pathe Home offices in 45th Street. While there was nothing in the amiable greeting and responsive manner of Harold Lloyd to suggest the thought, it was a fair guess that the star was giving of his precious vacation days in response to a tug at the sleeve by Mr. Fame, who whispered "young man those whom I have chosen to touch do not have vacations 'booked solid.' Your pictures can have solid bookings but your vacation—No."

So Harold talked with the gentlemen of the press. He is not one to speak dogmatically about the future of the comedy or the past, present or future of the motion picture. Lloyd is interested in making good pictures and that is about all.

His new play, "Dr. Jack" is in its first few days at the Mission in Los Angeles and the reports served to enhance the holiday spirit of the star's visit in New York. He is an exacting judge of his own work and so we are quite confident that both "Dr. Jack" and the picture produced since that, which is to be called "Safety Last," are going to score. Because Lloyd himself is entirely pleased with them.

He appears willing to assume responsibility for the widespread use of shell-rimmed spectacles—now so common that a visiting British playwright is quoted as saying "the personality of America is disappearing behind a pair of horn-rimmed spectacles." Indeed, Harold champions them for their utility to the man who needs spectacles for his sight's sake and for a young man who struggled and struggled to find something of an original sort to build a humorous character around.

"I discovered those spectacles on a character in a drama," said Mr. Lloyd. "He was playing his part for serious effect, but it was funny. I had determined to be rid of the make-up assigned to me in the character of Lonesome Luke and my search for something else came to a sudden halt when I saw that actor with the horn-rimmed spectacles. The minute I got them on I felt better, free to go ahead and do things without fear of being charged with copying other comedians who were established and associated with certain typical articles of clothing and facial make-up."

When the visit was over one of the interviewers at least was amazed to find that there could be so much in common between a star and a theatre manager. The manager judges a star by the number of tickets sold when his picture plays. Harold Lloyd bases his estimate of his own progress in his profession not by the tricks he performs, the gestures and expressions he makes before a cemera, but by the same indicator as the manager—the box office figures.

T. C. K.

"Quincy Adams Sawyer" Premiere At Capitol Week Of December 17

The S-L picture, "Quincy Adams Sawyer," will be given its premiere in this country at the Capitol Theatre, New York, beginning the week of December 17th. Following this engagement the picture will be generally released by Metro to the exhibitors throughout the country.

Messrs. Sawyer and Lubin, sponsors of the production, which numbers in its cast Elmo Lincoln, John Bowers, Blanche Sweet, Lon Chaney, Barbara La Marr, will promote the Capitol showing with a concentrated publicity campaign two weeks in advance of the opening date. This work will be handled by Bert Ennis. Effective window displays in connection with the photoplay edition of "Quincy Adams Sawyer," extra oil paintings, one-sheet posters in the subway and elevated stations, and other methods of exploitation will be used.

S. L. Rothafel, managing director of the Capitol, will present the picture with an original conception in the way of an elaborate stage setting, quartette of male voices and a musical score.

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Florence Vidor Picks Cast For Tarkington Story

Word received at Associated Exhibitors offices in New York from the west coast tells of the selection by Florence Vidor of the cast for her forthcoming production of Booth Tarkington's novel, "Alice Adams." Claude Gillingwater, Margaret McWade, Harold Goodwin, Vernon Steele, Thomas Ricketts and Fay Holderness have been engaged.

Miss Vidor has announced that she is determined to translate the Tarkington story on the screen with as nearly perfect fidelity to the written text as is possible.

"The work of the master cannot be improved upon," says Miss Vidor. "We are striving to produce 'Alice Adams' word painting for word painting. We hope that when the first scene is unfolded on the screen the readers of the story will mentally open the book at the first page and that they will be enabled to follow the visualization as clearly as though it had just flowed from Mr. Tarkington's pen."

Rowland V. Lee is directing the production.

Harlam to Play Heavy Role in Support of Pola Negri

Macey Harlam has been added to the cast of Pola Negri's first American-made picture "Bella Donna," according to an announcement made by Producer George Fitzmaurice.

It was Harlam's work in the George Fitzmaurice production of "The Right to Love" which won him his role in the current Fitzmaurice picture.

Although the cast of this first Pola Negri picture is small in numbers it is high-calibered in quality. Supporting Miss Negri are Conway Tearle, Conrad Nagel, Claude King and Macey Harlam. One or two other players remain to be selected.

Film Booking Sheet in Baltimore Newspaper

The growing popularity of motion pictures is strikingly illustrated by an elaborate booking sheet of screen plays which is published each Sunday in the Baltimore News.

The arrangement of the sheet is along the lines of schedules of baseball games usually published in the sporting sections of the daily papers. In the case of the picture booking sheet, all worth while pictures that are to be shown in Baltimore and vicinity during the forthcoming week are scheduled.

Thus the motion picture "fan" who wants to know where and when a certain attraction is to be shown during the week, has only to scan the sheet. The sheet for the week beginning Oct. 30 gives an instance of the popularity of First National Attractions, showing that First National has about 75 days out of approximately 288 days in Baltimore Theatres.

Mae Murray and Robert Z. Leonard "at home." Miss Murray, who in private life is Mrs. Robert Z. Leonard, personally supervises the decoration of her establishments and they express her distinctive personality and charm.

Theda Bara in "The Easiest Way"

Star's Return to Screen After Two Years' Absence Will Be in Eugene Walter's Stage Success

The long-awaited announcement of the vehicle to be used for Theda Bara has just been made by David O. Selznick, Secretary of Selznick Pictures Corporation, who will personally supervise the production which is to be the first of a number of Selznick Pictures to be made by the company's newly organized Eastern Producing Unit, independent of the Pacific Coast Unit which has been working in Los Angeles for some time under the personal direction of Myron Selznick, President of the company

Miss Bara will star in "The Easiest Way," the famous play by Eugene Walter.

Miss Bara's name was affixed to a Selznick contract many weeks ago. Since that time David Selznick and the Selznick scenario department have been combing the market for a play suited to the star's needs at this particular time. Fully a thousand scripts have been examined, it is stated, and many of the stories submitted have been given long and careful consideration.

During this long period of selection Miss Bara has been in constant consultation with Mr. Selznick in considering various stories and her enthusiasm over the role of Laura Murdock in "The Easiest Way" is unbounded.

"I am delighted beyond words," said Miss Bara. "'The Easiest Way' is one of my favorite stage plays and I saw Miss Starr play it, not once, but several times. I only hope that I can make my screen characterization as effective as that which she has given to the original stage version. I know that I can give my whole heart to the delineation of Laura Murdock and that I will enjoy every minute of the filming of this soul-stirring drama."

Mr. Selznick has already started casting and expects to be able to announce the entire supporting cast within very short time.

Get BULLDOG DRUMMOND Dead or Alive!

Suspense Important Quality In Pictures, Says Vignola

"The most important quality in a motion pictures is, I should say, suspense," said Robert G. Vignola, director of "When Knighthood Was in Flower," who is leaving shortly for a six months' tour of the world.

"Without suspense the most carefully produced subject would fail to hold the attention of the spectator," continued Mr. Vignola.

Baby Gloria Wood seems to approve of the scenes for "My American Wife" which her daddy, Sam Wood, is directing for Paramount.

Short Subjects Are Fairly Launched

So Says Elmer Pearson, Pathe Chief, Who Describes Them as the Next Big Development of the Industry

"The next big development of the motion picture industry, which is now fairly launched," declares Elmer Pearson, general manager and responsible head of Pathe, "is almost certain to be in the short subject field. The signs are unmistakable. Both exhibitor and public are beginning to realize

Elmer Pearson, General Manager Pathe Exchange, Inc.

the intrinsic value of the short subject and before long will recognize its true worth.

"As in all other classes of picture production, it will be a case of the survival of the fittest. The public will impel the exhibitor to draw a clearer line of demarkation between the good and the bad. And for the good, so designated by public opinion and choice, the exhibitor will be willing appropriately to recompense the forces of production and distribution.

"The moment when the exhibitor makes a proper and substantial price distinction between good short subjects and mere program fillers, from that moment the good short subjects will show attractive producer profits. The result will be a tremendous improvement in the quality and entertainment value of short subject profit.

"Today an exhibitor thinks nothing of paying ten times more for one five-reeler than he does for another, yet very few will recognize a 3 to 1 comparison in the value of news reels. It is also very rarely and reluctantly that he pays on the basis of a 4 to 1 comparison in the case of two-reel comedies.

"In the single-reel field, the producer and distributor have met with even greater discouragement, in that no matter how good or expensive your effort, unless you want to rent it at a given maximum at the average theatre, you can keep it.

"To any one who gives it a thought this condition is neither fair nor good business. Yet this is a condition that has prevailed for several years, with the result that no producer or distributor would think of putting more into such product than such a condition would permit them to get out of it.

"Naturally the short subjects got into a rut, and it took genuine financial courage and hard work even to make a start in getting it out. But persistence in any direction will not be denied; and a start having been accomplished it is fair to assume that more rapid progress can now be looked for.

"The process has been laborious and obviously slow, and proceeds about as follows:

"First, you start making a product just a little better. After that has had its opportunity for recognition, it is necessary to increase the rentals a little, and the number of customers by a few. Then you increase the production budget and the production's excellence and try for a little higher rentals again, with the addition of a little broader distribution, etc. But, of course, no one has yet progressed very far because of the so-called limit most exhibitors have set on what they will pay for any short subject.

"Naturally, seven thousand exhibitors contributing toward production costs amounts to considerably more than the contributions, even at the same price, from five thousand; thus the distributor with the widest distribution can offer an individual more value for a given price, and this has been of great help in establishing a progressively better product.

"During the last three years many exhibitors have been converted to the better short idea, and simply will not run a poor one as a gift. Little by little these have raised their maximums to procure what they have taught their patrons to demand as part of a satisfactory entertainment. Thus their less discerning competitors are suffering by the comparison.

"Why, after all, when paying a big price for a high standard five-reeler should one drag that standard down by putting on the same program one poor short subject—much less two or three?

"Why should not the market agreeably and happily absorb single reels that cost as much per reel as unusual feature pictures?

"If such short subjects were available today, a program of short stuff only would be just as attractive to patrons as when joined into one story which, after all, is much more limited in its scope than four reels would be made up of two or three subjects.

"We have some indication of the possibilities when considering some of the two and three reel comedies of the past year or two. If those comedies had been accompanied by just attractive single and two-reel dramatic subjects, their success would have been all the more pronounced and remunerative.

"Thus, while the industry has some distance to go to realize upon such a business-building variety, it is indeed on the way, and Pathe may be depended on to keep a full step or two ahead of such encouragement as our customers extend us toward the realization of our ambition that, foot-for-foot, Pathe pictures must be as good or better than the best."

William L. Sherry Joins Distinctive Pictures Corp.

Distinctive Pictures Corporation announced this week that William L. Sherry had become affiliated with the organization.

Mr. Sherry has been in the film business since 1913 when he formed the William L. Sherry Feature Film Company, with headquarters in New York and Buffalo. In 1915 he became one of the pioneer members and vice-president of Paramount. He was one of the original Famous Players franchise owners.

William L. Sherry.

In 1916 the Famous Players-Lasky Corporation was formed and a little later Paramount, of which the William L. Sherry Feature Film Company was a unit, were both absorbed by that organization. Mr. Sherry became a director in Famous, as well as one of its largest individual stockholders. He remained with Famous Players-Lasky until 1919, when he began distributing independently.

In announcing the addition of Mr. Sherry to the personnel of Distinctive, Arthur S. Friend, President of the Company, said:—"Mr. Sherry's acceptance of our invitation to join our organization has made us very happy. Sherry has always stood for straightforward, fair dealing, and we feel that he belongs absolutely to our organization, which is dedicated to that principle."

Tom Wiley With National Photographers

Tom Wiley, secretary of the A. M. P. A. has added to his many duties that of special representative of the National Photographers, Inc., 719 Seventh Avenue. This is in addition to his position as special representative of the Excelsior Illustrating Co.

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ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Jossey Opens Cleveland Exchange

Resigns as Arrow Representative to Form Progress Pictures Company of Ohio with E. C. Fielder as Aid

J. S. Jossey, for several years special representative of Arrow Film Corporation, has announced his resignation from that organization to enter the independent exchange field on a large scale. Mr. Jossey, for many years one of the well known figures in the independent field, has formed the Progress Pictures Company of Ohio, for the purpose of distributing features, serials and short subjects in that state. He will be situated in the Film Exchange Building in Cleveland.

The new company, which is said to be capitalized at $150,000, has Mr. Jossey as president and E. C. Fielder as vice president and general manager. Messrs. Jossey and Fielder are both well known in the territory, Mr. Jossey having for several years represented Arrow in the West and Mr. Fielder having just resigned his position as manager of Associated Exhibitors. The plans of the company are to open the exchange in Cleveland and get it thoroughly under way, at which time Mr. Jossey will go to Cincinnati to open a branch exchange. Progress has secured the services of Mr. Vibbert, who was also connected with Associated Exhibitors and is known as one of the best salesmen in the territory.

The new exchange enters the field with a line-up of product which should insure success from the start. Among the pictures which will be offered for immediate release are Arrow's specials, "Night Life in Hollywood," "The Streets of New York" and "The Innocent Cheat"; the Grace Davison productions, "The Splendid Lie" and "Love, Hate and a Woman"; three James Oliver Curwood-Pine Tree Productions, "The Girl from Porcupine," "The Broken Silence" and "Jacqueline"; "Chain Lightning"; ten Western productions produced by Ben Wilson and starring Jack Hoxie; four Ben Wilson productions starring Neva Corber; "The Hidden Light"; six Western specials from the pen of W. C. Tuttle starring William Fairbanks and produced by Ben Wilson; "The Deceiver," "The Stranger in Canyon Valley;" "Headin' North"; three Peter B. Kyne-Ben Wilson special attractions, "A Motion to Adjourn," "Back to Yellow Jacket" and "One-Eighth Apache"; "The Star Reporter," "The Blue Fox" and twelve comedies starring Eddie Lyons.

Bray Will Release Nature Pictures to Independent Market

Following the news of the release of the Bray Magazine—on the screen—J. R. Bray now announces that his organization has under preparation a special series of Bray Nature Pictures to be released one a month on the state right market.

This new series is the result of special work done for Mr. Bray for many months past by experts of international standing in their respective fields. Among these for example may be mentioned Dr. R. A. Spaeth, biologist of Johns Hopkins University, who contributes many marvelous scenes from the unseen world, filmed through the microscope, and others from the depths of the sea. Equally good is the work in the series of films on the Wonders of the Universe, produced for Mr. Bray by European astronomers. The pictures of animal and bird life as well as those of exploration and adventure, incorporated in the Bray Nature Picture series, are made by experts, each of whom has made a life study of his specialty.

The series is said to be a strikingly interesting collection of round-the-world wild animal, bird and marine life studies and wilderness scenics.

Billy West's "Why Worry?" Is Lacking in Originality

Smart Films, Inc., with offices in 723 Seventh avenue, New York, is distributing "Why Worry?" in two reels. Billy West is featured, with Ethelyn Gibson playing opposite. Arvid Gillstrom is the director. The story is not notable from the side of originality, use being made of many familiar twists. While the titles as a rule are snappy there is one which in the view of many will overstep and will bear watching on the part of the exhibitor who would ban anything approaching too near raw stuff. The picture otherwise is one that several years ago would have rated well.

G. B.

Good Comedy Is Federated's Two-Part "Pure but Simple"

There's good entertainment in "Pure but Simple," a two-part comedy produced by Ben Wilson for Federated distribution and featuring Monte Banks. And in case the statement may have interest for any exhibitor we will add the subject is finely photographed—at least, shown in the projection room of Weber & North, that was the indication; anyway, the credit for a brilliant picture lies between or with the cameraman and the operator.

Monte is well supported by Esther Ralston, Eddie Barry and "Tiny" Sanford. The latter is heavy—and yet lithe—enough for any "heavy." Miss Ralston is a charming performer. Monte tumbles and falls all through the story in reckless disregard of the sanctity of his bone structure. In fact, the story is one bit of nonsense after another—the kind that is or should be relished by the "wisest men," as well as by others not so well grounded. "Pure but Simple" is good comedy, and the "gags" don't hurt it a bit. G. B.

The "Doc"—On A'gin, Off A'gin

Dr. W. E. Shallenberger, president of Arrow Film Corporation, paid a brief visit to the home office of his company last week. The doctor was in town for two days for an important conference leaving immediately thereafter to resume his trip to the West Coast. He reports conditions in the various territories thus far visited as being exceptionally favorable.

C. B. C. to Continue Albums

The innovation of a special album press book composed simply of still picture scenes from the production was so successful when carried out by C. B. C. Film Sales Corporation in connection with the launching of "More To Be Pitied" that this is to be a feature of all following exploitation campaigns, it is announced.

Brazil Gets First Lichtman

"Rich Men's Wives," the first release of B. P. Schulberg's Preferred Pictures through the Al Lichtman Corporation, was sold for Brazil this week. The feature will be handled in that country by the Companía Brazil Cinematografico.

Scene from Warner Brothers' production "The Beautiful and Damned," with Marie Prevost

Chaney a Master of Characterization

His Work in "Shadows" Brings Praise from Screen Writers and Representatives of the Public Alike

Every now and then there comes to the screen a performance of rare excellence that raises the motion picture in the esteem of the exhibitor and his patrons. John Barrymore gave such a performance in "Dr. Jekyl and Mr. Hyde," Lon Chaney gave one in "The Miracle Man" and Lon Chaney has done it again in B. P. Schulberg's picture, "Shadows," for which the Al Lichtman Corporation is handling the distribution.

Schulberg and Lichtman are not alone in believing that Chaney has made a substantial contribution to screen art. Their opinion was confirmed by every trade paper critic as well as by the people of varied professions who viewed it at the private showing recently given the film at the Hotel Biltmore in New York. They characterized Chaney's work as marvelous, some of them adding that in his role of Yen Sin, the Chinese laundrykeeper, he surpassed anything he had previously attempted.

Every exhibitor knows the value of Lon Chaney at the box-office. Chaney is great among great actors and yet the place he holds is so unique as to set it apart from that of any other artist. Most screen stars stand for a definite type of performance, while Chaney is never the same except perhaps in the degree of sincerity and finish that he gives to the characterizations he undertakes. Like Charles Chaplin he has risen from an unknown music-hall entertainer. As the cripple in "The Miracle Man," the deformed man in "The Penalty," the sneaky Chink in Marshal Neilan's "Bits of Life," as Fagin in "Oliver Twist," Lon Chaney stood out from the ordinary.

Ever since Mr. Schulberg bought "Ching, Ching, Chinaman," by Wilbur Daniel Steele, upon which "Shadows" is based, he has held the hope of producing it himself. Immediately after establishing his affiliations with Al Lichtman, he determined this prize literary piece of a few years ago should be one of his first special releases through the Lichtman Corporation.

The part of Yen Sin presented difficulties for it is one that has never been attempted on the screen before. Mr. Schulberg talked it over with Mr. Chaney, and the actor's interest was aroused to such a degree that seldom has he manifested such care and effort in creating a role.

Yen Sin is an entirely new conception of an Oriental. He is not a degraded type, but a wise old philosopher who stakes his own soul to save those of his Christian associates and to teach his persecutors the principles of their own religion. The story depends much for its unusual drama on the treatment of this character, and Chaney has made it possible to translate a great story into what disinterested reviewers have called a still greater picture. The Trade Review says that the role of Chaney is one of unusual difficulty and that his triumph consequently is all the greater, adding that in writing of "Shadows" it is but a natural mental process to revert to "The Miracle Man," though the Schulberg picture, while holding an abundance of the spiritual, possesses nothing of the supernatural with its illusion dispelling tendency.

The Moving Picture World in its unstinted praise of "Shadows" as an artistic production considered Chaney at his best in a "characterization that will make impressively permanent showings that will not die out with the flitter of the last flicker."

The Motion Picture News, too, was of the opinion that Chaney was the highlight in a production that "should go big in any community." The Film Daily called Chaney's the "most superior performance of his long and important career."

The exhibitor needs no better recommendation for the actor or the production than from these writers who know pictures from the theatre owners' point of view. The opinion of the discriminating patron, too, is doubtless represented by the verdict on the film accorded by the Exceptional Photoplay Committee of the National Board of Review—a body of representative lay-men with no interest in the industry other than a desire to support better pictures. The committee when it saw "Shadows" requested Al Lichtman to loan a print for a special showing to a selected audience of fourteen hundred New Yorkers, who, like themselves, wish to sponsor only the best. This screening of the feature has been arranged at the Town Hall on November 17, where the highest type of picture audience obtainable will pass judgment on "Shadows" and its treatment by author, producer and actor.

Lon Chaney in a series of striking scenes from "Shadows," directed by Tom Forman. Produced by B. P. Schulberg and distributed by the Al Lichtman Corporation

Warners Prepare Many Accessories

Exhibitors Will Have at Their Command a Large Number of Aids for "The Beautiful and Damned"

An unusual number of advertising accessories are said to have been devised for the Warner Brothers production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost.

An eight page broadside press sheet containing novel ideas for exploitation and publicity purposes has been compiled. In addition to the many angles of publicity linking the name of the author, the lithographs and the advertising novelties are declared to be out of the beaten track.

The lithographs were drawn by Bennett Prival. The technique used by Prival has the peculiarity of bringing out the colors of the posters with exceptional brilliancy under artificial light, while at the same time retaining their original beauty under normal daylight conditions.

For exploitation purposes exhibitors will have at their disposal what is declared to be a unique telephone doll in striking colors, with regular billing matter and space on bottom for theatre name, suitable for use on all telephones. The other advertising accessories include a series of three window cut-outs of original design, to carry out the idea of the novel the exact reproduction of cover design on the book has been made into a doorknob hanger, a sticker, and it has also been used to adorn the front page of a herald.

"The Beautiful and Damned" is said to reveal with keen satire a section of American society which has never before been recognized as an entity—a wealthy, floating population which throngs restaurants, cabarets, theatres and hotels.

Seven Salesmen to Exploit "Notoriety" in New York Area

The Apollo Exchange, New York, local distributors for "Notoriety" and the three following Will Nigh features which are being produced and distributed by L. Lawrence Weber & Bobby North, will have a special staff of seven to handle the bookings on these features for New York exhibitors.

The salesmen not only will take care of bookings but also will extend active cooperation all along the line. Special publicity and exploitation service will be included in every contract.

The salesmen will be under the personal supervision of Ben Schwartz, sales manager of the Apollo Exchange. The staff includes Jerry Herzog, Irving Gumberg, L. Lawrence Baren, George Steiner, Al Harsten and Al Friedlander. Each one of the salesmen will concentrate on a restricted territory and will see his exhibitors through from beginning to the finish.

Ben Wilson Finishes Third William Fairbanks Subject

From the West Coast studios of Ben Wilson comes word that "Spawn of the Desert," third of the William Fairbanks series for Arrow release, has been completed and will be shipped East in the course of the next few days. The picture was directed by Lewis King in association with Mr. Wilson.

Arrow Film Corporation reports that the William Fairbanks series, which will include in all six productions, is selling rapidly. Various Independent exchanges which are thus far handling the product have found that the pictures, of which two—"Peaceful Peters" and "The Sheriff of Sun-Dog"—have been released thus far, are being booked by the highest type of theatres.

Grand of Boston to Release Abramson's "Wildness of Youth"

The sale of "Wildness of Youth" to Sam Grand of Federated Film Exchange at 48 Piedmont Street, Boston, for New England, was announced by Graphic Productions, Inc., this week as another unit in the recent rapid progress made by Ivan Abramson in disposing of territorial rights to his feature. This deal comes on top of the announcement that Lowe, Inc., Southern circuit, has contracted for the production throughout its territory.

Included in the more recent territorial sales of "Wildness of Youth" is the disposition of the South American right of the picture including Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia. The contract is with the Sociedad General Cinematographic Co. This comprises a seven per cent. territory.

Frank Zambreno of Progress Pictures Co., Chicago, has the production for Northern Illinois and Indiana. Richard and Flynn of Kansas City, have the rights for Western Missouri and Kansas.

Eastern Pennsylvania, Southern New Jersey and Delaware rights have been disposed of to Donohue and Gill of Imperial Pictures, Philadelphia, Pa.

R. I. Robinson in New York

R. I. Robinson, manager of the New Orleans office of Progress Pictures, Inc., was in conference with W. Ray Johnston, vice-president of Arrow Film Corporation on November 9 and 10 relative to the Arrow product which is being distributed through the New Orleans territory by Arthur C. Bromberg's organization.

New Quarters for Enterprise

Negotiations for new Kansas City headquarters of the Enterprise Distributing Corporation have been closed by W. K. Jenkins, division manager, who was in Kansas City. The new headquarters will be in the Bauer Building.

Ginsberg Traveling Again

Al Lichtman's sales manager, Henry Ginsberg, left New York last week on a business trip with St. Louis and Denver as his destination. He is expected back the latter part of the month.

The Grand & North Film Building, Buffalo.
An independent film exchange structure, the home of the Federated Film Exchanges of America, Inc., Sydney Samson, manager. United Artists occupies the second floor. Really there are two structures, the one on the street being classed by the underwriters as an office building, the one at the rear as a film building. In the latter are the most up-to-date exchange appliances and arrangements. The vaults have a capacity of 6,000 reels each. The poster rooms are models of their kind.

Much Expected from Garsson's "Success" Ready for Cutting

Work of cutting "Success," the big special feature directed by Ralph Ince for Murray W. Garsson Inc. will be begun next week.

The production, adapted from the Broadway stage hit of the same name, has been over three months in the making. From the outset, and as the picture progressed, Mr. Garsson, Mr. Ince, the players—in fact everyone concerned with the making of "Success"—were unanimous in agreeing the picture would be one of the biggest of the year, a production that would really be remembered.

Hence the original time schedule was abandoned, and while the production cost is practically double that estimated for the picture the results achieved are said to be more than commensurate for the time, labor and money expended.

No announcement regarding distribution arrangements on "Success" has yet been made.

Eltabran Buys More States for "The Jungle Goddess"

Export and Import announces the sale of its fifteen episode serial, "The Jungle Goddess," for Texas, Oklahoma, Arkansas, Louisiana and Mississippi to the Eltabran Film Company, which previously had purchased the serial for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

"Robin Hood Junior" to Be Child's Version of Old Tale

Franklyn E. Backer, president of East Coast Productions, Inc., announces that Frankie Lee's first picture, "Robin Hood Junior," is to be a child's version of the famous story in which Douglas Fairbanks is scoring so heavily. Clarence Bricker, who is to direct the picture, has prepared a continuity that in no way is a burlesque of the popular story, but is a straight humorous version devoid of slapstick. As the picture is to be produced in two reels it will be necessary to eliminate several sequences of the original story, but the high lights of the popular legend, it is said, are to be shown to the best advantage.

Franchise Holders of Amalgamated Are Here for Premiere

Franchise holders in Amalgamated Exchanges of America, Inc. will be in New York City, Sunday, November 18, to witness the first showing of "The Woman in Chains," the first production to be made by the new company.

Those in town to witness the showing includes: J. C. Friedman, Chicago; R. Lynch, Philadelphia; Herman Rifkin, Boston; H. A. Lande and William Finkel, Pittsburgh, Cincinnati and Cleveland; P. Oletsky, Baltimore; Emmick and Edmunds, San Francisco; Hurlbut and Saxe, Detroit; Lennon and Sheffield, Salt Lake City; Al Kahn, Omaha; R. M. Savini, Atlanta, and Charles Stephenson, Canada.

"The Woman in Chains" is an adaptation of "The Madonna in Chains." The fact that there are no less than five other photoplays with Madonnas in some part of the title was the reason for the change from the original name of the production.

"Women Men Marry" Sold in Two Eastern Territories

Edward Dillon's first independent production "Women Men Marry" has been sold for two Eastern territories during the past week. New York and Northern New Jersey go to Renowned Pictures, Inc., while Eastern Pennsylvania and Southern New Jersey were purchased by Robert Lynch of the Metro Exchange at Philadelphia.

The first foreign sale to be consumed was for Australia, New Zealand and Tasmania, which was signed by the Super-Selected Pictures of Sydney, Australia.

At the offices of the Truart Film Corporation, which is distributing the subject, inquiries are being received from all sections.

Brandon Tynan and Mary Astor, two members of the cast in "Success," Ralph Ince's special production for Murray W. Garsson, Inc. Associated with these players are Naomi Childers, Dore Davidson, Stanley Ridges, Lionel Adams and Gay Pendleton

Report 93 Per Cent of Territory Sold on C. B. C. Features

Actual sold territory on the C. B. C. Film Sales Corporation series of Six Box Office Winners, of which "More to be Pitied" is now being shown, and the second, "Only a Shopgirl" has just been completed, hit the 93 per cent mark this week, and negotiations are pending on the remainder that will close the territories 100 per cent within the week.

Joe Brandt this week put the finishing touch to a trip to several of the key cities by completing negotiations on the six features that comprise the series with Superior Screen Service of Salt Lake City, for Utah, Wyoming, Colorado, New Mexico and Southern Idaho, and with Southern States Film of Atlanta and Dallas, for North and South Carolina, Georgia, Florida, Alabama, Tennessee, Arkansas, Oklahoma and Texas.

Marie Prevost Heads Cast Portraying Norris' "Brass"

Five prominent screen players have been engaged by Harry Rapf for the principal roles in the Warner Brothers picturization of Charles G. Norris' novel, "Brass," which will be directed by Sidney Franklin.

The five players include Marie Prevost, who is the featured player in the recently completed screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," and who also plays a prominent part in the Wesley Barry picture, "Little Heroes of the Street;" Harry Meyers, Helen Ferguson, Irene Rich and Pat O'Malley.

Select Cast for Heyl Production

Martin J. Heyl Productions, which is creating the screen version of "The Little Red Schoolhouse," for Arrow release, have thus far engaged as players Martha Mansfield, E. K. Lincoln, Edmund Breese, Sheldon Lewis and Rose Coghlan.

These players are at work now at the Tilford Cinema Studios under the direction of John Adolfi.

Carstensen Joins Murray Garsson

R. A. Carstensen, it was announced last week by Murray W. Garsson, has been named auditor for Murray W. Garsson, Inc. Mr. Carstensen is a veteran in every angle of the film business, his experience dating back to the old Reliance and Majestic companies and Triangle. He has also been associated with Charles Miller, Hobart Henley, S. L. Rothafel and the Hallmark Picture Corporation.

"The Hero" Is Finished

Gilbert Emery's play, "The Hero," which B. P. Schulberg will release through the Al Lichtman Corporation with Barbara La Marr, Gaston Glass and John Sainpolis in the cast, was completed last week at the Preferred Pictures studio. The film is now being cut and edited and will be ready for early release.

Amalgamated Adds Exchange

The Quality Film Corporation, Pittsburgh, and The Lande Film Distributing Corporation of Cincinnati and Cleveland, have become franchise holders in the Amalgamated Exchanges of America. These firms, under the direction of H. A. Lande, will control the output of the new company in Western Pennsylvania, West Virginia, Ohio and Kentucky.

"Rags to Riches" Is Going Big Aided by Warners' Float

"Rags to Riches," the Warner Brothers picture featuring Wesley Barry, is said to be blazing a trail of approval throughout the country, and manifestations of this fact are evidenced in the many telegrams being received at the Warner offices. The Warner Brothers' transcontinental float advertising their seven forthcoming productions is said to have aided in putting over a big campaign for the Broadway-Strand, Detroit.

Two floats have been built by the Warners to advertise their productions. One is en route to the coast, and the other is aiding exhibitors put over the picture in the east. Phil Gleichman of the Broadway-Strand wired the Warner offices as follows: "Opened 'Rags to Riches' to absolute capacity all day long including supper show. Big opposition at other houses. Despite this fact remarkable business due to unusual picture and wonderful exploitation accessories plus aid your exchange furnished. Your coast to coast float, a master stroke in publicity, has served to enhance popularity of Warner Brothers' product in Detroit."

M. Fitzer, manager of the Empire Theatre, Syracuse, wired: "'Rags to Riches' holds my box-office record for the Empire Theatre. I want to thank the Warner Brothers for their wonderful co-operation in sending a publicity man and their float to Syracuse to help exploit the picture. It's a knockout. Let's have more of them."

First National Agrees to Use of Star by Lessers

As a result of conferences between Irving Lesser, eastern manager of Principal Pictures Corporation, and executives of Associated First National this week, final arrangements were made for the starring and exploitation of Dorothy Phillips in the initial Principal production, "The World's a Stage," based on the story of Elinor Glyn. Under the agreement Principal is authorized to utilize star and exploit the star's name, although announcement that the star's services were available by "arrangement with Associated First National" to whom Miss Phillips is under contract.

Not until after the Associated First National executives were made acquainted with the calibre of the production and story was the necessary permission for use of the star's name secured.

Spokane House Puts Over Novel Warner Exploitation

The Auditorium Theatre, Spokane, carried out the Warner Brothers exploitation suggestion in connection with the showing of "Your Best Friend," and secured a number of tie-ups with local banks.

Manager Charles W. York announced to the public through the medium of the Spokane Chronicle that every child born during the exhibition of the picture would be started with a savings account at a local trust company. According to Mr. York considerable interest was manifested in the picture, and the idea aided materially in putting over the production.

Only One Territory Is Left on Hallroom Boys Comedies

The new Hallroom Boys Comedies, C. B. C. Film Sales Corporation's series of two-reelers, were signed up in two additional territories, this week, almost completing the entire country.

The sales were to United Film Service of St. Louis, through Sam Werner, and to Crescent Film Service of Kansas City, the company headed by Al Kahn. This disposes of three more states, United taking the franchise to Eastern Missouri and Southern Illinois, and Crescent holding rights to Western Missouri and Kansas. This leaves only one territory open.

"Country Flapper" Starts Third Week at Symphony Theatre

The success of "The Country Flapper," Dorothy Gish's production, which is being state righted through Producers Security Corporation, is further evidenced by the booking of an indefinite run by Dr. Breckwedell of the Symphony Theatre, Los Angeles. The picture entered into its third week run last Sunday and is reported to be doing capacity business.

It is getting strong exploitation and the younger set has caught the "Flapper" spirit and the prize California Flapper is to be chosen soon. Flapper contests are much in vogue, and weekly beach parades have attracted thousands.

The Flapper doll has caused quite a stir.

Quick Bookings Recorded For Lichtman's "Shadows"

A number of important first-run theatres have booked "Shadows," the second Schulberg release through the Al Lichtman Corporation. Some of the contracts received from exchanges this week reveal the following theatres have signed to show the picture:

The Rialto, Washington; Kinema, Los Angeles; Modern and Beacon in Boston for a simultaneous run; Strand, Newark; Appolo, Indianapolis; Franklin, Oakland; Hippodrome, Cleveland; Strand, San Francisco, and Strand, Hartford.

Producers Security Issues Lloyd Carleton's Picture

Last week Producer Lloyd Carleton arrived in New York with a print of his latest subject. He personally surveyed picture conditions and distribution channels and this week definitely announced that he had retained the Producers Security Corporation to arrange distribution for his picture. It was filmed in California.

Lichtman Leases Entire Floor in New Broadway Building

On December 1 Al Lichtman will move his offices to 1650 Broadway, a building recently completed opposite the Capitol Theatre. The Lichtman Corporation and Preferred Pictures have been located temporarily at 576 Fifth Avenue, but an expansion of activities and the increase in personnel necessitated finding new quarters.

Sixteen fifty Broadway is in the heart of the film district. The building extends from Broadway through to Seventh Avenue. Lichtman has leased the entire ninth floor, which affords a maximum amount of space, light and air.

An unusually large and well equipped projection room, private offices for executives and department heads, a spacious reception hall and segregated quarters for each department will make the place ideal as a motion picture office.

"The Dumb Waiters" Sounds Good

"The Dumb Waiters" is the title of the sixth of the new Hallroom Boys Comedies, which has just been received at the New York offices of C. B. C. Film Sales Corporation for distribution to the state rights market.

The comedy was directed by Noel Mason Smith and features Sid Smith and George Williams.

Inquiries for Maciste Film

The Aywon Film Corporation is receiving inquiries regarding its new seven reel picture starring Maciste entitled "The Unconquered."

Nathan Hirsh, president of Awyon is assuring the state rights buyers that they have an excellent bet here and that the picture will make money for everyone.

Supreme Gets Equity Picture

Equity Pictures Corporation announces that "What's Wrong with the Women" will be distributed throughout Western Pennsylvania and West Virginia by the Supreme Photoplays Productions, First National Bank Building, Pittsburgh, Pa.

Scene from "Just a Song at Twilight," released through Producers Security Corporation—Richard Barthelmess, Evelyn Greeley and Pedro De Cordoba.

Short Subjects and Serials

Show Home from Feminine Viewpoint

Woman's Home Companion Inaugurates Series of Two-Part Dramas and Comedies—"This Wife Business" Is Completed

The Women's Home Companion Better Films is manufacturing a series of two-reel dramas and comedies picturing American home life from the viewpoint of the women's magazine, which are announced as a distinct departure from photoplay tradition.

The first production, "This Wife Business," is already being shown to the trade. "Mother's Own Job," the play in which Mary Alden will be starred, is now being made by the Aralma Film Company at the Estee Studios in West 125th Street, New York. In this play Miss Alden has a mother role radically different from anything she has portrayed in "The Old Nest" and "The Man With Two Mothers," or as the star in "A Woman's Woman." The part shows the influence of the hour on the woman of middle age and gives Miss Alden rare opportunity to display those touches of comedy, sentiment and human appeal which have endeared her to lovers of the motion picture.

The Women's Home Companion Better Films are founded on articles, essays or editorials which appear each month in that magazine. They are more than the picturization of fiction stories. But the big idea of the magazine article is taken as the basis on which an actable play is written, a plan unique in co-operation between magazine and screen. Arthur J. Zellner is directing this series of photoplays. The continuity was written by Evelyn Kenyon. Eugene French is chief cameraman.

This series, it is announced, will be distributed through exchanges located in twenty-two cities, and, fostered by the Woman's Home Companion with its great circulation, it is believed will be shown by practically every high-class theatre in the United States and Canada.

The supporting cast of "Mother's Own Job," includes Stanley Walpole, leading man; Reginald Simson, Maud Hill, Geraldine Blair, who was with "The Bat," and other players with known followings. Little Helen Rowland also is a member of the cast.

Stirring Drama is Leo Maloney Story Released Nov. 26

Ford Beebe and Leo Maloney, who write and direct the Range Rider series for Pathe release, give us a regular young feature in "His Enemy's Friend," slated for issue Nov. 26. It is a production well worthy the examination of any exhibitor, even if ordinarily he have no room on his program for a short western drama.

"His Enemy's Friend" is a stirring tale of love between representatives of two families tangled in a fued with a young brother of the girl brought into the story as a magnet—one not necessarily required as a rule when a western is on the screen—for the attention of the younger element in any theatre.

Leo Maloney is Dale Carter, a convincing young ranchman, in love with Beth McWade, finely played by Josephine Hill. Milton Brown is Bruce McWade, the rugged father of heroic mold who will have nothing to do with Carter let alone permitting him to visit his daughter. Bud Osborne is Simon Baird, rival for the hand of Beth, who doesn't hesitate in the furtherance of his suit to adopt tactics to the serious detriment of Carter. There's an unnamed youngster, too, who portrays the brother of Beth, and who figures largely in the tale.

The picture has abundance of atmosphere and action as well as of suspense. We are not going to outline any further this fast-moving drama, leaving it to you to enjoy it for yourself. G. B.

Julius Stern Adds Herman Raymaker to Century's Staff

With the return of president Julius Stern to Hollywood many important changes and additions were made to the staff at the Century Comedy studios on Sunset Boulevard.

The signing of Herman C. Raymaker, the well known comedy director promises well for the crop of pictures for the coming year. Raymaker has been associated with Hal Roach, Sennett, Fox and the Hallroom boys.

The full staff of Century directors at present is Alf Goulding, Harry Edwards, Herman Raymaker, Al Herman, Bert Sternbach, David Smith and Zion Meyers, A staff of capable gagmen are writing continually under the supervision of Sig Neufeld.

New Company Promises Novelty Short Subjects

A screen novelty is promised to filmdom with the forming of a producing organization which will concentrate upon material of a comedy nature for short subjects. Among the officers is Harry G. Mason, who has won a reputation in producing novel screen subjects. A number of humorous writers have been added to the organization.

When prints of the first two issues of the series were shown to men prominent in the industry, it is said, they were declared to be something new and distinctly individual. Well-known players appear in the series, and included in the cast are trained animals.

Bray Productions "The Mystery Box" Tells Radio Secrets

Bray Productions, Inc., is releasing through the W. W. Hodkinson Corporation a series of twenty-six "Technical Romances," each in one reel.

The first of the series is "The Mystery Box," directed and animated by J. A. Norling. It deals with radio, showing the receiving and the sending, scenes of the latter being taken at the WJZ station in Newark, N. J. There follows an animated diagrammatic explanation of the manner in which the sound waves are created, transformed and conveyed to all points of the compass and the speed at which they travel. It is an entertaining subject even to one who cannot qualify as a "radio bug."

"The Sky Splitter," directed by Ashley Miller and animated by Mr. Norling, delves into science and outlines an habitable projectile that travels faster than light. It is explained that the novelty is based on the scientific suggestion that it may be possible to reproduce or recover events that have passed. The subject is wierdly interesting, not the least of the concern of the observer being as to how it all was achieved. G. B.

Arthur Maude Will Make Series Based On Famous Paintings

Several months ago the trade and general press favorably commented on three two-reel screen productions written by Arthur Maude and produced by Triart. It was said at that time that these short films, inspired by masterpieces of famous painters, struck a new note in motion picture production. The titles of these pictures were "The Beggar Maid," "The Bashful Suitor," and "The Young Painter." In addition Arthur Maude wrote and directed at that time "The Song of the Lark," recently distributed by Pathe.

Now, it is announced, a company known as the Arthur Maude Productions will continue to produce these short films from the works of famous painters.

Mr. Maude has written scenarios which will include the following famous paintings: "The Angelus," Millet; "The Doctor," Pildes; "The Mother," Lavery; "Sir Galahad," Watts; "The Gambler's Wife," Marcus Stone; "Speak! Speak!" Millais and "A Woman" by Raphael. The full series will consist of twelve productions, and the other five titles will be announced shortly.

Mr. Maude in addition to writing these stories, will direct each production, starting work within ten days.

Hodkinson to Issue All Star Comedies Beginning Dec. 3

In order to inject exceptional comedy in their short subject program the W. W. Hodkinson Corporation announces that beginning December 3 it will release one a month the All Star Comedies by Affiliated Distributors, Inc.

There will be a series of thirteen of these subjects produced by Charles C. Burr, and directed by Gregory La Gava.

The first two productions entitled "Faint Heart" and "The Four Orphans" have been shown to the Home Office of the Hodkinson Corporation, and the executives are enthusiastic over them. The cast for these productions will be headed by Charles Murray and Raymond McKee.

The Hodkinson Corporation feels that these comedies will give their short subject program everything in order that the exhibitor might properly round out his program.

"The Big Scoop" Is One of the Best of Johnny Jones Series

There's really good entertainment for all ages in "The Big Scoop," which J. K. McDonald Productions presents for Pathe release Nov. 19. It was written by James Hilary Finn and directed by Mason N. Litson. The subject is one of the "Johnny Jones" series, and the best of these this reviewer has seen.

The story is of the efforts of a crew of juvenile weekly newspaper printers to put their publication on the map and at the same time to remove from its dominating position the competing village weekly, edited by a crab whose jealousy of his young business rivals increases by the minute. The youngsters plan a "scoop," which takes the form of photographing a burglar in action.

Unwittingly the established and innocent but "nosy" editor is caught in what easily may be described as a compromising position when the photographic stunt is executed, to the consequent demoralization and dismay of the victim the following day when he sees on the first page of the rival paper a picture of himself with an arm about the neck of a well-known and ancient maiden of the town, garbed as any self-respecting female ruralite should be arrayed at 2 a. m.

There ought to be real comedy in this story of the young pirate headed by "Johnny Jones" and Gertrude Messinger.

G. B.

Universal's Short "Redwood Rustlers" Is Stirring Drama

An interesting two-reel drama is "Rustlers of the Redwoods," one of Universal's series of "Timber Tales," featuring Roy Stewart. The picture is interesting from two distinct angles. Not only is it able to stand up as a drama, but it is photographed in the big tree country, which is another way of saying the story is adorned with unusually picturesque backgrounds.

Karl Coolidge is responsible for the story and scenario and Robert F. Hill is the director. Andree Tourneur as Madge Daly, daughter of the paymaster of the camp, is the chief of the competent supporting company.

There are a number of stirring incidents, one of the outstanding being the trapping of Larry Newton, the government forestry agent, played by Stewart, in a tree far from the ground. As the agent descends the axes are swinging in the effort to bring down the tree before he can reach the ground. Then there is a pursuit on a locomotive of a thief fleeing on a train. The picture will easily rate above the average two-part drama.

G. B.

Plenty of Snap in "The Chased Bride," a Christie Comedy

A lively comedy is "The Chased Bride," produced at the Christie studios for Educational release. It was directed by William Beauline and written by W. Scott Darling. Neal Burns is the featured player, with Vera Steadman playing opposite.

The tale is of a young woman about to be forced into a marriage with the wrong man, in order that father may be saved from ruin. But the right man, who is Burns, does not propose the wedding shall take place. Into the grounds behind the bride's home comes a machine containing a clergyman and two strongarm witnesses. Under a subterfuge the bride-to-be is called to the kitchen and dragged into the yard, where before she is fully aware of what is doing she finds herself married to the "right man." Then the duly selected clergyman is seized and secreted by the strongarms after the clerical coat and hat have been appropriated by the huskier one of the two, who proceeds to perform what looks like a ceremony. Plans of the real husband to kidnap the bride go blooey, but a real chase starts in, reinforced by the distracted father when he learns his intentions have been thwarted.

Several times it seems matters are going to be settled and the right man and his bride will be united, but one thing after another goes wrong, all of which makes for suspense. George Pearce is the father and Victor Rodman is the wrong man. The comedy is well made, and made with snap aplenty.

G. B.

Sterns to Specialize on Buddy Messinger Stories

Julias Stern, president of Century Film Corporation, will shortly announce a series of small town boy stories featuring Buddy Messinger, the first of which will be called "Kid Gladiators." Among the supporting cast will be Majorie Marcel and Joe Bonner.

For a long time the Stern brothers have been looking for a boy about Buddy's age—twelve—to do regular boy's stories. No expense will be spared in procuring the right scenarios for young Messinger. The entire series will be supervised by one of the members of the firm and players of reputation will support him.

REVIEWS OF CURRENT SHORT SUBJECTS

THE SPEED BOY.—One-reel comedy released by Universal.—Lewis Sargent is shown as the speedy messenger boy who is "kidnapped" and impressed into service as a "child" of the couple which has been "spoofing" a rich aunt and accepting money for the youngster's benefit. Laura La Plante is the "girl" of the messenger boy, and with the aid of Speed Flanagan's fellow-messengers rescues her young man from the clutches of the kidnappers. The pictures makes good farce.

THE FLIVVER.—Hal Roach one-reel comedy released by Pathe.—Paul Parrott, aided by Jobyna Ralston, are among the leaders in the funmaking. The mirth turns on the efforts of Paul to assemble a flivver from its crated condition and get it to the home of the girl before his rival reaches there in a hired machine. While many things happen to the hero the rival is not without his troubles. The comedy has originality—and that is saying a lot—and is funny.

IN THE DAYS OF BUFFALO BILL—Universal serial.—"Empire Builders," Episode 10, opens with the rescue of Alice by Art, who climbs aboard the coach drawn by the runaways and stops the horses. In Washington, President Johnson's policy is under attack, and General Grant succeeds Stanton as secretary of war. The close shows Art captured and turned over to the Indians, who are circling about him in preparation for the death of the pony rider.

GRAPHIC NO. 2547.—Educational release.—Four good features combine to make this number an interesting addition to any program. We see the harvesting of grapes from a California vineyard of 4500 acres with a capacity of 3,000,000 gallons of wine annually and being manufactured now—for sacramental purposes. Glenna Collett plays golf, her shots being analyzed under slow motion. A Central Park policeman with a woman volunteer shows how rescues are made when a horse runs away—and in this case the horse really does do just that thing, with realistic results. The Graphic artist and cameraman portray mackeral fishing off Cape Cod, and we see a whale of a lot of fish—or more than several whales could consume.

HELLO JUDGE.—Two-part Century comedy, released by Universal.—Arvid Gillstrom has put on a good comedy. Lee Moran is the star performer in a tale of a mother-in-law—and it will be agreed that Blanche Payson in the latter role typifies the most fearsome conception of this member of a wife's relations. She treats the husband "rough" and no mistake. Ena Gregory plays the helpless wife.

THE RADIO KING.—Universal serial.—"Saved by Wireless," Episode No. 7, is filled with rapid action, closing with Bradley Lane played by Roy Stewart sent to apparent destruction as Marnee cuts a wire between two buildings on which Lane had been following the crooked electrician.

ALADDIN.—Two-part comedy, released by Federated.—Joe Rock makes an excellent start in his initial effort at burlesquing the Arabian Night's Tales. Among others in his support are Billie Rhodes and Lydia Yeamans Titus. The picture is well made and contains many amusing moments.

YOUNG SHERLOCKS.—Two part Hal Roach juvenile comedy released by Pathe.—The gang set out to do a litle crime detecting, and are more successful than they dared hope. Excellently conceived juvenile comedy and finely put on. It will make fun for all ages.

THE RESIDENT PATIENT.—Educational release.—A typical Sherlock Holmes mystery story, portrayed in dramatic manner. The solution comes at the very end, but its working out and the exciting events that form the basis of the tale are clearly and graphically outlined.

SPEED.—Patheserial.—One of the outstanding features of "Panic," Episode 6, is a leap from a high tower into the low-hanging branches of a tree some distance away. Later there are stirring incidents staged on a burning vessel; in one of these Hutch goes over the side to rescue the man he seeks as an alibi. It is a lively chapter.

THE FORTUNE HUNTERS.—Aesop's fables released by Pathe.—There is a lot of fun in following the adventures, a serial as well as otherwise, of Henry Cat and Milton Mouse. They employ novel means to break out of prison to go in pursuit of a legacy in the form of a pile—of rocks as it proves—and are glad to get back.

DON'T SHOVE.—Pathe Harold Lloyd single-reel reissue.—Much of the action in this picture is staged on the floor of a skating rink. A hurdle race in which Harold participates with Bebe Daniels as a spectator is the centre of interest. It is a pretty fair release.

PATHE REVIEW NO. 183.—We see framed paintings fade into life and back again—and finely photographed. There are interestiug views of two giraffes. The beautiful Pathecolor section is of the Brittany coast.

Live News of the West Coast

By RENEE BEEMAN

LOS Angeles is making ready to welcome the delegates to the annual convention of Paramount Picture's Department of Distribution—the first convention of its nature and magnitude ever held in the film Capital.

Not only are the Pacific Coast members of the Lasky organization making big preparations to welcome the convention visitors but the entire city is lending its entire support. The Los Angeles Chamber of Commerce, the Hollywood Chamber of Commerce and the mayor were among the organizations and individuals who aided Jesse L. Lasky in his efforts to secure the convention for the West Coast production center and they are continuing their efforts to make the convention a success.

More than 100 members of the Department of Distribution are expected to arrive aboard a special train about the third week in November. Heading the party will be Adolph Zukor, president of the Famous Players-Lasky Corp.; Jesse L. Lasky, first vice-president, through whose efforts the convention was secured for Los Angeles and who will return with the special party and S. R. Kent, head of the Department of Distribution. Executives, department heads, district and branch managers will complete the party.

Los Angeles civic and business leaders look upon the selection of Los Angeles as a move of unusual importance to the motion picture industry, they see in it a possible eventful unification of production and sales. This convention will give to the distributing branch of the industry its first glimpse of West Coast production activities and to the local production units the first "close-up" of the all important questions of sales and distribution.

Frankie Lee is one of the new stars at Federal Photoplays, Inc. He is making a series of two-reel comedy dramas and will shortly begin production on a child's version of Robin Hood. His first subject under the contract with Popular Pictures, Inc., will be "Last Night When You Kissed Blanche Thompson," which was written by Bess Aldrich and appeared in the American magazine.

Jack Callicott, until recently field supervisor of the West Coast Theatres, Inc., one of the most extensive chains of motion picture theatres West of Chicago, has assumed the managerial reins of the Kinema Theatre, Los Angeles.

Callicott assumed temporary control of the theatre with the opening of the Sherwood's engagement upon their arrival from Cleveland, where they closed after 18 weeks of tremendous popularity. The new manager is an ardent advocate of artistic musical augmentation and creative atmospheric stage setting for the success of film projection.

I. M. Warner, eldest of the five Warners, has joined his brothers in Los Angeles and will formulate plans for the schedule of eighteen photodramas to be produced here during the season 1923-24.

This season's product of the West Coast Warner Bros.' studio will include seven features, all of which have been sold in the United States, South America and many other territories. Those already completed are "Rags to Riches," "the Beautiful and Damned" and "The Little Heroes of the Street," while Brass, directed by Sidney Franklin, and "The Little Church Around the Corner," directed by William A. Seiter, are now in the making. The last two are "The Dangerous Adventure," and "Main Street," which will be made this winter.

Included in the Warner Bros' roster are Wesley Barry, Marie Provost, Claire Windsor, Kenneth Harlan, Monte Blue, Hobart Bosworth, Irene Rich, Harry Meyers, Louise Fezenda, Helen Ferguson, Tully Marshall and many others.

Harry Garson, Herbert Somborn and John H. Blackwood have left for New York where they will show the Easterners something novel in the way of exploitation for the new Garson production, "That Old Sweetheart of Mine;" Eliot Dexter and Helen Jerome Eddy head the cast, with Pat O'Malley and Mary Jane Irving playing notable parts.

Hilliard (Fatty) Karr, who according to his producers, is to be presented as a successor of Roscoe Arbuckle, started work on his first picture this week at the Federal studios under the direction of Bruce Mitchell. His first story will be "Weight For Me," and is built along the lines similar to those pictures in which Arbuckle appeared during his early career before the camera.

The East Coast Releasing Corp., New York, of which Franklin E. Backer is president, has contracted for the entire series of comedies and also the series starring Frankie Lee.

Albert Rogell, director of many film successes, has entered the ranks of independent producers and has taken production quarters at the Fine Arts studios where his first story, "The Greatest Menace" will be made. The story was written by Mrs. Angela C. Kaufman, well-known philanthropist worker, and is based on her experience among narcotic addicts in the Los Angeles county jail, in which institution she has done considerable charitable work.

And Little, Jack Livingston, Robert Gordon, Harry Northrup, Mildred June and others will be seen in the cast.

Julius Stern, president of Century Comedies, has arrived in Los Angeles after four months spent in Europe. David Bader, who has charge of the West Coast publicity accompanied him from Chicago. Mr. Bader has been touring the key cities in the interest of Century Comedies and joined Mr. Stern in Chicago.

Director Frank Lloyd will leave Los Angeles shortly for New York where he will meet the Talmadge party on their return from Europe. The initial shots for "Within the Law" will be filmed at the Tombs and at Auburn Prison. The party will then journey westward and the major portion of Norma's big production will be filmed at the United Studios, Hollywood.

Camera work on the first of the Leah Baird special productions has just been completed at the Thomas H. Ince studios in Culver City. With the finishing of the first shots, it was decided to title the picture "When Civilization Failed." Included in the cast with Miss Baird are Tom Santschi, Walter McGrail, Richard Tucker, Alec B. Francis, Bobby Bolder and Ruth Mitchell.

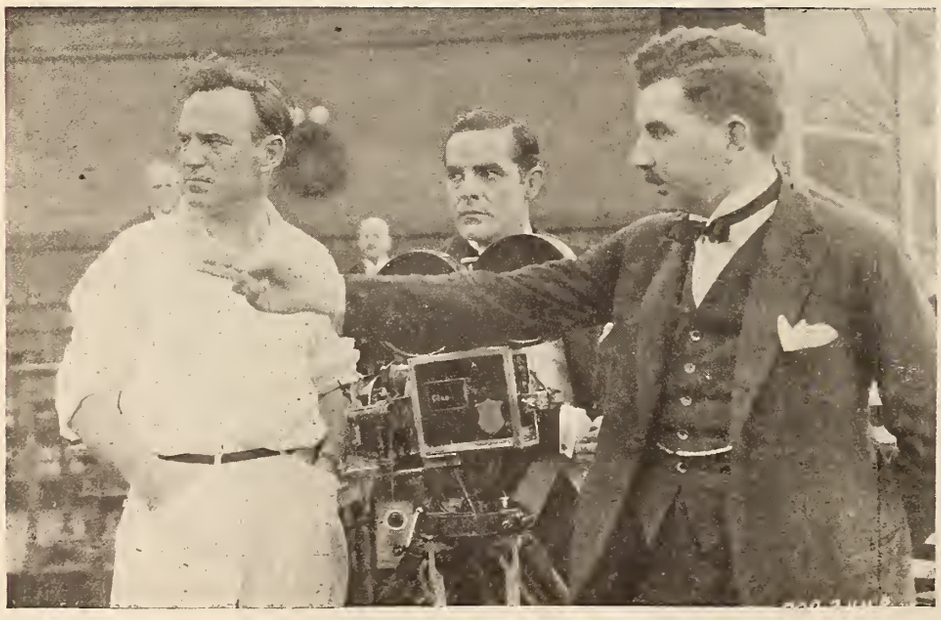
The feature which is now in the cutting room, is adapted from the play "All Mine," by Dorian Neve.

Instead of one "big scene" or thrill, in this picture, there will be four, according to Producer Arthur F. Beck. The atmosphere of the story was acquired on a trip made by the Baird company to South America and along the coast of Lower California, where romance stalks free beneath the tropic sun.

Gene Stratton Porter, one of America's best beloved novelists, has discovered a new boy star.

Testing many of the well-known boy actors of the screen, Mrs. Porter finally decided on True Boardman, as nearest approaching her ideal of her character, "Mickey," the manly little newsboy of her novel, "Michael O'Halloran," which she is producing and personally supervising at the Ince Studios.

True Boardman is 12 years of age and presents a new and unusual type of boyhood to the screen. He is a slender young chap, having a poetic, aesthetic face, deep blue eyes of great intelligence and a winsome boyish smile of spontaneous joyousness.



Senor Santos Goni, Argentine consul general to San Francisco, pointing out an error to Sam Wood, Paramount producer of "My American Wife," starring Gloria Swanson, in the sequence involving scenes in the Argentine Chamber of Deputies.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

The Strand, Minneapolis, Minn., had but one thing to sell when Associated Exhibitors' "Grandma's Boy" played the house and that was Harold Lloyd. The comedian was played up all over the front of the house with cutouts made from the regular paper. "Grandma's Boy" ran for three weeks at this house.

Exploitorials

MANY are of the opinion that the results of the activities at the polls on November 7 indicate that the Great American Electorate has been investigating the manner of men and motives behind Great American Reform.

A BRITISH playwright says "The personality of America has entirely disappeared behind a pair of vile horn-rimmed spectacles." Sounds like Harold Lloyd propaganda.

AMERICA'S favorite bird is now occupied with posing for the pictures which will be used in the Thanksgiving advertising campaigns.

O. HENRY'S "Bagdad on the Subway" grows with time. Since exploitation reared its head there is always somewhat of pageantry floating up and down Broadway and now that "When the Desert Calls" is at the Cameo the marquee over 42nd St. sprouts a date-palm and a snappy example of Omar's architecture.

THE doggies should have their day at resemblance contests. Their opportunity comes with the offering of Strongheart's new starring vehicle "Brawn of the North."

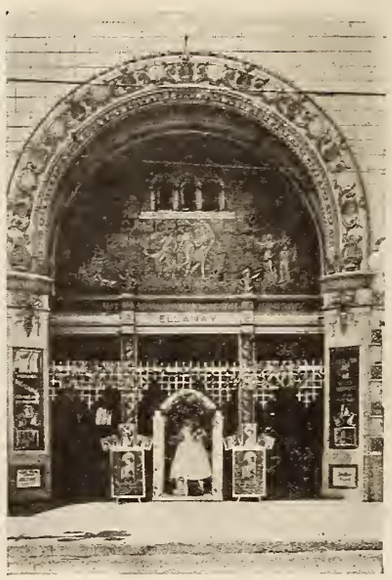
THE likenesses of Paramount stars now adorn a variety of metal boxes to be used as containers for candy, confections and what-not. Painted by Henry Clive, they are a handsome lot of novelties and look expensive. Whether they are expensive or not worries us little. What we marvel at is the enterprise and aggressiveness of these motion picture advertising people.

THE new Goldwyn press books take a step closer to the ideal expressed in the line "clip these stories and send them to the editor" by printing the news notes and publicity articles on pages which are left blank on the other side.

TOM KENNEDY.

This Thingumbob was the ballyhoo for Arrow's "The Streets of New York" in the lanes of Jersey City. A passenger distributed small manila envelopes containing a penny and a printed line which read: "If you are on the cent of a good picture see 'The Streets of New York.'" The locomotive and the trolley car appear to have been slighted but there is sufficient of every other vehicle of travel to make one wonder. Rube Goldberg has not lived in vain.

On the left is the marquee display at the Princess, Sioux Falls, South Dakota, to play up the showing of Paramount's "Blood and Sand." Red and yellow pennants strung from the marquee to the top of the building and suspended under the canopy gave movement and bright color to the theatre front. Right: A cutout of Norma Talmadge framed in a gateway was dressed in a white silk wedding gown, a veil and carried a bouquet of fresh flowers, to make up the centre of an attractive display at the Ellanay Theatre, El Paso, Tex., for First National's "Smilin' Through."



The State, Pittsburgh, featured a huge book, surmounted by a cutout of the famous Kipling Vamp in its lobby for the new Fox version of "A Fool There Was."

One "Masquerader" Enough Two Too Many, So Cops Act

The masqueraders appeared, the police stepped in and the Louisville Post dedicated its front page to "The Masquerader" as the First National attraction played the Mary Anderson theatre, Louisville, Ky.

That was enough excitement for any one exploitation campaign. It had been proposed to use the man hunt. The police stepped in because the crowds blocked traffic. Then, at the crucial moment, a second man popped up and claimed he was the masquerader.

It happened before newspaper reporters and on the strength of their interest Manager George Sine sold the idea of a "Masquerader," essay contest to the Louisville Post offering awards to the writers of the best stories telling how they have been mixed up in a mistaken identity, or where they had assumed the identity of another person.

There were no conditions. Cracksmen, ex-convicts and pugilists were eligible and the Louisville Post kept it up on the front page for four days.

Stages Store Robbery For Holmes to Solve

Extensive publicity for the showing of "Sherlock Holmes," at the Hippodrome, Reading, Pa., was obtained by a tie-up with a jewelry store, next door to the Hippodrome, which had been broken into by thieves. Advantage was also taken of the robbery for a newspaper teaser campaign and for a display of 100 cards in shop windows.

On Sunday night Kay's jewelry store, next to the theatre, was broken into and robbed. In the Monday newspapers appeared a teaser ad reading, "Warning—Sherlock Holmes is coming to town, crooks beware." A placard, 14 by 22 inches was placed in the window of the store that had been robbed. It bore the word "warning" in large type across the head with the following underneath: "Sherlock Holmes is coming to Reading to solve the robbery that occurred at this store. Outlaws beware."

The lobby of the theatre, in addition to the 6 sheet cutout, stills and enlargements contained a display of finger prints.

Says Ford Tie-up Is Sure Fire with Reid Vehicle

Especially gratifying results from an exploitation tieup with the local Ford dealer in conjunction with "Across the Continent" are reported by Howard Waugh, exploitation manager of the Winter Garden, Jamestown, N. Y., which is operated by Peterson & Woods, who also own the Mozart Theatre in that town.

In speaking of the "Across the Continent" exploitation Mr. Waugh says:

"In addition to screening the picture for the Ford Agency, and landing fifty cars for a parade, I sold the agency to the extent of their buying 1000 scooters to be presented to children along the line of march. The scooters carried not only the garage ad, but also the ad for the theatre.

"The Ford tieup is sure fire," continued Mr. Waugh, "and by screening the picture in advance I believe the exhibitor can get them to do additional tieup advertising with the theatre."

Running Story Results From Merchant's Tieup

Wichita, Knasas.—Standley Chambers of the Palace Theatre, came across with something new in co-operative advertising.

He tied up nine merchants not for a page of co-operative advertising but for a running co-operative ad story. This story was captioned:

"Dolly Varden Goes Shopping for 'Nice People'"

Dolly starts off praising the picture and announcing that it will be shown at the Palace. Then she describes her visits to the leading stores of the town. Her first stop is Harper's Shampoo Parlor concerning which she says:

"Nice People" Have Attractive Hair. Look at Bebe Daniels in "Nice People." She looks like she has just had a Harper Shampoo and treatment. Her hair has that healthy gloss. In fact nothing puts the life into one's hair and takes out the oil like a Harper Shampoo. Phone Market 6435.

Speaking of "Nice People" reminds me of the smart fall hats at Stephen's Millinery. Bebe Daniels hasn't anything on the Miss Wichita who buys her hats from Stephen's Millinery. Second Floor, Schweitzer Building.

Then follow seven more ads in a similar vein. This story was layed out in a 3-column head illustrated by a half-tone of Wallace Reid.

Sherlock Holmes Himself Exploits Goldwyn Picture

An exploitation stunt that blocked traffic on the sidewalks of Denver was used by H. E. Talbot, managing director of the Colorado theatre, assisted by Richard Dorman. Goldwynner at the Denver exchange, for Goldwyn's John Barrymore picture, "Sherlock Holmes." The picture was shoved in a week ahead of schedule hence the time for exploitation was extremely limited.

It started but two days in advance of the initial showing with a story in the Denver Times built around a telegram sent from New York by Sherlock Holmes to Capt. Washington Rinker, chief of the Denver detectives. The telegram read: "Discovered Denver clew to New Brunswick murder mystery. Am coming to investigate. Co-operation of your department is solicited."

On the following day a man dressed as Sherlock Holmes made his appearance upon the streets of Denver. He was equipped with an extraordinary big reading glass, tape measure, etc. The man would carefully examine door knobs, cigar stubs, footprints.

The stunt was so effective that Manager Talbot repeated it on the following Monday when the photoplay was on view.

They All See "Nice People"

"Nice People" was given a unique introduction to the miners and their families at Mahanoy City, Pa., when the Paramount feature was screened. Harry Knoblauch, manager, put a long telescopic box in a window near the theatre. In this he placed a mirror and an electric sign over head, "Nice People." All who looked in the box saw "Nice People" of course and the compliment was one of the flattering nature which made friends for the picture run at the local playhouse.

The management of the Liberty, Yakima, Wash., devoted its now famous front mask to attractive scenes from "Grandma's Boy" and large portraits of Harold Lloyd for the showing of the latest Associated Exhibitors' offering with the popular comedian.

Composition board used to good effect for entrance mask, street stand and frame display by Manager H. B. Clark of the Strand, Memphis, Tenn. The exploitation campaign used for First National's "Trouble" was alloted $50. by Mr. Clark and this lobby display took only a small portion thereof.

Beds in New Bedford appear even in the lobby of the theatre. This novel display is an elaboration of an idea suggested in the Goldwyn press book for "Remembrance." The old shoes idea was carried to its greatest significance and put under a bed by the management of the Capitol as ballyhoo for the Rupert Hughes play.

It is doubtful if any electrical display given sign on the Criterion, announcing Marion Davies on Broadway has elicited more comment than this in the Cosmopolitan production "When Knighthood was in Flower." In the front there are 2,200 Fifty Watt lamps. The total electric illumination amounts to 160,000 kilowatts.

"Bond Boy" Exploited With Search For "Perfect Man"

With a story based on the physically developed man of the rugged Kentucky mountains to work upon in First National's "The Bond Boy," the Strand Theatre, Omaha, Nebr., worked an entirely new contest angle for the latest Richard Barthelmess attraction. It started a campaign to find Omaha's best proportioned man.

The campaign was sponsored by the Omaha News sporting section, and was endorsed by N. J. Weston, director of physical culture at the U. C. C. A. and Dennis Ryan physical director at the Omaha Athletic Club. These experienced athletes acted as judges and took measurements of candidates.

Manager McDonald of Fox's Theatre, Springfield, Mass., instituted a "Joy Week" celebration and offered as the theatre's contribution to the festivity Harold Lloyd in "Grandma's Boy." The photo above shows the turnout for McDonald's special matinee for the boys of an orphan asylum. The campaign was worked up through the mails with a letter suggesting a week of "joyousness" and announcing the Associated Exhibitors offering starring Harold Lloyd.

Two full page advertisements engineered by the Brooklyn Mark Strand. At the left is a page of tailor's copy tied up with United Artists "A Tailored Made Man" at the Strand. On the right is an "Old Homestead" page for the showing of Paramount's rural classic. The streamer across the top was given the theatre by the Brooklyn Standard Union, in which both ads appeared, and the centre ad at reduced rates. Since both ads were run within a week of each other it was something feat for Ed Hyman and his forces to land this valuable advertising.

Los Angeles Scene of Big "Lorna Doone" Campaign

"Lorna Doone" opened at the Kinema Theatre, Los Angeles, with an exploitation campaign which stirred exploitation-wise Los Angeles.

The campaign opened with a special preview of the pictures at the Ambassador Hotel on Friday night preceding the opening to which were invited the prominent educators, members of school boards, school principals, court judges and other officials.

On Saturday two sandwich men began to parade the downtown streets of Los Angeles walking inside a big copy of the book.

One hundred and twenty five twenty-four sheets were posted to advertise the presentation.

Six downtown windows carried window and store displays of the "Lorna Doone" song.

Three downtown stores carried window displays of the "Madge Bellamy Edition of 'Lorna Doone'" the deluxe book.

Every National Biscuit Co. truck and wagon carried banners advertising "Lorna Doone Biscuit" and announcing the Kinema showing. Twenty markets and groceries had window displays of "Lorna Doone" Biscuits and announcements of the presentation. Three jewelry stores carried window displays on "Lorna Doone" pearls manufactured by L'Aida & Co. of New York. Three stores had window displays advertising "Lorna Doone" hats.

Plan "Quincy Adams Sawyer" Drive

Twenty-five thousand dollars will be expended by Sawyer and Lubin in an exploitation campaign for "Quincy Adams Sawyer" the forthcoming Metro-SL special.

Sawyer and Lubin's program for the campaign includes: A full page advertisement in the Saturday Evening Post; nationwide distribution of an eight-page broadside explaining how to cash in on this: a special photoplay edition of the novel; publication of a condensed version in over 500 newspapers; distribution of effective advertising novelties, and of autographed photographs of the cast, oil paintings for lobby display, and huge banners, large enough to carry names and photographs of all the players.

The Saturday Evening Post will carry a full page advertisement of "Quincy Adams Sawyer" in its issue of October 28. This advertisement will be reproduced and included in the eight-page broadside, which will be mailed to every newspaper and exhibitor in the United States and Canada.

A trip through the principal cities of the United States for the purpose of preparing the ground for exploitation campaigns has been commenced by Herbert Lubin, of the S-L organization. Mr. Lubin will visit Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis and five other key cities.

The Tivoli, San Francisco, had a parade of Gobs for the showing of First National's "Hurricane's Gal." It was a tieup with the Navy, which was conducting a recruiting drive at the time.

Edward L. Hyman's prologue for the Paramount screen presentation of "The Old Homestead" consisted of songs by a mixed quartette. A distinct novelty was achieved with a back-drop which under the change of lighting conditions effected an entire change of scene. Under red lights the old homestead showed signs of the ravages of the elements and age. Then the red lights were lowered and the blue colorings brought up. This transformed it to a moonlight scene with the house and buildings appearing in all the glory of the first days of their career, when Josh and the Mrs. were young.

Exploits "Do and Dare"

An effective and original campaign was recently conducted by the American Theatre, Troy, New York, during the week's engagement of "Do and Dare," the Fox production, starring Tom Mix.

The street ballyhoo consisted of a man attired in cowboy chaps, evening coat, and a silk hat. On his back was a sign which read "Tom Mix in 'Do and Dare', at the American Theatre this week." Canvas signs were also thrown over the sides of the horse.

Another feature was a contest conducted in connection with the newspapers of the city. Large display announcements were made in which the management of the theatre offered a number of cash awards and free tickets to the show to the persons who could write on United States postcards the words, "Tom Mix in 'Do and Dare'" the largest number of times. Several thousand replies were received from people in Troy and the adjacent territory, and the winner turned in a card with 751 repetitions.

Here's realism worthy of our greatest directors. The lobby of the Lyric was rural, farm-like, barn-like to the amazing degree and attracted widespread attention from the people of Traverse City, Mich., to the engagement there of Paramount's "The Old Homestead." A write up in the local newspaper pronounced this setting in the lobby of the Lyric, "One of the most complete settings of a farm ever attempted in decorations."

Fire Fighters Exploit "Nero" in Wichita Falls

For a street ballyhoo to exploit "Nero," the Fox special, during a recent engagement, the management of the Strand Theatre, Wichita Falls, Tex., went out and obtained the assistance of the local fire department with the result that five fire trucks and a chief's machine paraded about the city bearing "Nero" banners.

The plot was that of naming a "Fireman's Day" in which all local firemen were invited to see the picture as guests of the theatre. By thus gaining the good will of the department, the fire fighters were willing to carry banners on their trucks in their drive to the theatre. The signs on each truck read: "We Are Going To See Nero The Burning Of Rome."

The "Robin Hood" cigar makes its introduction in the windows of the United Cigar Stores with a display tied up with the presentation of "Douglas Fairbanks in Robin Hood" at the Lyric, New York City.

Profitable Tie-up With Legion

Capitol, Springfield, Mass., and Local Post Derive Mutual Benefits From Ticket Sales Arrangement

The Capitol Theatre, Springfield, Mass., took advantage of the opportunity for co-operation with the American Legion, afforded by Thomas H. Ince's production of "Skin Deep," a current First National release, to arrange a full month's campaign.

"Skin Deep" was booked for the Capitol Theatre for the week of November 5th, but instead of confining its arrangements with the Legion to the run of "Skin Deep," the Capitol and the American Legion worked for the theatre for the entire month of November.

The Legion accepted a proposal from the theatre whereby the posts will be able to raise money for their Christmas program. For the entire month of November the Legion will receive from the Capitol Theatre a percentage on all tickets which bear the American Legion seal. These tickets are being sold by the Legionnaires. Tickets were good for any performance at any time and were sold at the regular admission prices. A special arrangement however, was entered into whereby an American Legion ticket would be good for two admissions at any matinee.

The result of the arrangement was that every Legionnaire in the city of Springfield began selling tickets for the Capitol Theatre. The plan gave the theatre an extraordinary volume of exploitation on all its big showings during November, not only in the Legion publications, but in the newspapers as well, and created a volume of good will for the theatre.

In addition to the general arrangement with the Legion, the theatre put on a special Armistice Day celebration, the principle feature of which was "Skin Deep". During the run of "Skin Deep" the theatre gave candy concession to the Ladies Auxiliary of the Legion.

Three hundred and fifty grandmas, each accompanied by a grandson or daughter, were entertained by Manager George Gravenstine at the Carman Theatre, Philadelphia, at a matinee of Harold Lloyd in Associate Exhibitors, "Grandma's Boy."

Mock Trial Gets Space in Pittsburgh Papers

An exploitation feature that landed front page space in Pittsburgh newspapers was obtained by W. E. Kirsh, General Manager of the Rowland & Clarke theatres the Regent and Blackstone, Pittsburgh, at which "Sherlock Holmes," played day and date. Goldwynner William Robson helped put over the stunt.

The law students of the University of Pittsburgh, through their fraternity, Delta Theta Phi, were induced, after attending a screening of the photoplay, to hold a mock trial of Professor Moriarity. They, in turn, induced Judge James R. MacFarlane, of the Common Pleas Court, to preside at the mock trial. It was held, through his influence, in a room in the County Court. Seven Pittsburgh newspapers carried stories on this trial.

Another feature that attracted attention was the distribution of 5,000 Bertillon finger print record cards. At the side of the picture of Moriarity occurred the only advertising matter relating to the film. It read: "See Sherlock Holmes capture this criminal at Regent and Blackstone week of October 23. John Barrymore in the title role."

Mayor Recommends "Remembrance Week"

A mayoral proclamation approving of a "Remembrance Week" in Long Beach, Calif., in connection with the week's showing at the Liberty theatre of Goldwyn's new Rupert Hughes picture, "Remembrance," is an achievement which should be chalked up to the credit of Frank L. Browne, manager of the Liberty. He persuaded Mayor Charles A. Buffum to write the following letter to the people of Long Beach, endorsing observance of the Remembrance Week.

The letter was published as a news item in the daily press and was prominently displayed in a double-truck newspaper advertising tie-up.

Fred's Dance Makes Hit

Jamaica, L. I.—Manager Fred V. Greene, Jr., who is putting the Rialto theatre on its feet, after a more or less hectic existence, got himself into a pack of trouble with his Hallowe'en dance.

Right after the last show of "Burning Sands" he got the folks into his capacious foyer and turned on the orchestra. They danced until two o'clock and then Fred had to run them home.

The next day he received twenty-five letters all asking that the dance be made a permanent feature. Hereafter, when the last Monday show lets out at eleven o'clock, Fred will give his patrons an hour of jazz. He doesn't want to but he has to. The former Paramount exploiteer seems to be making as much money for himself as he did for other folks.

Where the opportunity was observed and seized forthwith. This wreckage was discovered by Manager George F. Rabbit of the Alcazar, Naugatuck, Conn., and he promptly made use of it as a stand for some very forceful advertising for his presentation of Paramount's "Manslaughter."

Electric Company Buys Ad Space for Theatre

IN Cleveland, O., both Loew's Stillman Theatre and Loew's State tied up with the Electrical League of Cleveland through the efforts of S. G. Sladdin, Paramount exploiteer to exploit "The Old Homestead."

The company built a lobby display in the State which cost $500. It consisted of model rural houses side-by-side with a modern dwelling showing the brightness of electricity compared with oil. It showed a modern electric heater side-by-side with an old wood stove. This display attracted a lot of attention and kept an interested group of on-lookers in the lobby all of the time.

The Electrical League was working with the Representative Reality Company in building electrical homes, completely equipped with electric lights, stoves, etc. When the fifty of these houses were built, the Electrical League took a half-page newspaper ad comparing the equipment with Uncle Josh's conveniences in "The Old Homestead" which could be seen at the Stillman Theatre.

The Branford Exploits "Skin Deep"

War Atmosphere Revived in Advertising Ince Drama at Newark Theatre—The Army Helps

When First National's "Skin Deep" was reviewed, the advisory board of the Branford Theatre, Newark, N. J., consisting of D. J Shepard, managing director, M. Gordon Reid, production manager, and M. J. .Cullen, publicity director included in their plans for exploitation a tie up with the Jerome Remick, music publishers, on "My Buddy," a ballad, as the feature of the prologue and exploitation.

At the armory, where an exposition was on, the Branford Theatre took a booth and decorated it with "Skin Deep" posters, and photographs. as well as song copies of "My Buddy."

Every music store that sold sheet music or records displayed a one sheet painted card (furnished by Remick)' in a conspicuous place in their show window. Tie ups were also made with dealers of Victor, Brunswick and Aeolian phonographs on the "My Buddy" records.

The U. S. Marine Recruiting Station was told of the possibility of working up interest at the theatre, and jumped into the military atmosphere. The captain in charge sent eight men to the theatre where they set up a camping outfit, including their colors, flags, tent and guns. This tie-up sent a good deal of army atmosphere to the theatre and caused no end of comment.

Members of the Junior Department of the Chicago Daily Journal to the number of 1,500 paraded the streets of Chicago and viewed "Douglas Fairbanks in Robin Hood" at Cohan's Grand, at a special performance. The stunt was a tieup with the newspaper which printed the story serially and also drawings which the juniors sent in to the paper and received invitations to the show.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"AT THE STAGE DOOR"
(F. B. O.)

PALACE, BETHLEHEM, PA.—Went strong for three days.

Exploitation.—Extra newspaper advertising. Splendid showing of stills.

"ABOVE ALL LAW"
(Paramount)

ROYAL, WILMINGTON, N. C.—Admission 15-20 cents. No business on this. Business off in this town.

"BLACK PANTHERS CUB"

CRITERION, OKLAHOMA CITY, OKLA.—Admissions 10, 30, 50 cents. Jambed the big house to the doors all week and everybody pleased.

Exploitation.—Augmented newspaper campaign, billboards, window cards, lobby and marquee display and special stories in press.

Daily Press Comment.—A splendid picture splendidly played.—Times. A great picture.—News. It is a classic. Don't pass it by.—Oklahoman.

"FOR BIG STAKES"
(Fox)

VICTORIA, PHILADELPHIA, PA.—Admission 35 cents. Tom Mix is always a big attraction on Market Street, and this picture seemed to eclipse all his former productions for a box office standpoint. Standing lines almost every night.

Exploitation.—Plenty of window cards and novelty cutouts in lobby and front of house.

Short Subjects.—Pathe News, Pathe Review, Screen Review No. 6, "Bumping Into Hollywood" (comedy).

Daily Press Comments.—It is thrilling in the extreme.—Inquirer. A forest fire is the principal mechanical thrill, and it's a hummer.—Evening Ledger.

"BROAD DAYLIGHT"
(Universal)

SUPERBA THEATRE, LOS ANGELES.—Admission 25-35. 35-45 cents. Very good business, but not as good as expected. The usual weekly advertising and no exploitation

Short Subjects.—International News—Roy Stewart in "Giants of the Open." Brownie in "Wedding Pumps."

Press Comments.—Has many good points to recommend it, chief among them being Lois Wilson. —Herald. Perhaps not exactly plausible but, nevertheless entertaining.—Express.

"BROADWAY ROSE"
(Metro)

GRANBY, NORFOLK, VA.—Admission 35-50 cents. A solid week to turn away business, surpassing all recent records.

Short Subjects.—Premier Danseuses—Broadway Roses, in a prologue number, Neal Burns in "A Son of a Shiek" (which the "Landmark" declared "it went with a roar") (Educational-Christie); Kinograns News.

Daily Press Comment.—Eclipse all previous programs at the Granby for entertainment value. Miss Murray is seen to advantage—particularly from the shoulders down.—Norfolk Landmark.

SAXE'S STRAND, MILWAUKEE, WISC.—Admission 50 cents. Business good.

Exploitation.—Lobby display, billboard advertising, street car signs, window cards, etc.

Short Subjects.—Two act comedy "Blazes"; First National Kinograms and Sketchograms.

Daily Press Comments.—It is an engaging story with pretty heart interest developed along logical lines.—Sentinel.

A Minute With The "Voice Man"

"The trouble with most box office reports," writes a reader, "is that they deal only with pictures when they are in their second and third runs."

There's a lot of truth in that statement, but it cannot be said to apply to the reports in Voice of the Box Office.

An exhibitor may forget to send in his report on the first run. He may be affiliated with a distributing company in such a way as to feel that he is obligated to report only favorable comments on that company's pictures.

The first run man is busy usually operating one or more theatres. He hasn't the time to report on the pictures he plays. Consequently first runs rarely are reported upon.

With Voice of the Box Office it is different. It does not depend upon the busy exhibitor for reports. The paid correspondents who gather the material for Voice of the Box Office are paid to get first run information the minute the picture has had a chance to prove its worth.

The paid correspondent in most cases watches the business of the theatres in his territory and makes inquiries of independent sources, thus forming his opinion independently, and accurately.

There is no other system like it in the industry.

The Voice Man

What They Give the Public

TIVOLI THEATRE
Chicago, Ill.
Week November 3

1. Overture—Tannhauser March
2. Specialty—Piano Quartette
3. Digest
4. Organ Solo—My Buddy
5. Weekly
6. Specialty—In Old Madrid
7. FEATURE—*Prisoner of Zenda* (Metro)
8. Cartoon

CHICAGO THEATRE
Chicago, Ill.
Week November 3

1. Overture—Home Sweet Home
2. Weekly
3. Specialty—The Sirens
4. Scenic
5. Organ Solo—Selections from The Firefly
6. Digest
7. Prologue—Chinese Plate
8. FEATURE—*East Is West*
9. Comedy—*The Frozen North*

"BURNING SANDS"
(Paramount)

LORENZ, BETHLEHEM, PA.—Big sueeess, splendid attendance.

Exploitation.—"Sheik" sensations revived. Lobby showing of Arabian scenes and referenees in readers to this end of the story.

"THE COUNTRY FLAPPER"
(Eastern Feature)

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission 20 eents bottom morning to 50 eents top evening. Exeellent business all during run.

Exploitation.—Advanee sereen flashes, good publicity in advance. Posters in all subway and elevated stations, window eards and one sheets. Lobby of framed still groups and three sheets. Automatie still machine at the modern. Feature ads Sunday, with regular week day.

Short Subjects.—Comedy cartoon, "Mutt and Jeff." International News Reel, Topies of the Day (Pathe).

Daily Press Comment.—Dorothy Gish makes us fall in love with silliness.—Advertiser.

SYMPHONY THEATRE, LOS ANGELES.—Admission 39-55 eents. Pulled very good business, with 70-24 sheets on the boards and no exploitation. Will hold over for second week.

Short Subjects.—Overture—Fox News—Toonerville Comedy, "The Skipper's Sermon."

Press Comments.—The star again demonstrates she is the one of about three funny women on the screen, and sometimes, I'm sure she's the funniest of them all, Farnum's subtitles are gems.—Times. Title writers eome into their own in this film, which is garnering many laughs.—Express. Rich with rural wit and lacking any reference to questions eoneerning the legality of lipstick, rouge and bobbed hair, the pieture is making riotous success.—Herald.

"THE COWBOY AND THE LADY"
(Paramount)

SAVOY, WILKES-BARRE, PA.—Did fairly well for a three day's run.

Exploitation.—Big space in press.

STATE, SCRANTON, PA.—Attendanee satisfactory for all shows.

"THE DEVIL'S PAWN"
(Paramount)

PALACE, BETHLEHEM, PA.—About up to average business.

"EAST IS WEST"
(First National)

COLISEUM, SEATTLE, WASH.—Admission 25-35-50. Drew exeellently.

Exploitation.—Extra newspaper space, billboards, window cards, lobby trim with illuminated frames.

Short Subjects.—"Felix all at Sea" (cartoon comedy), Pathe News, Kinograms.

Press Comment.—Miss Talmadge is utterly delightful as Ming Toy, the quaint and adorable.—Times.

"FASCINATION"
(Metro)

STRAND, SCRANTON, PA.—Made six days' run with good business.

"THE FATAL MARRIAGE"
(F. B. O.)

PALACE, HIPPODROME, SEATTLE, WASH.—Proved big hit with steady patronage.

Exploitation.—About three times regular advertising, handsome lobby. Tieup with newspaper on "What is Women's Greatest Moment?" and special notiee in library of sereen version of "Enoch Arden."

"THE FACE IN THE FOG"
(Paramount)

COLONIAL, RICHMOND, VA.—Admission 30-40 cents. Three days to fair business.

Short Subjects.—Al St. John in "Special Delivery."

Daily Press Comment.—A fascinating story well done in films.—Times Dispatch.

"THE FIGHTING STREAK"
(Fox)

ORPHEUM, WILKES-BARRE, PA.—Good attendance for whole booking.

"THE $5 BABY"
(Metro)

TRIANON THEATRE, BIRMINGHAM, ALA.—Admission 15-35 cents. Business fair. It has been off for the last few weeks.

Exploitation.—Posters, lobby stills, advertising, newspaper publicity. Also, an invitation extended to readers of the Birmingham News, and the Age Herald to cut out the guest ticket which ran in the Sunday morning edition.

Press Comment.—There is enough of comedy to make the picture amusing and enough of the romance to carry it along.—Birmingham News. Wholesome and unique, the ending is in keeping with the rest of the play and makes it a wiuner.—Birmingham Post.

LESTER'S RIVOLI, COLUMBIA, S. C.—Very good business for three days.

Short Subjects.—Buster Keaton in "The Pale Face."

WEST END LYRIC, ST. LOUIS, MO.—Admission 20-40 cents. Played three days to very good business. No exploitation.

Short Subjects.—"A Dogs Life" Chaplin's former success revived. Pathe weekly and News. Musical Selections.

"FOOLISH WIVES"
(Universal)

STRAND, CHARLOTTE, N. C.—Admission 10-30 cents. Three days to turn-away business.

"FORGET-ME-NOT"
(Metro)

LOEW STATE, LOS ANGELES.—Admission 25-30-50 cents. Children 15 at all times. Drew only fair business. The usual weekly advertising and no exploitation.

Short Subjects.—Overture, Bull Montana in "A Punctured Prince."

Press Comments.—It comes close to being the best pathetic picture of the year. It is good enough to be heartily recommended.—Times. It is well acted. Bull's picture is not great but it is good and that ought to be enough to satisfy almost any fan.—Herald. Rare humanness, the persons are real and their actions are perfectly natural, so much so, that it is difficult to think of it as a story.—Record. Miss Love has never achieved as impressive a piece of acting before. No one should miss seeing this picture.—Examiner.

"THE GHOST BREAKER"
(Paramount)

STRAND THEATRE, BIRMINGHAM, ALA.—Admission 10-35 cents. Business is off, has been for the last week or more according to the manager. The picture, however, is drawing the usual "Wally" Reid fans who abound in large numbers.

Exploitation.—The usual newspaper advertising and press story preceding the picture. Special lobby decorations.

Short Subjects.—Eddy Lyons Comedy, International News.

Press Comment.—A mighty entertaining picture, one of Mr. Reid's best.—Birmingham News.

LOEW'S STATE, BUFFALO.—Admission 20-40 cents. Business was good all week.

Exploitation.—Newspaper advertising, in which the Hallowe'en season and ghost idea was played up; billboards, window cards, big electric display on front of house.

Short Subjects.—"Treasure Bound," a Mermaid comedy, a Canadian Rockies scenic, Mutt & Jeff cartoon and Pathe News.

Daily Press Comments—A mystery picture spooky enough for Hallowe'en week.—Evening News. A weird, though unusually interesting film production.—Express.

"GRANDMA'S BOY"
(Pathe)

CLINTON SQUARE, ALBANY, N. Y.—Admission 28 cents. Packed the house, morning, noon and night, even though shown a short block away only two weeks ago.

Exploitation.—Extra newspaper space.

Short Subjects.—A comedy and news, and also extra feature in Corinne Griffin in "Divorce Coupons."

Daily Press Comments.—Just as was expected, the Clinton Square was thronged last night. A bully picture.—Times-Union. Seemingly, Albany can not get enough of this picture.—Knickerbocker Press. "Grandma's Boy" is probably the best feature which Manager Elliott has played in many months, and audiences that packed the house testified to this fact.—Journal.

"GRAY DAWN"
(Hodkinson)

QUEEN, DALLAS, TEXAS.—Admission matinee 10, 20, 25, night 10, 25, 40 cents. Fair business for four days.

Exploitation.—Usual newspaper advertising.

Short Subjects.—"Shine 'Em Up" (Pathe) Pathe News.

Daily Press Comment.—For those who like swift action and the costuming of the '50's, "Gray Dawn" will be a real treat.—Journal.

"THE GIRL WHO RAN WILD"
(Universal)

OLYMPIC, BUFFALO.—Admission 15-25 cents. Universal has taken over this house. Fair business. The closeness of the Lafayette Square and the Loew State makes competition red hot for the Olympic.

Exploitation.—Large ads in newspapers, big display in incandescents in front of the house, billboards throughout the city, window cards.

Short Subjects.—"Tales of the Fish Patrol," a Jack London story, first one entitled "White and Yellow," a Century comedy featuring Maude, the trained mule and International News.

Daily Press Comment.—The movie attempt to go the famous author one better in selecting an appropriate name for the story should not keep away those interested in seeing a really entertaining film.—Courier.

"HER GILDED CAGE"
(Paramount)

GRAND, WILMINGTON, N. C.—Admission 20-35 cents. Three days to only fair business. Business off in this town.

"THE HANDS OF NARA"
(Metro)

LESTER'S RIVOLI, COLUMBIA, S. C.—Three days run to fair business.

Short Subject.—Bull Montana in "A Ladies' Man."

LAFAYETTE SQUARE, BUFFALO.—Admission 20-50 cents. The Million Dollar Band helped attract the crowds. Business was capacity.

Exploitation—Newspaper advertising, special stories, window cards, well papered city.

Short Subjects.—A "Snub" Pollard comedy, Fox News, Courier Camera of local events.

Daily Press Comment—As the leading character, Miss Young presents a very appealing portrayal.—Express. It affords Miss Young excellent opportunity for the kind of acting she does best.—Evening News.

"HEROES AND HUSBANDS"
(First National)

RIALTO, ALLENTOWN, PA. — Fair sized crowds, nothing extraordinary.

"HIS BACK AGAINST THE WALL"
(Goldwyn)

REGENT, PHILADELPHIA, PA.—Admission 28 cents. Picture drew very well

What They Give the Public

THE STANLEY
Philadelphia, Pa.

1. Organ Number—Overture—Oberon (Weber)
2. Topical Review
3. Scenic—Selected
4. Overture Prologue—Solenelle—1812 (Peter I Tschaikowsky) Scenic Effects by the Stanley Staff
5. FEATURE—*To Have and to Hold*
6. Comedy—Selected
7. Organ Selection—Melodies from Sally

69TH ST. THEATRE
Philadelphia, Pa.
October 30, 31, November 1

1. Overture—Excerpts from Faust (Gounod) Grand Concert Organ
2. 69th St. Theatre Topical Review
3. Percy and Ferdie in The New Mama
4. Contralto Solo
5. FEATURE—*Rich Men's Wives* (Lichtman)

November 2, 3, 4

1. Overture—Excerpts from La Boheme (Puccini) Grand Concert Organ
2. The 69th St. Topical Review
3. Topics of the Day
4. *The Northwest Mounted Police*
5. Comedy—Dan Mason (The Skipper) in *The Fire-Fighters*
6. FEATURE—*The Cowboy and The Lady* (Paramount)

METROPOLITAN
Atlanta, Ga.
Week October 23

1. Overture—Songs of Scotland
   a) Blue Bells of Scotland
   b) Loch Lamond
   c) Bonnie Doon
   d) Annie Laurie
2. Kinograms
3. Saxophone Soloist—The Irving Berlin-Akst Late Broadway success, Away Down South.
4. FEATURE—*Sherlock Holmes*

CHICAGO THEATRE
Chicago, Ill.

1. Overture—Marche Slav (Tschaikowsky)
2. Digest
3. Specialty—Memories of the South with the Dennis Sisters.
4. Scenic
5. Organ Solo—Advice to the Lovelorn
6. Weekly
7. Specialty—Daughters of Neptune
8. FEATURE—Strongheart in *Brawn of the North*
9. Comedy—*The Steeplechase* (Mermaid)

DELMONTE THEATRE
St. Louis, Mo.
Week November 5

1. Delmonte News—World Events in Passing Review
2. Fun from the Press—Edited from The Literary Digest
3. Delmonte Funster—*Laugh and the World Laughs With You*
4. Mr. George Beban and his company, all in person, on the screen and on the stage, in his dramatic masterpiece *The Sign of the Rose*

LIBERTY THEATRE
St. Louis, Mo.
Week November 4

1. Liberty Animated Review—Topics of the Day
2. Educational—*A Story of Ice* (Fox)
3. Comedy—Mutt & Jeff in *Cold Turkey*
4. FEATURE—*My Friend the Devil*
5. Kids and Skids

NEW GRAND CENTRAL
St. Louis, Mo.
Week November 4

1. Overture—Mignon (Thomas)
2. Topics of the Day—Breezy Paragraphs gleaned from all the leading newspapers
3. New Grand Central News and Views
4. Boy Scout Drill
5. FEATURE—Rex Ingram presents *The Prisoner of Zenda*
6. Aesop's Fables—*The Elephant's Trunk*

MISSOURI THEATRE
St. Louis, Mo.
Week November 4

1. Overture—Selections from Ziegfield Follies of '22
2. Missouri News
3. Fun from the Press
4. Tenor Solo—At Dawning (Cadman) Ex-Officer Nealy
5. Wonder Organist—Sunshine Alley
6. FEATURE—Booth Tarkington's *Clarence* (Paramount)
7. Comedy—*A City Chap* (Fox)
8. Exit Number—Mr Gallagher and Mr. Shean (Byran Foy)

all week, with especially large crowds at night. Saturday night one of the biggest in the history of last two years.

Exploitation.—Consisted only of newspaper ads and few window cards.

Short Subjects.—"Cold Turkey," Mutt and Jeff cartoon, "Alladin" (comedy).

Daily Press Comments.—Here is a picture that is 'way out of the ordinary, and really deserves special commendation.—Evening Ledger. Many of the situations in which the hero is involved are of that exciting, thrilling quality that is calculated to make one sit with breathless suspense.—Inquirer.

"HONOR FIRST"

(Fox)

MARK-STRAND, BUFFALO.—Admission 15-25 cents. Business was very satisfactory for the half week run.

Exploitation—Newspaper advertising, lobby display, window cards.

Short Subjects.—"Hope," a Triart subject; "Ali Baba," a Joe Rock comedy and Kinograms.

Daily Press Comment.—Its story is built around with the ever-with-us-triangle and is given a French setting and glimpses of the World War a la motion picture.—Courier.

"HOUND OF THE BASKERVILLES"

(F. B. O.)

ALHAMBRA THEATER, LOS ANGELES.—Admission 28-39, 39-55 cents. Very good business, will hold over for the second week. The usual amount of weekly advertising and no exploitation.

Short Subjects.—Overture, International News, Comedy.

Press Comments.—All the scenic touches of the story are good.—Record. The photography was splendid and the direction excellent.—Herald. The picture has atmosphere. The photography and lighting are drab.—Times.

"HOW WOMEN LOVE"

(American Releasing)

BROADWAY, RICHMOND, VA.—Admission 25-30 cents. All week to fair business.

Daily Press Comment.—An attractive story somewhat different, but the title is misleading.—Times Dispatch.

"HUMAN HEARTS"

(Universal)

DELMONTE, ST. LOUIS, MO.—Admission 25-50 cents. Children always 10 cents. Management not satisfied with business. Attendance small.

Exploitation.—Billboards, window cards, street car ad., regular newspaper space with display on Friday and Sunday.

Short Subjects.—"Fun from the Press" Literary Digest, Screen Snapshots, Musical Selections and Vocal Solo.

Daily Press Comments.—Is truly of the spellbinding class and its human appeal is simply tremendous.—Globe-Democrat.

LELAND, ALBANY, N. Y.—Admission 28 cents. Packed the house for six days with exceptionally good matinees.

Exploitation.—Plenty of newspaper space.

Short Subjects.—"The Cabby" (comedy) news reel and Mayer Travelaughs.

Daily Press Comments.—Scored as heavily as stage version.—Times-Union. Served to pack the house.—Knickerbocker Press. A picture that touches the heart strings.—Journal.

LINCOLN, TROY, N. Y.—Admission 25-35 cents. A whopper of a week for this theatre. Pleased 100 per cent.

Exploitation.—Newspaper space and billboards.

Short Subjects. — International News "The Speeder" (comedy).

Daily Press Comments.—The best picture which this house has shown since its opening in September.—Record. The sort of a picture that brings one back home and teaches a worthwhile story.—Times.

"THE IMPOSSIBLE MRS. BELLEW"

(Paramount)

MISSOURI, ST. LOUIS, MO.—Admission 30-50 cents. Drew large attendance both matinee and night. Business very good.

Exploitation.—Billboards, window cards, program ad, regular newspaper space with display on Friday and Sunday.

Short Subjects.—Missouri News, "Fun from the Press" Literary Digest, "Song of Long Ago," Organ Solo and Dancing number.

Daily Press Comments.—It is a Sam Wood production and is an audience winner with its strong characterizations.—Globe-Democrat.

"KINDRED OF THE DUST"

(First National)

EMPRESS, OKLAHOMA CITY, OKLA.—Admission 10 and 25 cents. Good business.

Short Subjects.—Pathe News, Educational Comedy "Patience."

Exploitation.—Usual newspaper advertising, window cards and lobby display.

"THE LIGHT IN THE DARK"

(First National)

MARK STRAND, ALBANY, N. Y.—Admission 30-60 cents. Usual business. This picture was coupled with "The Three Must-Get-Theres" as well as a local fashion show. Remainder of program, Topical News.

Daily Press Comments.—Exceptionally good cast.—Times-Union. Feature has a strong rival in the burlesque.—Knickerbocker Press.

"LORNA DOONE"

(First National)

AMERICA, DENVER, COL.—Drew good crowds at both afternoon and evening entertainments.

Exploitation.—Newspaper ad, lobby and billboard displays.

ALHAMBRA, MILWAUKEE. — Admission 50 cents at afternoon and evening performances. Business good at all performances.

Exploitation. — Billboard advertising, street car signs, newspaper and hand bill publicity.

Short Subjects.—Orchestra of college boys; Pathe News reels, Literary Digest.

Daily Press Comments.—A feast for the eyes and an impetus for romance—it's just about a certainty that you'll like Lorna Doone as Tourneur has filmed it.—Journal.

"LOVE IS AN AWFUL THING"

(Select)

ARCADIA, PHILADELPHIA, PA.—Admission 50 cents. Played to a fairly good business showing increasing drawing power during latter part of week.

Exploitation.—Star, Owen Moore, was played up in all ads and in newspaper write-ups.

Short Subjects.—Pathe News, Movie Chats, and Tony Sarg cartoon, "The First Flivver."

Daily Press Comments. — Scintillating comedy is uppermost in "Love Is an Awful Thing."—Inquirer. Rollicking, farcical, often improbable action is crammed into "Love Is an Awful Thing," which lacks the melodramatic thrills of Owen Moore's last comedy success, "Reported Missing," but is even funnier than that picture.—Evening Ledger.

"MANSLAUGHTER"

(Paramount)

LYRIC, ALLENTOWN, PA.—Great hit and big audiences for three days' run.

Exploitation.—Advertisements all over region, in others towns where theatre bills were competed against, lobby display, special music, tie-up with book stores.

RIALTO, OLKAHOMA CITY, OKLA.—Admission 10 and 20 cents. Enjoyed good business.

Short Subjects.—Pathe News.

Exploitation.—Usual newspaper advertising, lobby display.

PRINCESS, DENVER, COL.—This was the second time the picture was shown in Denver and it drew full houses at almost every performance during the week.

Exploitation. — Local newspaper were used, good lobby displays.

"THE MAN WHO SAW TOMORROW"

(Paramount)

PARK AND MALL, CLEVELAND, O.—Admissions 25-40 cents. Fair business at Mall, Park business better than average. Played at Mall two days, at Park all week. No extra exploitation.

Press Comment.—It is a pretty entertaining film; a bit wild and fanciful, but carrying enough melodrama to keep interest awake.—Plain Dealer. This movie is elaborately made and the interest is sustained.—Press. While it does not offer any really new incidents in films, it makes good scene entertainment.—News.

IMPERIAL, CHARLOTTE, N. C.—Admission 10-30 cents. Three day run to big business. Advance teaser ads in newspapers was main exploitation.

IMPERIAL, COLUMBIA, S. C.—Three days to good business.

"THE MASQUERADER"

(First National)

MARK STRAND, ALBANY, N. Y.—Admission 30-60 cents. Drew fairly well. This picture flopped in Troy, and was pulled off in Schenectady after the second day because it failed to draw. Here, however, the picture pleased, and while it did not establish any record breaking business, it did what might be termed a satisfactory three days.

Exploitation.—Newspaper space.

Short Subjects.—"Kiss and Make Up" (comedy); Topical News.

Daily Press Comments.—A first class picture ably presented.—Times-Union. Those who remembered "The Masquerader" with Guy Bates Post in person at Harmanus Bleecker Hall several years ago, flocked to the Strand and were amply repaid in what proved one of the most interesting pictures in several weeks.—Knickerbocker Press. A big feature extremely well presented.—Journal.

"MOONSHINE VALLEY"

(Fox)

RIALTO, MILWAUKEE, WIS.—General admission 25 cents. Business good.

Short Subjects.—Century comedy, Selznick news reels.

Daily Press Comments.—William Farnum can play a bad man and work up more sympathy than any other person we can think of.—Sentinel.

BLUEBIRD, RICHMOND, VA.—Three day run to good business.

Short Subjects.—Clyde Cook in "The Esquimo"; International News.

Daily Press Comment.—A Western of thrills, interest and action.—Times Dispatch

"MY OLD KENTUCKY HOME"

(American Releasing)

BROADWAY, CHARLOTTE, N. C.—Admission 10-30 cents. A three day run to very good business.

Short Subjects.—Johnny Jones in "For Rent—Haunted"; Fox News.

"NANOOK OF THE NORTH"

(Pathe)

ROYAL THEATRE, BIRMINGHAM, ALA.—Admission 10 cents. Business was very good.

Exploitation.—The usual newspaper advertising and publicity.

Press Comment.—Thrilling story of the great fight against the frozen north for food.—Birmingham Post.

Short Subjects.—Larry Semon in a Vitagraph comedy, "The Hick," and Pathe News.

"NERO"

(Fox)

FOX-LIBERTY, ST. LOUIS, MO.—Ad-

mission 20-40 cents. Business was excellent all week in spite of strong competition.

Exploitation.—Lobby display, window cards, usual newspaper space with display on Sunday.

Short Subjects.—Fox News and Views.

Daily Press Comments.—Proves that it deserves all the advance praise given it and justifies the many favorable reports of Eastern critics. The picture surpasses anything ever produced for its gorgeousness and extravagance.—Globe-Democrat.

"NICE PEOPLE"

(Paramount)

LEHIGH ORPHEUM, BETHLEHEM, PA.—Did excellent business.

Exploitation.—Centered on all star cast, novel plot, some good lobby showings of pictures.

"OATHBOUND"

(Fox)

PALACE, BETHLEHEM, PA.—Continued successes, due to popularity of Farnum.

"THE OLD HOMESTEAD"

(Hodkinson)

STRAND, SEATTLE, WASH.—Admission 35-50 cents. Opened up well for two weeks engagement.

Exploitation.—Additional newspaper advertising, billboards, window cards, lobby trim. Entire sheet in Sunday magazine section on Seattle's Old Homestead.

Short Subjects.—Kinograms, special orchestra numbers.

Press Comments.—It is hard to understand how such natural, lifelike effects could have been achieved without great danger to the actors and photographer.—Times.

GRAUMAN'S THEATER, LOS ANGELES.—Admission 20-35, 40-55 cents. In the second week and pulling good business but not as good as the first.

Short Subjects.—Urban Movie Chats, Pathe Weekly, Atmospheric Prologue.

Press Comments.—Humanness is the keynote of this picture, with wholesome sentiment, honesty, humor and a touch of pathos interwoven in the life of these homely characters.—Examiner. Action and spectacle—a good entertainment, with a storm scene that stands unsurpassed.—Times.

STILLMAN THEATRE, CLEVELAND, O.—Admission 35-60 cents. Drew exceptionally well at both matinee and evening performances. Business so big picture held for second week.

Exploitation.—Street car 'dash' cards, mailing list and attractive lobby. Added attraction, Vocalist, featured in a prologue. Used set to represent drawing room of wealthy home which was faded out and in its place an exterior scene of an old homestead. Effectively and artistically created.

Short Subjects.—Mermaid comedy, "Let Her Run."

Press Comment.—I think "The Old Homestead" infinitely better than "Way Down East."—Plain Dealer. A tip to Press readers. See this film.—Press. There are many meritorious features in "The Old Homestead" that more than guarantee absolute satisfaction.—News.

"ON THE HIGH SEAS"

(Paramount)

PALACE, PHILADELPHIA, PA.—Admission 35 cents. Played to very good business all week, with matinees especially strong. Considered very strong drawing card. Dorothy Dalton and Jack Holt were featured in all exploitation of which there was a goodly share.

Short Subjects.—Pathe News, Topics of the Day, and "The Steeplechaser" (comedy) and "The King Winner" (scenic).

Daily Press Comments.—Were it not for the details of the picturization of Mr. Sheldon's story and the excellent of the acting of Dorothy Dalton, Jack Holt and others the picture would be worthless.—Inquirer. Edward Sheldon, stage dramatist, is the author, and although this, his first film attempt, is not exactly new, it is a closely knit and strikingly interesting story.—Evening Ledger.

"OVER THE HILL—"

(Fox)

GALAX THEATRE, BIRMINGHAM, ALA.—Admission 10-20 cents. Business is off, according to the manager.

Exploitation.—The usual advertising and newspaper publicity.

Press Comment.—There is something so close to everyone, in the story, that it has a universal appeal and that is the appeal of naturalness.—Birmingham News.

"PAYING THE PIPER"

(Paramount)

RIALTO THEATRE, BIRMINGHAM, ALA.—Admission 10-20 cents. Business not good.

Exploitation.—The usual advertising and newspaper publicity, with announcements and posters in the lobby.

"PRISONER OF ZENDA"

(Metro)

LOEW'S ORPHEUM, BOSTON, MASS.—Admission 25 cents bottom morning to 60c top evening. Excellent business.

Exploitation.—Advance screen flashes. Regular ads with Sunday features over three columns. Lobby in advance. Billboards, window cards and one sheets to cover the city. Posters in all subway and elevated stations.

Short Subjects.—"Just Dogs," a Pathe Century Comedy, News Weekly and Topics of the Day, Anti-censorship movies.

"QUEEN OF MOLIN ROGUE"

(American Releasing)

STRAND, NORFOLK, VA.—Three days to excellent business.

Daily Press Comment.—A sterling screen attraction—Norfolk Landmark.

RIALTO, ATLANTA, GA.—Admission 25-30 cents. Business for the week was up the expectations, which were high.

Short Subjects.—International News and an Al St. John comedy, "The City Chap."

Press Comments.—The story is well told, the acting is excellent, and although at times somewhat hackneyed situations are apparent, the treatment on the whole is such that one leaves the theatre with a definite sense of having witnessed a dramatic story dramatically depicted.—Atlanta Journal. It is a picture that appeals to the emotions and is cleverly depicted.—Atlanta Georgian.

"FROM RAGS TO RICHES"

(Warner Brothers)

IMPERIAL, CHARLOTTE, N. C.—Admission 10-30 cents. Three day run to fair business.

"REMEMBRANCE"

(Goldwyn)

NEW GRAND CENTRAL—Admission 30-50 cents. Shown in conjunction with Semi-annual Revue. Business exceptionally big, long line waiting for second show every night, matinee held up splendid.

Exploitation.—Billboards, window cards, street car signs, extra newspaper space playing up revue, picture had second place in all ads and advance notice shown on screen.

Short Subjects.—Topics of the Day, Pathe Weekly and News. "Henpecked Harry", Aesop's Fables "Fad and Fancies of 1922" a Revue.

MAJESTIC, DALLAS, TEXAS.—Admission matinee 25, 35 cents; night 25, 55 cents. Drew good houses both matinee and night throughout week.

Exploitation.—Special matinee for old people. Extra billboard and newspaper space. Featured in electric sign.

Short Subject.—Five vaudeville acts.

Daily Press Comment.—It is by far the best picture yet shown at the Majestic this season.—News. The types are so true to life that the spectator wonders who was looking in through the window at his own home.—Journal. The picture can be classed with the best productions of the year—Dispatch.

WELLS, NORFOLK, VA.—Three day run to big business.

Short Subject—Larry Semon in "The Agent."

Daily Press Comment.—Rupert Hughes tries to do for father what he did for mother in "The Old Nest."—Norfolk Landmark.

MERRILL, MILWAUKEE, WIS.—Admission 40 cents to all performances. Business fair. Taken off two days in advance of scheduled date.

Exploitation.—Usual newspaper ads, billboard signs, street car and window signs.

Short Subjects.—International News, and comedy, "Out of the Inkwell."

Daily Press Comments.—"Remembrance" there will undoubtedly be a campaign to set aside a whole flock of Father's days in honor of poor old dad.—Sentinel.

"REPORTED MISSING"

(Selznick)

STATE, SCRANTON, PA.—Drew average houses.

Exploitation. — Advertising space and some good showings in lobby on easels.

"RICH MEN'S WIVES"

(Al Lichtman)

METROPOLITAN, ATLANTA, GA.—Admission 30-40 cents. Drew very satisfactory business. Overture: A medley of Hallowe'en songs. Presentation. "Hallowe'en Festival" featuring Saint Saens' "Danse Macabre" with Miss Anna Mae Coleman and ballet as the returned spirits.

Short Subjects.—Kinograms and a short reel "One Ol' Cat."

Press Comments.—The picture has excellent artistic settings.—Atlanta Georgian.

ALCAZAR THEATRE, BIRMINGHAM, ALA.—Admission 10-35 cents. Business was splendid, the picture went over big.

Exploitation.—The usual newspaper advetrising and publicity, also special lobby decorations. The Alcazar reopened with this picture after having been closed for several weeks for repairs. A publicity stunt in itself and drew many people to see how it looked.

Press Comment.—Richness, homeliness, comedy and depth are all combined in the picture.—Birmingham Post.

"ROUGH SHOD"

(Fox)

LOEW'S BIJOU, BIRMINGHAM, ALA.—Admission 10-20-30 cents. Business very good indeed.

Exploitation.—The usual newspaper advertising and press stories before and after the first showing.

Short Subjects—Fox News, comedy, "The Cabby," Pathe Review, "Fish and Totem" Educational, comedy "Chester Outing."

Press Comment.—Exceptionally good bill of pictures at Loew's this week.—Birmingham News.

"DOUGLAS FAIRBANKS IN ROBIN HOOD"

(United Artists)

GRAUMAN'S HOLLYWOOD THEATER, LOS ANGELES.—Admission 50-75-$1.00, 75-$1.00-$1.50. Playing in the second week to excellent business.

Short Subjects. — Overture, "Robin Hood," Atmospheric prologue.

Press Comments.—Doug in one of the best pictures that has reached the screen. A mammoth production in every respect, the virtues of which entirely outrank the faults.—Times.

"THE SAGEBRUSH TRAIL"

(Southern States)

STRAND, ATLANTA, GA.—Admission 20 cents. Business was very satisfactory.

Exploitation.—Novel lobby display.

Short Subjects.—An Al St. John comedy "All Wet," and Selznick News.

Press Comments.—In the final scenes the rescue of all its replete with typical Western thrills.—Atlanta Georgian.

"SHERLOCK HOLMES"
(Goldwyn)

ALLEN, CLEVELAND, O.—Admissions 35-60 cents. Business good during evenings matinees a wee bit better than average.

Exploitation.—A special advance newspaper campaign, with letters from local police authorities endorsing the production.

Short Subjects.—Cartoon comedy "Out of the Inkwell."

Press Comment.—It is a strong mystery story and with the exception of one role it is excellently played.—Plain Dealer. The story is poor and lamely told. Barrymore shows superior talent as a movie actor.—Press. John Barrymore's work alone makes the picture interesting.—News.

CALIFORNIA THEATRE, LOS ANGELES.—Admission 25-35-55, 35-55-75 cents. In the second week and playing to very good business. 40-24 sheets and the usual newspaper stories used for exploitation.

Short Subjects.—California Topical Review and Magazine, Topics of the Day.

Press Comments—John Barrymore excells in this film. Serial stuff disguised with a commanding personality.—Times. The picture seems to intrigue the public's imagination as much as "Sherlock Holmes," the story.—Examiner.

"SKIN DEEP"
(First National)

LIBERTY, SEATTLE, WASH.—Admission 25-35 cents. Drew well with many admirers of star.

Exploitation.—Regular newspaper space, billboard and window cards. Large stills over marquee.

Short Subjects.—"Henpecked Harry," Aesop Fable Comedy, Liberty News, Pathe Review.

Press Comments.—Milton Sills is one of the most convincing and natural actors of crook parts that the screen has seen.—Times One of the greatest crook stories ever transplanted to the screen.—Star.

"SLIM SHOULDERS"
(Hodkinson)

MODERN AND BEACON THEATRES, BOSTON, MASS.—Admission 20 cents bottom morning to 50 cents top evening. Excellent business.

Exploitation.—Feature ads and good publicity in advance. Posters in all subway and elevated stations. Display in lobby. Advance screen flashes. Cards in one sheets in windows. Automatic still machine at the Modern.

Short Subjects.—Comedy cartoon, "Mutt & Jeff," International News Reel, Topics of the Day (Pathe).

Daily Press Comment.—There is much magnificence in "Slim Shoulders." Very pleasant to watch in action.—Advertiser.

"SMILIN' THROUGH"
(First National)

HIPPODROME, ALLENTOWN, PA.—Good business, steady attendance.

Exploitation.—Newspaper announcements were enough.

"SMUDGE"
(First National)

KINEMA THEATRE, LOS ANGELES.—Admission 25-35-55, 25-35-55-80 cents. Fair business with the usual weekly adv. and no exploitation.

Short Subjects.—Overture, Kinema Pictorial Review, Topics of the Day, Scenic, "The Drifters," Sennett's "Gymnasium Jim," Bob-Gale Sherwood Revue.

Press Comments.—It is merely a program picture in spite of his appearance in the star role.—Examiner.

"THE SILVER LINING"
(Metro)

QUEEN, DALLAS, TEXAS.—Admission matinee 10, 20, 25; Night 10, 25, 40 cents. Business about average during three day run.

Exploitation.—Usual newspaper space and frames.

Short Subjects. — "Model Messenger" (Universal), International News.

Daily Press Comment.—A vivid study of human nature.—Journal. The picture is one of the strong showings of the season.—Dispatch. An enthralling story portrayed in a different way.—News.

"SILVER WINGS"
(Fox)

BIJOU, RICHMOND, VA.—Admission 30-40 cents. An entire week to big business.

Exploitation. — Very large newspaper space, together with liberal use of billboards and one-sheets pasted over town.

Daily Press Comment.—The same old story done in the same old way; Mary Carr's acting, however, is superb.—Times Dispatch.

STANTON, PHILADELPHIA, PA.—Admission 50 cents. Did such a poor business that it was held for only one week, when it was originally intended to play an indefinite engagement.

Exploitation.—Stanley Company did not let itself out on exploiting this picture confining itself to newspaper space and a few three sheets.

Short Subjects.—Fox News and "Water Sports" (scenic).

Daily Press Comments.—Everything is made subservient to the self-sacrificing mother-love elements. Realities are lost sight of and action is forgot. That the story is improbable makes no difference so long as the pathos gets across.—Inquirer. Good direction and some splendid photography have helped make "Silver Wings" a picture which often overtowers its fundamentally hackneyed plot.—Evening Ledger.

STRAND, CLEVELAND, O.—Admissions 25-40 cents. Fair businses at matinees; evenings could have been a bit better.

Exploitation.—Advance publicity campaign and use of some bill boards and street car cards.

Short Subjects.—Al St. John in "All Wet."

Press Comment.—The picture has many forceful and delightful moments and has an appeal that is almost universal.—News. If you enjoyed "Over the Hill" (in other words cried over it) you're sure to find entertainment in "Silver Wings" because it is a better picture.—Plain Dealer.

"THE SIREN CALL"
(Paramount)

ROYAL, WILMINGTON, N. C.—Two days and did not pay house expenses. General business slump here.

"THE STORM"
(Universal)

COLONIAL, ALLENTOWN, PA.—Whole week's run needed to handle business.

Exploitation.—Big league stuff in newspapers and in lobby.

"TIMOTHY'S QUEST"
(American Releasing)

MILLER'S THEATRE, LOS ANGELES.—Admission 30-50 cents. Children 15 cents. In the second week and pulling only fair business in spite of extensive exploitation.

Short Subjects. — Overture, "Trip to Honolulu," Will Rogers in "The Ropin' Fool."

Press Comments.—The story is so simple and plain that it leaves a feeling in the heart as full of good will as follows after a visit to an imposing cathedral.—Express. The story of a male Pollyanna.—Times. The famous author has instilled in her two children characters all the loveliness that the book was noted for. "The Ropin' Fool" is the best comedy drama this noted comedian has ever turned out for the screen.—Herald.

"THE TRAP"
(Universal)

COLONIAL, ALLENTOWN, PA.—Went through run with fair audiences.

Exploitation.—Lobby, newspapers and special writeups on Lon Chaney.

"TO HAVE AND TO HOLD"
(Paramount)

RIALTO, DENVER, COL.—Business up to average at both matinee and evening entertainments.

Exploitation.—Newspaper ads and lobby displays.

SHEA'S HIPPODROME, BUFFALO.—Admission 20-50 cents. Business at this big house is becoming absolute capacity each week as M. Shea packs more and more on the bill and keeps the price the same. "To Have and to Hold" attracted overflow houses the first half of the week and Thomas Meighan in "The Man Who Saw Tomorrow," continued the same stunt the last half. Now M. Shea has added a mammoth Wurlitzer organ.

Exploitation. — Augmented newspaper advertising, artistic lobby display, window cards, billoboards.

Short Subjects.—"The City Chap," an Al St. John comedy and Hippodrome Review. Last half: "Fair Enough," a Christie comedy and "Wonderful Waters," a Prizma.

Daily Press Comment.—With the many beautiful settings and the cast he has given it, "To Have and to Hold," on the screen becomes entertainment of the best sort.—Courier. That story of romantic love, "To Have and to Hold," has been done into the movies by Director George Fitzmaurice with a fine eye to its scenic and spectacular as well as dramatic and sentimental possibilities.—Evening News.

HOWARD, ATLANTA, GA.—Admission 30-40 cents. Ran a close race with "Blood and Sand" in attendance but didn't quite meet its receipts at the box office. Management well pleased with week's business. Overture: "Love Me and the World Is Mine"; Prologue: "When Romance Rules," featuring the popular "To Have, To Hold, To Love."

Short Subjects—Howard News and Views.

Press Comments.—One of the finest pictures which has appeared in Atlanta for several months.—Atlanta Georgian. It is a splendid story for a great production, and George Fitzmaurice adhered to the script except in a few instances, where screen craft heightened the action of the play.—Atlanta Journal.

STANLEY, PHILADELPHIA, PA.—Admission 50 and 75 cents. Did only a fair business. Seemed to be an off week in theatres generally. Marked improvement, however, during last three days.

Exploitation.—Twenty-four sheets and extra newspaper space.

Short Subjects.—Hymeyer Travelaughs, Kinogrmas, Pathe News, "The Fable of the Enchanted Fiddle" (comedy).

Daily Press Comments.—Stirring action and pictorial lavishness are the outstanding qualities. Both qualities are overplayed to such an extent that all semblance of reality is taken from the picture.—Evening Ledger. To those who never read the story "To Have and to Hold" will be an interesting but perfectly impossible picture; to readers of the book it will be impossible all around.—Inquirer.

LOEW'S STATE, BOSTON, MASS.—Admissions 25c bottom afternoon to 60c top evening. All week to excellent business.

Exploitation.—Played up in advance with feature ads. Display ads during run. Lobby of framed three sheets and still groups. Advance flashes on screen. Billboards, window cards, and one sheets in windows to cover the city. Posters in all subway and elevated stations.

Short Subjects.—Pathe Century comedy, "Just Dogs," Pathe Review, Pathe News and Topics of the Day, Symphony orchestra.

Daily Press Comment.—George Fitzmaurice directed with a lofty understanding of melodramatic values.—Advertiser. It fairly reeks with the acrid fums of gunpowder under hot skies.—Transcript. An interesting, swift-moving, and romantic picture.—Traveler.

"UNDER TWO FLAGS"
(Universal)

KARLTON, PHILADELPHIA, PA.—Admission 50 cents. Drew good houses all

week, and helped ot pull up the rather frayed ends of several weeks of only fair business.

Exploitation.—House was decorated with colored flags, and electric lighting effect was in red, white and blue. Extra newspaper space and window cards.

Short Subjects.—Kinograms, "The Elephant's Trunk" (comdey) and "Aligator Hunting" (scenic).

Daily Press Comments.—Nothing is quite so interesting on the screen as a dramatic romance of the desert, and Carl Laemmle has left nothing undone to make this picture resplendent with picturesqueness and adventure.—Inquirer. In these days of Sheik and near Sheiks, "Under Two Flags" can be hailed as a desert yarn which has some real substance, and a great deal of vivid color.—Evening Ledger.

ISIS, DENVER, COL.—Admission 25 and 35 cents. The picture drew good crowds all during the week.

Exploitation.—Newspapers and lobby displays.

COLUMBIA, SEATTLE, WASH.—Admission 25-35 cents. Held over for second week to well sustained audiences. Advertising sustained throughout engagement.

"THE VALLEY OF SILENT MEN"
(Paramount)

STRAND, ALLENTOWN, PA.—Attendance was better than usual.

"WHAT'S WRONG WITH THE WOMEN"
(Equity)

MISSION THEATRE, LOS ANGELES.—Admission 35-55, 35-55-75 cents. Good business with the usual adv. and no exploitation.

Short Subjects.—Fox News, The Orpheus Four, Sennett's "When Winter Comes."

Press Comments.—Interesting because it is thoughtful theme of discontent in the American home.—Examiner. Picture is more than interesting. The acting is thoroughly good throughout.—Record. There is much that is dramatic and appealing in the picture.—Herald.

"WHEN KNIGHTHOOD WAS IN FLOWER"
(Cosmopolitan)

GARDEN, MILWAUKEE.—General admission 50 cents, with loges at 75 cents. Doing a record breaking business at matinee and evening performances. Lobby crowded at every performance.

Exploitation.—The picture received more than usual newspaper advertising and publicity. For week in advance billboards, newspaper ads, circulars, etc., were used. Invitations to representative people issued for the first night. Ushers dressed in costume, street car signs, window cards, etc.

Daily Press Comments.—We stand convinced of three important facts: That Marion Davies can be a star of first magnitude; that Robert Vignola deserves a place among the very foremost directors of the day; and that when "Knighthood Was in Flower" is one of the half dozen finest pictures ever produced.—Journal. "When Knighthood Was in Flower" easily ranks as one of the big films of the year. It is beautiful and picturesque beyond description.—Sentinel.

RIALTO THEATRE, LOS ANGELES.—Admission 55-85, 85-$1.10. In the second week and really doing the biggest business in town.

Short Subjects.—Grauman's Rialto Orchestra, Pathe News Weekly, Atmospheric prologue.

Press Comments.—Pseudo-historical yarn with usual pageants, duels and marriage feasts.—Times.

"WHEN HUSBANDS DECEIVE"
(Associated Exhibitors)

CLUNES BROADWAY, LOS ANGELES.—Admission 15-25, 25-35 cents. Children 10 cents. Fairly good business with usual weekly adv. and no exploitation.

Short Subjects. — Overture, Lloyd in "Hear 'Em Rave," Starland Review.

Press Comments.—Repleat with old tricks of melodrama, the film offers nothing new to movie fans, but the fine portrayal of the characters provides good entertainment.—Herald. Leah Baird deserves a pat on the back for selecting so intriguing a title that all the grass widows in the community trooped to see the film. The comedy is especially good.—Express.

"WHERE IS MY WANDERING BOY TONIGHT"
(Equity)

GRAND, BETHLEHEM, PA.—Old stage followers out in addition to regular patrons, due to well known title and picture had cleanup.

Exploitation.—Name lent itself to all kinds of readers, writeups, and appeals on sentimental side of nature of public.

"WHILE SATAN SLEEPS"
(Paramount)

CAPITOL, OKLAHOMA CITY, OKLA.—Admissions 10, 30, 50 cents. Proved popular and a big money getter.

Short Subjects.—Bible Scries, "Rescue of Lot," First National Kinograms.

"WITHOUT COMPROMISE"

BOSTON THEATRE, BOSTON, MASS. Admission 25c bottom morning to 60c top evening. Good business for the run.

Exploitation. — Lobby of twenty foot stretchers in advance, advance screen flashes, posters in all subway and elevated stations, regular newspaper ads, framed stills and three sheets in lobby, window cards and one sheets.

Short Subjects.—Pathe News, Topics of the Day, and Aesop's Fable, Lee Moran comedy, "Hello Judge."

Daily Press Comment.—Plenty of thrilling situations, with a thread of romance, make at a delightful film to see.—Telegram.

"MY WILD IRISH ROSE"
(Vitagraph)

BLUE MOUSE, SEATTLE, WASH.—Admission 25-50 cents. Splendid business, proved a hit with patrons.

Exploitation. — Newspaper advertising, billboards, window cards, lobby trim, several good tie-ups with leading music stores. Novelty offering by organist in which audience joins in singing the popular Olcott number. Ushers and cashier costumed.

Press Comments.—There is Irish wit and Irish brogue outlined against Irish settings and presented with an Irish atmosphere so that at the Blue Mouse theatre this week one is greeted with a bit of Ireland from the front door to the screen.—Times. A masterpiece of colorful atmosphere.—Star.

"THE WOMAN WHO WALKED ALONE"
(Paramount)

CAPITOL, WILKES-BARRE, PA.—Good attendance for three days, showing region is recovering from effects of anthracite strike.

Exploitation—Newspapers, readers, lobby pictures and electric signs.

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

CAPITOL

Unit No. 1. *The Rescue of Lot* (Bible Series)
Unit No. 2. Capriccio Italien (Tchaikowsky)
Unit No. 3. *Wonderful Water* (Prizma)
Unit No. 4. Divertissements (a) Gavotte. Music theme —Cupid's Conquest (Kahn); (b) Waiata Poi (Alfred Hill)
Unit No. 5. Capitol Magazine
Unit No. 6. Bernardo Olshansky, formerly of the Original Boston Opera Company
(a) Elegie (Massenet)
(b) Volga Boat Song (Traditional)
Unit No. 7. FEATURE—*Brothers Under the Skin.*
Unit No. 8. *Rolling Down to Rio* with Secretary of State Charles E. Hughes
(a) Sailor's Hornpipe — Capitol Ballet Corps
(b) Rolling Down to Rio (Edward German)
Unit No. 9. Capitol Grand Organ.

Press Comment

Times—They have told a merry, careless story. They have spiced it with humor and pointed it with pictures that mean something. *Tribune*—An all star cast has been selected, so, of course, the picture is bound to have its moments. *Telegram*—Go to the capitol and you will recognize in the figures on the screen some people that you know in real life. *Journal*—The picture is well photographed and the company does the theme justice. *Evening World*—It is as funny a film conceit as we have beheld for a long, long time.

RIALTO

1. Overture—First Hungarian Rhapsody (Franz Liszt) Czymbalom Solo by Bela Nyary Hugo Riesenfeld and Joseph Littau conducting.
2. Riesenfeld's Classical Jazz
3. Rialto Magazine
4. Gianina Mia (Rudolph Friml) Emma Noe, soprano
5. FEATURE—Alice Brady in *Anna Ascends*
6. Frank Stewart Adams at the Wurlitzer
7. Comedy—Bull Montana in *A Lady's Man*

Press Comment

American—It descended constantly until it had reached the very lowest level. But Miss Brady certainly ascended and it was a pleasure to watch her work. *Herald*—We venture to say that "Anna Ascends" as a movie is far better entertainment than "Anna Ascends" as a play. *World*—There are numerous exciting minutes in this picture. *Sun*—It is a good colorful story used as a setting for a delightful characterization by Alice Brady. *Telegram*—Miss Brady presents one of her most consistent character studies. *Mail*—It is easy to like "Anna Ascends." *Journal*—A story that is not without thrills and is interpreted by an efficient and well-balanced cast. *Evening World*—Should prove one of Miss Brady's most popular pictures to date.

STRAND

1. Prelude
2. Fokine Ballet—The Adventures of Harlequin (First time) An Italian Comedy created and produced under the personal direction of Michel Fokine Music by Beethoven
3. Mark Strand Topical Review.
4. FEATURE—Mary Pickford in *Tess of the Storm Country*
5. Organ Solo

Press Comment

Times—With Miss Pickford and the the others in the cast to vitalize its characters and John S. Robertson to give them sympathetic direction the thing to life. *American*—Miss Pickford is the last word in charm and attractiveness. *Herald*—It is unquestionably a success. *Tribune*—It seems to us a very wonderful piece of work. *World*—This is the type of story the picture play handles best of all. *Sun*—It surpasses infinitely most movies that are now in their first blush. *Telegram*—The story is closely knit and the pictures, as they melt before the eye, are rich in atmosphere and beauty. The new "Tess of the Storm Country" is the greatest picture Mary Pickford has ever made. *Journal*—"Tess of the Storm Country" came back with banners flying. *Globe*—In so far as motion pictures are concerned "Tess of the Storm Country" is perhaps the greatest story ever written. *Evening World*—The entire picture seems to breathe the one word "Better" from its every angle.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Another Man's Shoes	(Herbert Rawinson),	Universal	Nov. 18	1601
"A Tailor Made Man"	(Charles Ray),	United Artists	Oct. 7	1259
"Bells of San Juan"	(Charles Jones),	Fox	Oct. 28	1433
"Better Man Wins"	(Pete Morrison),	Sanford	Oct. 7	1229
"Bond Boy, The"	(Richard Barthelmess),	First National	Oct. 21	1373
"Broad Daylight"	(Lois Wilson),	Universal	Nov. 11	1545
"Broadway Madonna, The"	Dorothy Revier),	F. B. O.	Nov. 11	1541
"Broadway Rose"	(Mae Murray),	Metro	Sept. 30	1201
"Burning Sands"	(Special Cast),	Paramount	Sept. 16	1081
"Calverts Valley"	(Jack Gilbert),	Fox	Oct. 21	1369
"Caught Bluffing"	(Frank Mayo),	Universal	Sept. 30	1199
"Clarence"	(Wallace Reid),	Paramount	Oct. 28	1429
"Confidence"	(Herbert Rawlinson),	Universal	Sept. 30	1203
"Crusader, The"	(William Russell),	Fox	Sept. 2	939
"Curse of Drink, The"	(Special Cast),	Weber & North	Sept. 16	1056
"Deserted At Alter"	(Special Cast),	Capitol Films	Oct. 14	1290
"Do and Dare"	(Tom Mix),	Fox	Oct. 7	1257
"Don't Shoot"	(Herbert Rawlinson),	Universal	Aug. 26	879
"Douglas Fairbanks in Robin Hood"	(Douglas Fairbanks,	United Artists	Oct. 28	1427
"Dusk to Dawn"	(Florence Vidor),	Associated Exhibitors	Sept. 9	1025
"East Is West"	(Constance Talmadge),	First National	Sept. 9	1021
"Enter Madame"	(Clara Kimball Young),	Metro	Nov. 18	1599
"Eternal Flame, The"	(Norma Talmadge),	First National	Sept. 30	1199
"Eyes of the Mummy, The"	(Pola Negri),	Paramount	Aug. 26	876
"Face in the Fog, The"	(Lionel Barrymore),	Paramount	Oct. 21	1377
"Face To Face"	(Special Cast),	Playgoers Pictures	Oct. 14	1311
"Fighting Guide, The"	(William Duncan),	Vitagraph	Sept. 30	1197
"Fools of Fortune"	(Special Cast),	American Releasing	Sept. 16	1078
"Forgotten Law, The"	(Milton Sills),	Metro	Oct. 28	1427
"Fortunes Mask"	(Earle Williams),	Vitagraph	Oct. 21	1371
"Galloping Kid, The"	(Hoot Gibson),	Universal	Sept. 23	1144
"Ghost Breaker, The"	(Wallace Reid),	Paramount	Sept. 30	1203
"Girl's Desire, A"	(Alice Calhoun),	Vitagraph	Sept. 16	1081
"Girl Who Ran Wild, The"	(Gladys Walton),	Universal	Oct. 14	1311
"Good Men and True"	(Harry Carey,	F. B. O.	Nov. 18	1603
"Grandma's Boy"	(Harold Lloyd),	Associated Exhibitors	Sept. 16	1075
"Hands of Nara, The"	(Clara Kimball Young),	Metro	Sept. 2	941
"Headless Horseman, The"	(Will Rogers),	Hodkinson	Nov. 4	1487
"Her Majesty"	(Special Cast),	Playgoers Pictures	Sept. 16	1077
"Heroes and Husbands"	(Katherine MacDonald),	First National	Sept. 16	1080
"Hidden Woman, The"	(Evelyn Nesbit),	American Releasing	Oct. 14	1313
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli),	Goldwyn	May 27	1939
"Honor First"	(Special Cast),	Fox	Sept. 9	1023
"Hound of the Baskervilles, The"	(Special Cast),	F. B. O.	Oct. 7	1253
"How Women Love"	(Betty Blythe),	B. B. Production	Sept. 2	920
"Impossible Mrs. Bellew, The"	(Gloria Swanson),	Paramount	Nov. 4	1485
"If I Were Queen"	(Ethel Clayton),	F. B. O.	Oct. 28	1425
"Isle of Doubt, The"	(Special),	Playgoers Pictures	Sept. 30	1197
"Jan of the Big Snows"	(Special Cast),	American Releasing	Oct. 21	1375
"June Madness"	(Viola Dana),	Metro	Oct. 7	1255
"Kentucky Derby, The"	(Reginald Denny),	Universal	Nov. 4	1485
"Light in the Dark, The"	(Hope Hampton),	First National	Sept. 23	1143
"Little Child Shall Lead Them, A"	(Special Cast),	Fox	Sept. 16	1080
"Little Wildcat"	(Alice Calhoun),	Vitagraph	Sept. 23	1144
"Lone Hand, The"	(Hoot Gibson),	Universal	Oct. 28	1431
"Long Chance, The"	(Special Cast),	Universal	Oct. 14	1317
"Lonesome Corners"	(Special Cast),	Playgoers Pictures	Oct. 21	1369
"Lorna Doone"	(Madge Bellamy),	First National	Nov. 11	1545
"Love Gamble, The"	(John Gilbert),	Fox	Nov. 18	1601
"Love Is An Awful Thing"	(Owen Moore),	Selznick	Sept. 16	1078
"Man She Brought Back, The"	(Special Cast),	Playgoers Pictures	Oct. 28	1429
"Man Who Played God, The"	(George Arliss),	United Artists	Sept. 16	1076
"Manslaughter"	(Thomas Meighan),	Paramount	Sept. 30	1205
"Man Who Saw Tomorrow, The"	(Thomas Meighan),	Paramount	Nov. 11	1547
"Masquerader, The"	(Guy Bates Post),	First National	Aug. 26	879
"Me and My Gal"	(Special Cast),	American Releasing Corp.	Aug. 16	877
"Missing Millions"	(Alice Brady),	Paramount	Sept. 30	1205
"Mixed Faces"	(William Russell),	Fox	Oct. 14	1315
"Mohican's Daughter, The"	(Special),	American Releasing	Sept. 23	1145
"Monte Cristo"	(All Star Cast),	Fox	Sept. 2	935
"Moonshine Valley"	(William Farnum),	Fox	Sept. 2	937
"Motion to Adjourn"	(Special),	Arrow	Sept 30	1176
"Nice People"	(Wallace Reid),	Paramount	Aug 26	873
"New Teacher, The"	(Shirley Mason),	Fox	Aug. 19	825
"Night Life in Hollywood"	(Special),	Arrow	Sept. 23	1110
"Notoriety"	(Special Cast),	Weber & North	Oct. 14	1290
"Old Homestead, The"	(All Star),	Paramount	Oct. 21	1373
"Oliver Twist"	(Jackie Coogan),	First National	Nov. 11	1541
"On the High Seas"	(Dorothy Dalton and Jack Holt),		Oct. 14	1317
"One Eighth Apache"	(Roy Stewart),	Arrow	Sept. 23	1110
"One Exciting Night"	(Carol Dempster),	United Artists	Nov. 4	1483
"One Week of Love"	(Elaine Hammerstein & Conway Tearle),	Selznick	Nov. 18	1599
"Paid Back"	(Gladys Brockwell),	Universal	Sept. 2	935
"Peaceful Peters"	(William Fairbanks),	Arrow	Sept. 23	1110
"Pink Gods"	(Special Cast),	Paramount	Oct. 7	1259
"Prince and the Pauper, The"	(Special Cast),	Not Known	Sept. 2	939
"Proof of Innocence, The"	(Special Cast)		Oct. 28	1433
"Rags to Riches"	(Wesley Barry),	Warner Bros.	Oct. 7	1223
"Rose o' the Sea"	(Anita Stewart),	First National	Aug. 26	878
"Remembrance"	(Special Cast),	Goldwyn	Sept. 16	1075
"Rich Men's Wives"	(Special Cast),	Al Lichtman Corporation	Sept. 2	941
"Saved by Radio"	(George Larkin),	Russell Production	Sept. 9	978
"Secrets of Paris"	(Lew Cody),	C. C. Burr	Oct. 28	1406
"Sin That Was His, The"	(William Faversham),	Selznick	Oct. 21	1371
"Siren Call, The"	(Dorothy Dalton),	Paramount	Oct. 7	1253
"Skin Deep"	(Milton Sills),	Associated First National Pictures	Oct. 21	1375
"Snowshoe Trail, The"	(Jane Novak),	F. B. O.	Sept. 23	1142
"Streets Of New York, The"	(Barbara Caselton),	Arrow	Nov. 11	1518
"Sunshine Harbor"	(Special Cast),	Playgoers Pictures	Nov. 4	1487
"Sure Fire Flint"	(Johnny Hines),	C. C. Burr	Oct. 28	1406
"Till We Meet Again"	(Mae Marsh),	Associated Exhibitors	Oct. 28	1431
"Three Must-Get-Theres, The"	(Max Linder),	Allied Producers and Distributors Corporation	Sept. 9	1025
"Through the Storm"	(Special Cast),	Playgoers	Sept. 9	1019
"To Have and to Hold"	(Betty Compson & Bert Lytell),	Paramount	Nov. 18	1605
"Tom Mix in Arabia"	(Tom Mix),	Fox	Nov. 18	1605
"Top O' The Morning"	(Gladys Walton),	Universal	Sept. 23	1143
"Town That Forgot God, The"	(Bunny Grauer),	Fox	Nov. 18	1603
"Timothy's Quest"	(Special),	American Releasing	Sept. 23	1145
"Trail of the Axe, The"	(Dustin Farnum),	American Releasing	Oct. 7	1255
"Trifling Women"	(Special Cast),	Metro	Oct. 21	1377
"Unconquered, The"	(Maciste)	Aywon	Nov. 11	1518
"Unconquered Woman, The"	(Rubye De Remer),	Lee & Bradford	Sept. 16	1054
"Under Oath"	(Elaine Hammerstein),	Selznick	Sept. 2	937
"Under Two Flags"	(Priscilla Dean),	Universal	Oct. 7	1257
"Up and At Them"	(Doris May),	F. B. O.	Aug. 26	876
"Valley of Silent Men, The"	(Alma Reubens),	Paramount	Sept. 9	1023
"Village Blacksmith, The"	(Special cast),	Fox	Nov. 18	1597
"West of Chicago"	(Charles Jones),	Fox	Aug. 26	877
"When Husbands Deceive"	(Special Cast),	Associated Exhibitors	Sept. 9	1019
"When Knighthood Was in Flower"	(Marion Davies),	Paramount	Sept. 30	1201
"Why Do Men Marry?"	(Edy Darclea),	Unity	Sept. 30	1176
"When Danger Smiles"	(William Duncan),	Vitagraph	Nov. 11	1547
"Wildness of Youth"	("Bobby" Connelly),	Graphic Film	Aug. 26	867
"Without Compromise"	(William Farnum),	Fox	Nov. 11	1543
"Wolf Law"	(Frank Mayo),	Universal	Oct. 28	1425
"Woman He Loved, The"	(Special Cast),	American Releasing	Sept. 16	1076
"Woman Who Came Back, The"	(Special Cast),	Playgoers	Sept. 9	1021
"Woman's Woman, A"	(Mary Alden),	Allied Producers and Distributors	Oct. 14	1315
"Women Men Marry"	(Special Cast),	Truart Film Corp.	Nov. 4	1462
"Wonders Of The Sea"	J. W. Williamson		Nov. 4	1467
"Yosemite Trail, The"	(Dustin Farnum),	Fox	Oct. 14	1313
"Young Diana, The"	(Marion Davies),	Paramount	Sept. 16	1077
"Young Rajah, The"	(Rodolph Valentino),	Paramount	Nov. 18	1597
"Youth Must Have Love"	(Shirley Mason),	Fox	Sept. 23	1142
"Youth to Youth"	(Billie Dove),	Metro	Nov. 11	1543

Illustrated Screen Reports

Edited by GEORGE T. PARDY Assistant Editor, JAMES M. DAVIS

Tess of the Storm Country

United Artists Corporation Photoplay in Ten Parts. Adapted From Grace Miller White's Novel and Its Dramatization by Rupert Hughes. By Arrangement With Adolph Zukor. Director, John S. Robertson. Cameraman, Charles Rosher. Running Time, One Hour and Forty Minutes.

Cast and Synopsis

Tessibel Skinner, Mary Pickford; Frederick Graves, Lloyd Hughes; Teola Graves, Gloria Hope; Elias Graves, David Torrence; Daddy Skinner, Forrest Robinson; Ben Letts, Jean Hersholt; Ezra Longman, Danny Hoy; Old Man Longman, Gus Saville; Mrs. Longman, Madame de Bodamere.

Tess Skinner lives with her father among the squatters on the shore of a lake. Frederick Graves, Senior, whose mansion tops the hill, tries to evict the squatters. Tess fights against the game wardens and young Fred Graves is attracted by her beauty. Dan Jordan, a young lawyer and lover of Graves' daughter, Teola, is killed in a fight with the squatters by Ben Letts. But Tess's father, Daddy Skinner, is arrested, charged with the crime. Ezra Longman knows the guilty person, but promises Ben not to tell on condition that he stays away from Tess, with whom both are in love. Before returning to college Fred tells Tess that he loves her and that her father's case will be appealed. Teola, betrayed by her dead lover, Jordan, tries to drown herself. She is rescued by Tess and her baby born in the girl's shanty home. Teola, ashamed to face the consequences of her frailty, leaves her baby with Tess under pledge of secrecy. When Fred comes home for the holidays he goes to Tess and accuses her of being the baby's mother. She does not reveal the truth. Later Ezra tells Fred that Ben shot Jordan. Fred goes to the shack in time to save Tess from an attack by Ben, but scorns her gratitude. Tess takes the dying child to the church to be baptized. Just as it dies Teola acknowledges her motherhood. Teola passes away. Graves realizes that Tess has acted the part of a true Christian. Christmas Day Tess is happy, with her father free. Graves and Fred come through the storm and father and son beg forgiveness. Tess pardons her lover and they face a happy future together.

Reviewed by George T. Pardy

THE new "Tess Of The Storm Country" takes its place proudly in the van of the season's best productions. A wonderfully entertaining picture, replete with pathos, heart interest, sparkling with flashes of timely comedy relief, it is at once a personal triumph for Mary Pickford and notable addition to the history of real art on the screen.

Considered as a commercial proposition, its future appears dazzling. A film which can run for ten reels and hold the spectators in a veritable trance of suspense and fever of anticipation throughout the entire projection, as it did when shown recently at The Strand Theatre, New York, ought to play to packed houses and reap golden harvests wherever exhibited.

Eight years have passed since the star first impersonated "Tess" on the silver sheet and won countrywide popularity thereby. It would be unfair to enter into any detailed comparison between the old and new pictures, when the amazing advance in film technique and camera work during that period is taken into consideration. Suffice it to say that the latest edition overshadows the first completely, as might have been expected, and in point of direction, acting and photographic beauty leaves nothing to be desired.

Points of Appeal.—The plot is strong, coherent, easy to follow and in its most melodramatic phases never overleaps the limits of probability, thanks to the magical Pickford art, which renders plausible highly colored situations in need of careful handling. For, well adapted though the story be to camera uses, one can well imagine how such enthralling scenes as that where Tess bears the guilty mother's burden despite her lover's reproachful suspicions, or the ordeal at the church altar, when she baptizes the dying infant in defiance of priest and congregation, would have failed to strike home to the hearts of an audience if interpreted by a less gifted actress. The play has its merry moments when Tess, in her earlier stages of tomboy wildness, discomfits her suitors and fights with tooth and nail, but the predominant mood is that of sadness, dispelled, however, in the finale, when sunshine breaks through the clouds.

Cast.—The marvellous diversity and flexibility of Miss Pickford's dramatic spirit and temperament were never so clearly indicated as in this character study of wilful, yet self-sacrificing Tess. The role reflects her own animation, her mobility, her elusive charm; it is said that she prefers it to any other she has essayed, and her legion admirers will probably agree with their favorite. Mary Pickford in ragged attire, a subtle incarnation of youthful beauty, aglow with the joy of life, will long remain a grateful memory when the names of many gorgeously costumed, widely advertised screen rivals shall have passed into deserved oblivion. The supporting cast is excellent and in every way worthy of the star.

Photography, Lighting, Direction.—There are numerous fine exteriors, consisting of water and woodland views, effective night scenes, rustic long shots, concluding with a leap into Christmas winter weather, heralded by a very realistic snowstorm. The lighting is perfect, the continuity even and smooth, swift action prevails.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
The House of Solomon (Carl Krusada—Wm. H. Strauss)	6,000*
Flapper Love (Pyramid Terwilliger)	6,000*
The Other Side (Hugh Dierker)	6,000*
The Deerslayer (Pyramid Pictures)	6,000*
Miles Brewster and the Super-Sex (Frank R. Adams)	6,000*
At the Crossroads (Seena-Owen)	6,000*
The Great City (Whitman Bennett)	7,000*
Cardigan (Messmore Kendall)	6,982
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	4,666
Daring Danger (Cliff Smith)	4,669
Jan of the Big Snows (J. Oliver Curwood)	4,531
The Cradle Buster (Tuttle-Waller)	5,180
Bluebeard, Jr. (Jas. Livingston)	4,140
The Lying Truth (Marion Fairfax)	5,392
Sisters (International Film)	6,785
The Hidden Woman (Nanuet Corp.—Allan Dawn)	4,626
My Old Kentucky Home (Pyramid Pictures)	7,382
Man's Law and God's (Finis Fox)	4,791
The Three Buckaroos (Fred Balshofer)	4,599
Destiny's Isle (Wm. P. S. Earle)	5,496
False Fronts (Herold Bros.)	5,044
The Mohician's Daughter (S. E. V. Taylor)	4,697
His Wife's Husband (Pyramid Pictures)	6,092
The Great Alone (West Coast Films)	5,912
Me and My Gal (Welch-Pearson)	5,433
Moongold (Dramafilms, Inc.)	2,000*
Shattered Idols (J. L. Frothingham)	5,850
The Amazing Lovers (Jans Productions)	6,000*
The Trail of the Axe (Dustin Farnum)	5,000*
The Proof of Innocence (Louis Du Pre)	5,000*
Man and Woman (Jans Productions)	5,000*
The Challenge (Dolores Cassinelli)	5,000*

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

The Real Adventure (Florence Vidor)	5,000*
Dusk to Dawn (Florence Vidor)	5,000*
When the Devil Drives (Leah Baird)	5,000*
When Husbands Deceive (Leah Baird)	6,000*
Till We Meet Again (All Star Cast)	6,000*
Head Hunters of The South Seas (Martin Johnson Production)	6,000*
The Woman Who Fooled Herself (May Allinson)	6,000*
Breaking Home Ties (All Star Cast)	6,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
Grandma's Boy	5,000*

PLAYGOERS PICTURES, INC.

The Woman Who Came Back (All Star Cast)	6,000*
Her Majesty (Mollie King)	5,000*
Through the Storm (All Star Cast)	5,000*
The Isle of Doubt (Wyndham Standing)	6,000*
Face to Face (All Star Cast)	5,000*
The Man She Brought Back (All Star Cast)	5,000*
One Night in Paris (All Star Cast)	5,000*
The Bootlegger's Daughter (Enid Bennet and Fred Niblo)	5,000*
The Man and the Moment (All Star Cast)	5,000*
The Man Who Waited (All Star Cast)	5,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

Over The Border (Penrhyn Stanlaws-Compson Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Siren Call (Dorothy Dalton-Irvin Willat)	5417
While Satan Sleeps (Jack Holt)	6,069
Manslaughter (Cecil B. DeMille Prod.)	9,061
Above All Law (Hamilton Prod.)	7,177
Pink Gods (Penrhyn Stanlaws Prod.)	7,062

*Approximately

The Old Homestead (Jas. Cruze Spec. Prod.)	7,696
The Face in the Fog (Cosmopolitan Prod.)	6,095
Burning Sands (Geo. Melford Prod.)	6,919
The Ghost Breaker (Wallace Reid)	5,130
The Cowboy and the Lady (Mary Miles Minter-Tom Moore)	4,918
To Have and to Hold (Geo. Fitzmaurice-Betty Compson-Bert Lytell)	7,518
The Man Who Saw Tomorrow (Thomas Meighan)	6,993
On the High Seas (Irvin Willat Prod. with Dorothy Dalton and Jack Holt)	5,050
The Young Rajah (Rodolph Valentino)	7,705
Anna Ascends (Alice Brady)	?,???
Clarence (Wm. de Mille prod. Wallace Reid, Agnes Ayres, and May McAvoy)	6,146
The Impossible Mrs. Bellew (Gloria Swanson Sam Wood)	7,155
The Pride of Palomar (Cosmopolitan Prod.)	?,???

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS

Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (Mary McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Shiek of Araby (H. B. Warner revival)	4,537
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000
Colleen of the Pines (Jane Novak)	5,000
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnston)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question Of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine McDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Kathrine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131
Woman's Side (Katherine MacDonald)	5,222
Trouble (Jackie Coogan)	4,912
Heroes and Husbands (Katherine MacDonald)	5,460
Eternal Flame (Norma Talmadge)	7,453
Skin Deep (Ince Special)	6,303
The Light in the Dark (Hope Hampton)	5,600
The Bond Boy (Richard Barthelmess)	6,902
White Shoulders Katherine MacDonald)	5,966
East Is West (Constance Talmadge)	7,737
Lorna Doone (Maurice Tourneur)	6,083
Oliver Twist (Jackie Coogan)	7,761

ASSOCIATED PRODUCERS
(Through First Natonal)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312*
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicians (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (The Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL

The Fast Mail	4,880
Silver Wings	8,271
Monte Cristo	9,828
A Fool There Was	6,604
Nero	11,500
Lights of New York (Oct. 22)	????
A Little Child Shall Lead Them (Oct. 29)	8,361
My Friend, the Devil (Nov. 19)	9,555

WILLIAM FARNUM SERIES

Shackles of Gold	5,967
Moonshine Valley	5,679

TOM MIX SERIES

Just Tony	5,242
Do and Dare	????
The Fighting Streak	4,888

CHARLES JONES SERIES

Western Speed	5,002
West of Chicago	4,694

DUSTIN FARNUM SERIES

Oathbound	4,468
The Yosemite Trail	????

WILLIAM RUSSELL SERIES

Money to Burn	4,580
The Crusader	4,780

SHIRLEY MASON SERIES

The New Teacher	4,453
Youth Must Have Love	4,368

JOHN GILBERT SERIES

Arabian Love	4,440
Honor First	5,075
In Calvert's Valley	????

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,509
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man from Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man with Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. R. HAMPTON

The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Gray Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180*
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Demer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*

BERG-KAHLERT PRODUCTIONS

Free Air (Marjorie Seaman)	6,000*

LEWIS TRACY

The Silent Barrier (Seldon Lewis)	5,760

IRVIN V. WILLAT PROD.

J. L. FROTHINGHAM PROD.

The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
Fifty Candles (All Star)	6,000*
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800

The Lavender Bath Lady

Released by Universal. Story by Shannon Fife. Scenario by George Randolph Chester. Cameraman, Victor Milner. Directed by King Baggot. Length 4113.

CAST AND SYNOPSIS

Mamie Conroy, Gladys Walton; David Bruce, Edward Burns; Janette Gregory, Charlotte Pierce; Simon Gregory, Tom Ricketts; Dorgan, Al McQuarrie; Hallet, Earl Crain; Drake, Harry Lorraine; Susanne, Mary Winston.

Mamie Conroy, danced light-heartedly on the roof between her boarding house and the Gregory mansion. The young heiress to the Gregory millions looked out and smiled, and she and the girl of the Bon Ton shop became fast friends. Then one night two men stole through a window into the Gregory mansion and Mamie saw them. She slipped out of her window and across the roof. Inside, she was grabbed by the men, who thought she was the heiress they intended to abduct. Mamie was rather loud in her protests and the crooks had to drop her and beat it. Grandfather Gregory and his precious granddaughter arrived upon the scene a moment later. An idea was born in his worried brain. He told Mamie she was his granddaughter from then on. The papers announced that she was to go to the Gregory country home. She went. The abductors gathered in full force. So did all kinds of crooks. After jewels, the heiress and a few other things, the gang gathered all at once one night and Mamie, the center of a weird battle of running servants, detectives and crooks learned that it was a dangerous thing to have millions for a day. She was even arrested herself as she clutched the family jewels to save them.... but Grandfather Gregory appeared and Mamie was explained satisfactorily to the young chief detective, who promptly told her what day she would have to appear . . . . in the church!

"The Lavender Bath Lady" is a story that is admirably suited to the talents of Gladys Walton. It is entertaining, light and frolicsome with occasional touches of melodrama that stimulates the interest. There is an air of mystery about the plot that also serves its purpose well. The picture will no doubt have its greatest success in localities where the little star is popular but it also possesses other meritorious material.

Points of Appeal.—The story of a shop girl who is taken into the home of a wealthy family affords material of fairly general appeal. There are moments of humor that will satisfy. The romance between the heroine and the young detective is pleasing. As a whole the story should give good satisfaction wherever it is shown.

Cast.—Gladys Walton is a vivacious little actress who can do just such a role as she is given in this picture with much expression. Edward Burns, as David Bruce, the young detective, gives good support as the leading man. Other members of the cast are also good.

Photography, Lighting, Direction.—The photography is clear and well lighted. There are some interesting exteriors and the regular studio sets are adequate for the story. Continuity is smooth and easily followed. Direction satisfactory.

Bulldog Drummond

Produced by Hollowe'en Films. Released by Hodkinson, Directed by Oscar Apfel, Length 5,000 feet.

CAST AND SYNOPSIS

Captain Hugh Drummond, Carlyle Blackwell; Phyllis Benson, Evelyn Greeley; Algy Longworth, Gerald Deane; Peter Darrell, Harry Bogarth; Peterson, Horace Devere; Dr. Lakington, Warwick Warde; James Handley, William Browning; Irma Peterson, Dorothy Fane.

Captain Hugh Drummond, a demobolized Army Officer, finds life out of the trenches too tedious so advertises in the newspaper for employment that will supply him with a heaping dish of excitement. His "ad" is answered by Phyllis Benson whose Uncle is in the power of a mysterious Sanatorium next door and Phyllis, with the aid of Captam Drummond, endeavors to help her Uncle out of his difficulty. The night that Drummond enters upon his new duties the Uncle is forced to commit suicide before forging the signature of the wealthy Hiram Potts who is being forcibly detained and tortured in the Sanatorium to compel him to sign over a large amount of the money to the rascally owners of the "supposed hospital." That night Drummond makes a raid, single handed, upon the sanatorium and kidnaps Potts. Bulldog Drummond, as he is called by the criminals next door, owing to his tenacity, puts his brains against some of the shrewdest criminals in the country. He is captured many times, has many narrow escapes from the fanatical doctor of the sanatorium, and fights his way single handed against overwhelming odds, until he finally saves the wealthy Hiram Potts, captures the gang, wrecks vengeance upon the Doctor and wins the love of Phyllis.

Here is a melodrama that is chock full of lively action and thrills galore. "Bulldog Drummond" has been adapted for the screen from one of the recent stage successes in New York and the title is no doubt well known already. It is more or less along the lines of a modern "Sherlock Holmes" story dealing with arch villains and a hero who successfully outwits his assailants, not, however, without struggle. The story is tense and all absorbing. It is a picture that should appeal in any locality.

Points of Appeal.—The story loses no time in getting under way. Then follow a round of excitement and surprises in good sequence. The plot is so constructed that a neat little romance is woven into it and satisfies the demands for a love theme. The various devices used in the story by the criminals to compel their victims to bend to their will are sufficiently real to make the spectator gasp at times and send little shudders up and down the spinal column.

Cast.—Carlyle Blackwell as Captain Hugh Drummond is thoroughly satisfactory in his role. Evelyn Greeley, as Phyllis Benson the girl, is an attractive heroine. The supporting cast is excellent and each contributes his or her share of good work in the picture.

Photography, Lighting, Direction.—The picture has been well photographed. The scenes were taken in Holland and England and present some artistic exteriors. Lighting is amply supplied and direction is first rate throughout.

GUIDE TO FEATURE RELEASES—Cont'd

HUGO BALLIN PROD.

	Footage
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

ROCKET FILM CORP.

The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*

RENCO FILM CORP.

At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*

WARD LASCELLE PRODUCTIONS

Rip Van Winkle (All Star)	6,700

WINNIPEG PRODUCTIONS, LTD.

God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*

HOLTRE PRODUCTIONS

French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*

TILFORD CINEMA STUDIOS

Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA

The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600

METRO CLASSICS, Inc. (Special)

Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villians (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000.
Sherlock Brown (Bert Lytell)	6,000*

MAURICE TOURNEUR PROD.

The Great Redeemer (All Star Cast)	5,005

TAYLOR HOLMES PROD.

Nothing But the Truth	5,630
The Very Idea	5,212
Nothing But Lies	4,882

C. E. SHURTLEFF PROD.

The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670

S. L. PRODUCTIONS

Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*

ROLAND WEST PROD.

The Silver Lining (Jewel Carmen)	5,846

HOPF HAMPTON PROD.

A Modern Salome (Hope Hampton)	5,280

WILLIAM DESMOND PROD.

Fightin' Mad (Special Cast)	6,000*

REX INGRAM PROD.

Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497

TIFFANY PROD.

Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

*Approximately

PATHE EXCHANGES, INC.

	Footage
Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Hushands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*
Doctor Jack (Harold Lloyd)	5,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????

CONWAY TEARLE SERIES

Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????

OWEN MOORE STAR SERIES

The Chicken in the Case	5,261
A Divorce of Convenience	5,000*

SPECIAL PRODUCTIONS

The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????

SELECT PICTURES

Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*

REPUBLIC FEATURES

The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????

REVIVALS

The Lone Wolf (Hazel Dawn and Bert Lytel)	5,158*
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*

	Footage
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*
The Man Why Played God (George Arliss)	????
Tailor Made Man (Charles Ray)	????

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES

Foolish Wives (Eric Von Stroheim)	12,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,600*
The Storm (Virginia Valli and House Peters)	8,000*
Human Hearts (House Peters)	7,000*
The Kentucky Derby (Reginald Denny)	5,000*

UNIVERSAL FEATURES

Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
The Long Chance (Henry B. Walthall, Ralph Graves and Marjorie Daw)	5,000*
The Girl Who Ran Wild (Gladys Walton)	5,000*
The Lone Hand (Hoot Gibson)	5,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
Top O' the Morning (Gladys Walton)	5,000*
The Galloping Kid (Hoot Gibson)	5,000*
Caught Bluffing (Frank Mayo)	5,000*
Confidence (Herbert Rawlinson)	5,000*
Wolf Law (Frank Mayo)	5,000*
Broad Daylight (Jack Mulhall & Lois Wilson Courtesy Famous Players)	5,000*
Lavender Bath Lady, The (Gladys Walton)	5,000*
The Jilt (Ralph Graves, Matt Moore & Marguerite De La Motte)	5,000*
The Alter Stairs (Frank Mayo)	5,000*
Forsaking All Others (Colleen Moore & Cullen Landis)	5,000*
One Wonderful Night (Herbert Rawlinson)	5,000*

MAE MURRAY SPECIAL PRODUCTION

The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES

The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*

ALICE JOYCE PROD.

The Scarab Ring	5,598
The Inner Chamber	5,951*

CORINNE GRIFFITH PROD.

Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*

EARLE WILLIAMS PROD.

Three Sevens	5,000*
The Man from Downing Street	5,000*
Restless Souls	5,000*

ANTONIO MORENO PROD.

The Secret of the Hills	4,900
A Guilty Conscience	5,000*

ALICE CALHOUN PROD.

The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*

WILLIAM DUNCAN PROD.

Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)
She Sighed by the Sea- Made in the Kitchen
side Call a Cop

BEN TURPIN COMEDIES (2)
Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)
The Tigar of San Pedro The Solitary Cyclist
The Priory School The Resident Patient

CAMPBELL COMEDIES (2)
How to Grow Thin (Spe- A False Alarm
cial Circus Days
A Penny Reward A Ring Tail Romance

Figures in parenthesis denote number of reels.

CAMEO COMEDIES
Crash Pitter Patter

CHESTER COMEDIES (2)
Snooky's Blue Monday Snooky's Wild Oats

CHESTER OUTINGS (1)
The Last Hop Jogging Across Sawtootn
Music in the Air

CHESTER SCENICS (1)
Old Moose Trails New Wine in Old Bottles

CHRISTIE COMEDIES (2)
A Hickory Hick Cold Feet
Bucking Broadway That Son of a Sheik
Mile-a-Minute Mary Pardon My Glove
Let Her Run Choose Your Weapons
Ocean Swells Chop Suey

CINAL FILMS—SLOW SPEED (1)
The Manly Art of Self- Annette Kellerman in
Defense High Diving
Golf

GAYETY COMEDIES
Wild and Willie Standing Pat
Assault and Flattery

KINOGRAMS (1)
News Reel—Sunday and Thursday

LYMAN HOWE'S HODGE PODGE
King Winter Sea Elephants

MERMAID COMEDIES (2)
The Steeplechaser Rapid Fire
azes Look Out Below
Treasure Bound

MISCELLANEOUS (1)
Man Vs. Beast (2) The Enchanted City

TOONERVILLE COMEDIES
The Skinners Sermon

WILDERNESS TALES
The Split Outfit The Blnaket Stiff

The Cowboy and the Lady

Paramount Photoplay in Five Parts Adapted From Clyde Fitch's Stage Play of the Same Title. Scenario by Julien Josephson. Director, Charles Maigne. Cameraman, Faxon Dean. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Jessica Weston, Mary Miles Minter; Teddy North, Tom Moore; Molly X, Viora Daniel; Madge, Patrica Palmer; Weston, Robert Schable; Ross, Guy Oliver; Joe, Leonard Clapham; Justice of Peace, Robert Mack.

Jessica Weston is unhappy with her husband but accompanies him to her ranch in Wyoming. Weston begins a flirtation with Molly X, proprietress of a nearby saloon. Ross, ranch foreman, is in love with Molly and resents Westons' attention to her. The adjoining ranch is run by Teddy North, a gentlemanly cowboy, who dresses well and mounts his men on motorcycles. There is a dispute regarding the boundary line between the ranches and Jessica rides over to consult North. While crossing the stream Jessica dismounts, her horse runs away and she is rescued by North. He is much attracted by the girl but she does not reveal her identity. Ross visits Teddy, insults him and is thrashed. Teddy agrees that Mrs. Weston can have the boundary line as she wants it, but is disappointed to learn that Jessica is married. Later he saves her from drowning when she is lost on a mountain trail and they realize that they love each other. Ross vows revenge on Weston for the latter's attempt to win Molly. At a dance Teddy returns to Jessica a revolver she lost in the mountains. She places the weapon on a table where the cloaks of the women guests are laid. Weston comes into the room with Molly, who is wearing a necklace belonging to Jessica which Weston has given her. Ross suddenly appears, a fight starts, the lights are turned off, Ross shoots and kills Weston with Jessica's revolver. Molly and Ross escape. Jessica believes Teddy has slain Weston, while he, thinking she fired the fatal shot, protects her by confessing to the killing. Teddy is tried and while the jury is out, discovers that Jessica is innocent. She learns that he is guiltless, finds Molly, who admits that Ross shot Weston. Teddy, who was nearly lynched by a mob, is now the hero of the day. He and Jessica are united.

Considered from an artistic viewpoint this adaptation of Clyde Fitch's old play registers as a delight to the eye, abounding as it does in really exquisite photography. Its chief weakness lies in the rather unconvincing trend of the plot, which somehow fails to ring true on the screen, whatever its success may have been as a stage attraction. But there is plenty of scrapping and fast action, as well as a love romance which turns out happily for hero and heroine, a murder mystery and strenuous near-lynching scene and lovers of Western melodrama will probably find it fairly interesting entertainment. Taken on the whole "The Cowboy and the Lady" cannot be listed as up to the usual high standard of Paramount features but the picture may pass muster with audiences of a not too critical caliber.

Points of Appeal.—Among the most exciting situations are the rescue of Jessica from drowning by her lover, the latter's effective thrashing of the ranch bully, Ross, the attempt to lynch Teddy North and the killing of Weston in a darkened room. It is not difficult to guess who the real murderer is but there is considerable suspense developed nevertheless, when the hero goes on trial for his life up to the moment when the guilty person is uncovered.

Cast.—Tom Moore's debonair manner and engaging smile invest the role of the "gentlemanly" cowboy hero with magnetic appeal. Mary Miles Minter is a prettily charming Jessica, Robert Schable gives a commendable performance as the caddish husband, Weston, and capable support is rendered by the remainder of the company.

Photography, Lighting, Direction.—The outdoor scenes are admirably filmed, including beautiful water views, rolling stretches of prairie and rugged mountain ranges, with perfect lighting effects. The action moves briskly and the continuity is smooth.

Brawn of the North

A Laurence Trimble-Jane Murfin production in eight parts. Distributed by First National. Director, Laurence Trimble. Cameraman, C. B. Dryer. Running time: One hour and twenty minutes.

CAST AND SYNOPSIS

Marion Wells, Irene Rich; Peter Coe, Lee Shumway; Howard Burton, Joseph Barrel; The Baby, Baby Evangeline Bryant; The Vamp, Lady Silver; Brawn, Strongheart.

From a more or less idle sort of existence in the South, Brawn, a dog, is taken into the Northwest by his mistress, who goes there to join her financee and brother. Both these men, who had solicited her aid in financing a mine discovered by them, turn out to be more or less scoundrels and while journeying to the mine a fight occurs which disrupts the party. Brawn's mistress seeks shelter in a cabin inhabited by a man who has led a hermits existence for years. He insists upon marriage and forces a missionary to perform the ceremony. Later Marion is won by the man and she gives him her love. But only after Brawn has been sold for money to cover the expenses of her return home. The parting with the dog is not of long duration, however, and later, while traveling from the mine to the settlement Brawn wages a heroic battle against a pack of wolves and rescues the child of his mistress. The infant had been carried in the sled drawn by a runaway dog-team and the attack by the wolves menaced its life. Brawn's stirring fight brings things to a happy conclusion

The one big question which arises in connection with "Brawn of the North" can be answered in the affirmative. "Brawn of the North" is a successful follow-up to "The Silent Call," in which Strongheart, wonderful canine actor of the films, won the interest of countless screen patrons. Now Strongheart is a personality. People will go to see "Strongheart in 'Brawn of the North.'"

Since Strongheart comes first and in his new vehicle is supported by notably fine photographic effects there is good reason to rate "Brawn of the North" as a box office attraction. It is of secondary consideration that the story as a whole is a loose-jointed affair which scatters interest in all directions. The play lacks concentration, but it does present some stirring moments thanks to the acting of Strongheart and the astonishing ability of Mr. Trimble to get the utmost realism in scenes showing wolves as the villains of his play.

For the main support to the star Mr. Trimble concentrated on scenery and some powerfully realistic scenes of wild life. The pictorial beauties and remarkable illusion of his climax, in which a wolf pack supplies the suspense, are two features which make "Brawn of the North" a photoplay which should delight the eye and quicken the pulse of the public.

The dog acts with that delightful disregard for personal glory which must be responsible in a large way for his success. His rescue of the baby from the howling wolves is a thrilling piece of work. In Irene Rich and Lee Shumway the cast presents two experienced and talented players. Both do everything possible with the parts assigned them.

The photography is equal to its task, which is a large one, as it consists in conveying all the beauty abounding in the magnificent Northwestern locations chosen by Mr. Trimble as backgrounds for his story. "Brawn of the North" on the whole it is a fine piece of screen entertainment.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENIC BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills — Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
The One Man Reunion — The Drifters
SELIG-ROBK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit
TOONERVILLE COMEDIES (2)
Toonerville Trials — Toonerville Blues — Toonerville Topics
TORCHY COMEDIES (2)
Torchy's Hold Up — Torchy's Nut Sunday
Torchy Steps Out — Torchy's Feud
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days of Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest — Mexican Oil Fields

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Sante Fe—the City Different — Lake Maggiore — First Families of America
Seeing San Marino
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dahhling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountains
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Saying the Hippopotamus
Jungle Dancers
The Lion Killers — The Land of the Pygmies

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozum Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Boat — The Frozen North
The Blacksmith — The Electric House
Cops — Day Dreams
My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — The Duck Hunter
On Patrol
Be Reasonable — Bow Wow
By Heck — When Summer Comes
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes — Home Made Movies

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It with Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful
Splitting Hairs — The Tin Bronco
Puppy Love — Dandy Dan

Figures in parenthesis denote number of reels.

CLYDE COOK COMEDIES (2)
The Toreador — The Chauffeur
Hot Dog — Lazy Bones
The Sailor — The Eskimo
AL ST. JOHN SERIES (2)
Fool Days — The Studio Race
Straight from the Farm — All Wet
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phoney Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead — Riding the Goat
Falls Ahead — Red Hot
Court Plastered
LUPINO LANE SERIES (2)
The Reporter — The Pirate
FOX-NEWS (Twice a Week)
SERIALS
Bride 13 .....15 Episodes
Fantomas .....20 Episodes
LEE KIDS RE-ISSUES
A Pair of Aces — Double Trouble
Kids and Skids

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Appolo" — Judge Rummy in "Why Change You Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Hooligan in "Doctor Jekyll and Mr. Zipp"
Happy Hooligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy, in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Hooligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Hooligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
Seein' Things on the Island of the Mist — Orinoco
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
Venice of the Orient — Chemical Inspiration
A Paradise for Birds — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washington Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
Oliver Wendell Holmes
William Cullen Bryant
James Fennimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of November 12th
The Quagmire (Speed No. 4)..... 2 reels
Washed Ashore (Paul Parrot Comedy)..... 1 reel
The Enchanted Fiddle (Aesop Fable)..... ¼ reel
Hook Line and Sinker (Snuh Pollard)..... 2 reels
Bees in His Bonnet (Lloyd Reissue)..... 1 reel
The Drifter (Leo Maloney) Range Rider Series ..... 2 reels

Week of November 19th
Fightin' Mad (Speed No. 5)..... 2 reels
Harvest Hands (Paul Parrot Comedy)..... 1 reel
A Rolling Stone (Aesop Fahle)..... ¼ reel
I'm On My Way (Lloyd Reissue)..... 1 reel
The Price of Progress (Industrial) Oregon Trial Series ..... 2 reels
Screen Snapshots No. 13 ..... 1 reel
Johnny Jones Comedy ..... 2 reels

Week of November 26
Panic (Speed No. 6) ..... 2 reels
The Flivver (Paul Parrot Comedy)..... 1 reel
The Fortune Hunter (Aesop Fable) ..... ¼ reel
Don't Shove (Lloyd Reissue) ..... 1 reel
Our Gang Comedy (Featuring Kids)..... 2 reels
Range Rider Series (Leo Maloney)..... 2 reels

Week of December 3
Jaws of Danger (Speed No. 7) ..... 2 reels
Paul Parrott Comedy ..... 1 reel
Friday The 13th (Aesop Fahle) ..... 2-3 reel
Soft Money (Lloyd Re-issue) ..... 1 reel
Saturday Morning (Our Gang Comedy) .. 2 reels
Screen Snapshots No. 14 ..... 1 reel

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPMAN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind .....15 Episodes
The Branded Four .....15 Episodes

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL
Sure Shot Morgan (Harry Carey)..... 2 reels
Kings of the Forest (Roy Stewart)..... 2 reels
The Siege of the Lancashire Queen (Jack Mulhall) ..... 2 reels
CENTURY COMEDIES (2)
Henpecked — The Cabby
Cured — Ginger Face
Foolish Lives — Hello Judge
The Radio Hound — True Blue
The Kickin' Fool — Rookies
The Fresh Kid — Women First
Wedding Pumps — Me and My Mule
A Small Town Derby
JEWEL COMEDIES (2)
"P. D. Q." — Some Family
Roman-Romeos — Rohinson's Trousseau
A Monkey Movie Star — A Monkey Bell-Hop
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 6
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 4
SERIALS
The Diamond Queen (Eileen Sedgwick.18 Episodes
The White Horseman .....18 Episodes
Do or Die (Eddie Polo).....18 Episodes
Terror Trail .....18 Episodes
Winner of the West (Art Acord).....18 Episodes
The Secret Four (Eddie Polo).....18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) .....18 Episodes
The Adventures of Robinson Crusoe (Harry Myers) .....18 Episodes
Perils of the Yukon (Wm. Desmond)..15 Episodes
In the Days of Buffalo Bill (Art Acord) 18 Episodes
UNIVERSAL COMEDIES (1)
Unfermented Bricks — Doing 'Em Good
Accidents Will Happen — A Model Messenger
The Wall Nut — Accidental Wealth
Matinee Idles — The Speed Boy
Young Ideas — Their Steady Job
Off the Earth — Lot O Bull
His First Joh — A Rip Snoring Night
Love Drops — A Dog Gone Day
Once to Every Boy — Rail Birds
RETURN OF CYCLONE SMITH SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN DRAMAS (2)
At Large — A 44 Caliber Mystery
The Gypsy Trail — Pirates of the Deep
The Soul Herder — Blue Blood and Red
White and Yellow — Committee on Credentials
Giants of the Open — The Law of The Sea
The Wrong Man — Timberland Treachery
The Channel Raiders — The Texas Sphinx
INTERNATIONAL NEWS (Wed. and Sat.)

VITAGRAPH

LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
Th Applicant — The Chicken Parade
The Messenger

White Shoulders

First National Photoplay in Six Parts. Author, George Kibbe Turner. Scenario by Lois Kellner. Director, Tom Forman. Cameraman, Joseph Brotherton. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Virginia Pitman, Katherine MacDonald; Mrs. Pitman, Lillian Lawrence; Robert Lee Pitman, Tom Forman; Cole Hawkins, Bryant Washburn; Clayborne Gordon, Nigel Barrie; Colonel Jim Singleton, Charles K. French; Judge Blakelock, James O. Barrows; Jimsie Blakelock, Richard Headrick; Maurice, Fred Malatesta; "Cupid" Calvert, Lincoln Stedman; Uncle Enoch, William DeVaull.

Mrs. Pitman, a socially ambitious woman, schemes to marry her daughter to a rich man named Colonel Singleton. The daughter is a beautiful Southern girl, known among her friends as "White Shoulders." Singleton, while drunk, brags disrespectfully of his power over Virginia and is shot by her young brother, Robert Lee. The latter is tried but the jury disagrees. The Pitman's move to another Southern state. There, under the name of Fairborn, Mrs. Pitman begins her campaign anew and succeeds in bringing about an engagement between her daughter and wealthy Clayborne Gordon. Virginia consents in order to please her mother and obtain funds for another trial for her brother. Gordon learns of the identity of his promised bride and breaks the engagement. Cole Hawkins, a daring racer, but supposedly a poor man, falls in love with Virginia, who returns his affection. She tells him her whole story. They go for an auto ride together at night. A storm breaks, a bridge is washed away and the auto plunges down a ravine. Virginia drags her lover from the wreck and hastens to warn the occupants of an approaching machine. These turn out to be Judge Blakelock, his daughter and grandson—Robert Lee—for whom the judge has obtained bail. Virginia is hailed as a heroine and it transpires that Cole Hawkins, whom she has promised to wed, is one of the wealthiest men in that section of the country.

No expense has been spared in the production of this picture, which is lavishly mounted, well directed and beautifully photographed. Also it is not deficient in point of human interest, for the theme—that of a socially ambitious and thoroughly commercial mother trying to snare a wealthy husband for her daughter—is one that makes a strong appeal to feminine patrons and "White Shoulders" possesses the additional lure of gorgeous gowns worn gracefully and in generous profusion by the handsome star. The plot is unusual and spiced with numerous thrills, a deft mingling of society atmosphere and melodramatic punches, it moves swiftly and holds the spectators' attention from first to last. The film ranks as a likely box office attraction and should win widespread popularity.

Points of Appeal.—The heroine gains plenty of sympathy as a victim of the matrimonial auction block, from which she is finally rescued by the third suitor, who turns out to be a "regular fellow" well supplied with this world's goods, so that a cheerful and satisfactory climax is provided. The shooting of Colonel Singleton by Virginia's avenging young brother is an intensely dramatic episode and nothing more spectacular in the line of automobile accidents could be desired than when the machine containing hero and heroine goes crashing through the broken bridge over a ravine.

Cast.—Katherine MacDonald's statuesque beauty is fully revealed by the many elaborate costumes she wears so gracefully and her work as Virginia Pitman is forceful and convincing. Bryant Washburn scores heavily as the dashing hero and every member of a large and talented cast contributes to the film's success.

Photography, Lighting, Direction.—The camera work throughout is excellent, gorgeous interiors abound, that of the costume ball, deserving particular praise, there are many fine exteriors, with skillful long shots and good lighting prevails. The continuity, despite the rapidly shifting changes in the action, holds together well and the direction is satisfactory.

Anna Ascends

Released by Paramount. Story by Harry Chapman Ford. Scenario by Margaret Turnbull. Cameraman, Gilbert Warrenton. Directed by Victor Fleming. Length approximately 5915 feet.

CAST AND SYNOPSIS

Anna Ayyob, Alice Brady; Howard Fisk, Robert Ellis; Countess Rostoff, Nita Naldi; Count Rostoff, Charles Gerard; The Baron, David Powell; Miss Fisk ,Grace Griswald; Mr. Fisk, Frederick Burton; Bessie Fisk, Florence Dixon; Siad Coury, Edward Durand.

Anna, a Syrian girl, comes to New York and while working as a waitress in an obscure restaurant, studies English with the aid of a pocket dictionary. Howard Fiske, a newspaper reporter, comes to the coffee house on a tip that jewels belonging to Russian Royalists are being smuggled into the country. He meets Anna and the two fall in love with each other. Her employer, Said Coury, is in the smuggling ring and Anna, on seeing him leave with some coffee follows him to the Fifty Club, where he turns some jewels over to his confederates, the Baron and Countess Rostoff. Anna confronts the smugglers and they threaten her.

Anna escapes, followed by the Baron. He captures her and in self defense she stabs him. Thinking she has killed him, she flees. The smugglers return to Europe and meanwhile, Anna works as a shop girl, then as printer's apprentice and stenographer. She writes a book, "Anna Ascends" which becomes famous. The Baron's supposed death haunts her, despite Howard's attentions to her. The Count and Countess return from Europe with Howard's sister who becomes infatuated with the Count and announces her engagement. To save her from marriage with a crook, Anna exposes the Count and Countess and confesses that she killed the Baron. The police investigate and find the Baron is alive. The smugglers are arrested and Howard and Anna plight their troth.

"Anna Ascends" featuring Alice Brady, who also played the stellar role on the stage in this same production, is an enjoyable story. It has been well reproduced on the screen with slight deviation from the original. It is a romantic story that should satisfy in practically any house. There are some humorous situations that are well placed and some exciting moments that tensify the interest as the plot unfolds.

Points of Appeal.—The story of a young Syrian girl who comes to America and surmounting many obstacles rises to fame in the literary world. Her romance with Fisk, the son of a wealthy newspaper man is interestingly developed. The cast chosen to do the picture is also a noteworthy feature and includes many familiar names of popular actors.

Cast.—Alice Brady is charming in her role as Anna. Her mannerisms are full of expression and standard of acting the best. Robert Ellis as Howard Fisk is an agreeable hero. Nita Naldi is again permitted to display her talents and ravishing beauty. David Powell is good in his role. Grace Griswold, as Miss Fisk, the aunt, is an imposing figure. Edward Durand, as Siad, the Syrian, is also good.

Photography, Lighting, Direction.—There are many attractive interiors and exteriors, all well taken care of in lighting. The story is easily followed and direction excellent.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

Threads of Destiny (Besse May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORP.

(Released by Weiss Bros.)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Bull Dog Courage (George Larkin)	5,000*
Boomerang Justice (George Larkin)	5,000*
Barriers of Folly (George Larkin)	5,000*
The Flash (George Larkin)	5,000*
Barb Wire (George Hoxie)	5,000*
Crow's Nest (Jack Hoxie)	5,000*
Riders of the Law (Jack Hoxie)	5,000*
Back-Fire (Jack Hoxie)	5,000*
White Hell (Richard Travers)	5,000*
Dawn of Revenge (Richard Travers)	5,000*
Another Man's Boots (Francis Ford)	5,000*
Stranger of the Hills (Edward Coxen)	5,000*
They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
With Wings Outspread (All Star)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison and Carol	
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000
More to Be Pitied (All Star)	5,800

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midehannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizna)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM—12 Westerns 2 reels

When East Comes West	5,000*
Smilin Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

JANS PICTURES, INC.

Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	(5,000*
Annabel Lee (All Star Cast)	5,000*

*Approximately

J. W. FILM CORPORATION

	Footage
The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on the Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

AL LICHTMAN CORPORATION

Rich Men's Wives	5,000*
Shadows	5,000*
Thorns and Orange Blossoms	5,000*
The Hero	5,000*
Are You A Failure?	5,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Country Flapper (Dorothy Gish)	5,000*
Just a Song at Twilight (Richard Barthelmess)	5,000*
Madame Sans Gene (Special Cast)	5,000*
In The Night (Special Cast)	5,000*
Diane of Star Hollow (Evelyn Greeley)	5,000*
When Dawn Came (Colleen Moore)	6,000*
Right Way (All Star)	7,000*

RIALTO PRODUCTIONS, INC.

Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison)	5 reels
Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

Yellow Passport	5,000*
Feast of Life	5,000*

SECOND NAT'L PICTURES CORP.

David and Jonathan	4,800
Her Story	5,000*
The Night Riders	5,750
Broken Shadows	5,000*
One Moment's Temptation	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Cutains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*
Rags to Riches (Wesley Barry)	6,000*
Beautiful and Damned (Marie Prevost)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novety)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

EARTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORP.

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM SERIES	
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Distributed by Weiss Brothers)

The Expose of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels
HALLROOM BOYS' COMEDIES	2 reels

Twice a Month, Featuring Sid Smith

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)
SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kinto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	1,000*

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels
Irving Cummings Subjects (6)	2 reels
Cissy Fitzgerald Subjects (6)	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

The Bootleggers Daughter

Playgoers Pictures Photoplay in Five Parts. Author, R. Cecil Smith. Director, Victor Schertzinger. Camerman, Chester Lyons. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Nell Bradley, Enid Bennett; Revernd Charles Alden, Fred Niblo; Charles Fuhr, Donald McDonald; Jim Bradley, Melbourne McDowell; Amy Robinson, Virginia Southern; Matilda Boggs, Caroline Rankin; Phil Glass, J. P. Lockner; The Deacon, Otto Hoffman; Ben Roach, Billy Elmer.

When the town in which Jim Bradley lives votes in favor of prohibition and the saloons are closed, he opens a roadhouse and becomes an active bootlegger. He makes money fast. His daughter, Nell, is naturally much opposed to the reform element and has a perfect horror of church people. But the Rev. Charles Alden newly appointed minister, chances to pay a visit to the roadhouse. Asking for a soft drink, he is given some whiskey and this leads to his taking an interest in the girl and becoming resolved to save her from her present surroundings. His arguments cause Nell to reflect seriously and realize her lack of education, as well as filling her with a desire to break away from her father's evil business. In the course of time Nell works hard, improves her mind and social standing. She is instrumental in saving a girl, one of the minister's congregation, from the sinister designs of a liquor salesman. The townsfolk finally determine to put the bootlegging joint out of existence. But Jim Bradley dies, after confessing that he had helped to turn the election in favor of the dry elment because of the golden oportunities he saw in the future to make a fortune selling hootch on th sly. Nell becomes the wife of the Rev. Charles Alden and all ends well.

The title of this film has a distinctly comic ring, suggesting something in the style of a burlesque on the Volstead law, whereas, excepting for some bright moments of clean comedy during the chapel bazaar scene, it is perfectly serious in its theme. Whoever is responsible for the title "The Bootlegger's Daughter," inflicted a heavy handicap on the picture so far as its box office value is concerned, for patrons of the better class theatres would inevitably pass it up on the supposition that it was either crude melodrama or coarse farce. As it happens the feature is remarkably well directed, presented by a very capable cast and compares favorably with the best of its screen predecessors whose plots pivoted upon the drink question. It isn't too "preachy," the story possesses real human flavor and the spectators are not annoyed by the notion that a moral is being insistently forced upon them. There are doubtless many sections where the production would be well received and make money for the exhibitor, but this is, of course, a matter of individual judgment.

Points or Appeal.—Nell Bradley's conversion to the better side of life is convincing, because unhampered by excess, mawkish sentiment, in fact one of the plot's strongest points is its freedom in this respect. Her love affair with the minister is prettily developed and wins sympathy, Jim Bradley's demise and his confession as to how he swayed the "dry" election, are dramatically handled incidents, the church folk's bazaar supplies some needed touches of humor, a bully fight is staged between the bartender and hootch peddler, and a pleasing climax achieved.

Cast.—Enid Bennet is excellent in the role of Nell Bradley, wistful and sweet and thoroughly equal to the emotional demands of the character. Fred Niblo is a cheery, affable ministerial lover, Melbourne McDowell tremendously effective in the part of bootlegger Jim Bradley and the support is all that could be desired, the small-town types being especially well portrayed.

Photography, Lighting, Direction.—The interiors and exteriors are capitally filmed, with some attractive rustic long shots in evidence, and fine lighting. The action is rapid and the continuity unbroken.

Shirley of the Circus

Released by Fox. No credits given. Directed by Rowland V. Lee. Length 4668 feet.

CAST AND SYNOPSIS

Shirley, Shirley Mason; Pierre, George O'Hara; James Blackthorne, Crawford Kent; Max, Alan Hale; Blanquette, Lulu Warrenton; Susan, Maude Wayne; Mrs. Van Der Pyl, Mathilde Brundage.

A troupe of acrobats playing in a little French village give their performance under the window of James Blackthorne, American artist. He meets Shirley, the young girl in the team and becomes interested in her. Max, the manager of the troupe consents to allow the American to place the girl in a convent to be educated but specifies that at the end of three years she must return to him. When Max calls for Shirley at the end of her time she runs away from him comes to America to Blackthorne. Blackthorne is engaged to an American girl who misunderstands Shirley's presence there. Shirley sees Pierre and learns that the troupe is now with an American circus. She decides to rejoin them to go back to her old life although still fearing Max's cruelty. Blackthorne is puzzled at her disappearance and puts detectives on her trail. They finally locate her playing in Connecticut. Blackthorne goes to her and finds that she is really in love with Pierre and gives them his blessing.

A good circus picture that is really a circus within itself. There is a great deal of entertainment value in this production from many angles. There is a neat little love story and the shots that have been taken during the circus performance are exceptionally good. There are clowns to get the laughs and daring acrobatic stunts. In fact it has been done with a marked degree of reality. The star is attractive in her role and the picture possesses sufficient points of interest to entertain and amuse both children and grown ups alike.

Points of Appeal.—The circus scenes are real thrillers. So much of the real atmosphere has been included in the filiming of the story that at times one completely loses himself and feels really and truly as though he were seated in a tent watching a genuine three ring performance. Shirley's sword dance is good and the scenes in the lion's cage are also exciting.

Cast.—Shirley Mason gives an enjoyable portrayal of the little circus girl. Each member of the cast is excellently chosen. Alan Hale, as Max, is a splendid type for the part given him. George O'Hara as Pierre is good.

Photography, Lighting, Direction.—All of the sets have been well lighted. The outstanding feature of the picture will of course be the scenes under the tent. These sets are absolutely convincing and will afford keen enjoyment to all. Continuity is good and direction first rate throughout.

An Egyptian Theater in Hollywood

Grauman Adds a Unique House to his Los Angeles Group and Amazes With Radical Architectural Departure

Scientific engineering was applied to the building of the new Grauman Theatre, Hollywood, Calif. Its Egyptian architecture is an entirely new note but more than that the theatre was designed by its engineers to resist any earth tremor or weather stress while carrying a load of a million and a half pounds.

The acoustical properties of the auditorium deserve special mention. The organ chamber is secreted but the notes of a new Wurlitzer are deflected through orfices in a sunburst across the ceiling.

We have had Mission, Moorish and Gothic theatres by the dozens in the two years past but Egyptian is entirely new and radical but exceedingly appropriate as this new house indicates. And California leads in theatre style if we are to judge by the recent building there.

Ever striving for new effects the Egyptian architecture provides it in the new Grauman house at Hollywood just opened.

The court yard provided ample space for the crowds who saw "Douglas Fairbanks in Robin Hood." A typical street from Cairo.

The projection rooms are within an arm's length of the stage and are equipped with Powers. Note the artistic arrangement of seats furnished by the American Seating Co.

With the opening of Grauman's Hollywood Theatre, the policy of reserving every seat for every performance was inaugurated for the first time in any motion picture theatre in the West.

The theatre is replete with the art of Egypt and rears its stately bulk as a fitting monument to its builder, Sid Grauman, and is in keeping with its location, in the cinema capital of the world.

The entrance is flanked with a forecourt that measures 45 feet wide and 150 feet long. To the right is a high garden wall, beautifully adorned with sculpture and hieroglyphics such as flourished along the Nile some 6000 years ago and is embowered in palm trees and potted plants, with a sparkling fountain at the foot of the wall. At the opposite side of the courtyard are Oriental Shops.

From this gaily bedecked courtyard, one passes into the lobby under massive Egyptian colonades. The lobby, which is 75 feet long and 25 feet wide, with its ceiling 24 feet above the mosaic floor, opens into a curved foyer leading to the aisles of the auditorium, which is 118 feet long and 116 feet wide, and contains 1760 seats.

On each side of the stage are two Egyptian columns which are 6 feet in diameter. The stage, which is 30 by 73.6 feet, is equipped for any kind of performance. Between the columns and above a spectacular proscenium arch is secreted the organ chamber, 15 by 56 feet.

Notes of the Wurlitzer organ are deflected into the auditorium through orifices in a gorgeous golden sunburst that branches out across the ceiling.

The Hollywood Theatre has been especially designed to resist any possible earth tremor or weather stress. The main carry member of the roof is a large arch with a clear span of 114 feet and it carries a load of 1,500,000 pounds, and the elastic theory, is constructed as a no-hinge and two-hinged arch.

Sturtevant fan motors and air washers are used in the ventilating system of this theatre. The electric light system is in three colors, controlled from a dead face switchboard from the stage that is connected with a three-dimmer system.

The christening ceremonies were opened under the personal direction of Sid Grauman. Fred Niblo presided during the speaking program, in which Jesse Lasky, Cecil B. De Mille and Charlie Chaplin sounded notes of congratulation to Mr. Grauman and in praise of Douglas Fairbank's "Robin Hood," which marked the world premiere of this magnificent photo-drama.

The dramatic critics of Los Angeles have classed "Robin Hood" as the greatest American Film ever produced. "Robin Hood" will startle the film-going world and it has already startled the film producing world. Not only is it a triumph for the

(Continued on page 1662)

After Practical,
Impartial,
Comparative Tests

Grauman's Million Dollar Theatre

Is Now Using

Power's Projectors

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Announcement

←AUGUST 1920

Power's used Exclusively by Grauman Circuit

Announcement

OCTOBER→ 1922

Long and
Satisfactory Use
Explains Why

Grauman's Hollywood Theatre

Opens With

Power's Projectors

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

An Egyptian Theater in Hollywood

(*Continued from page* 1660)

star, but it is something of which the whole cinema fraternity well may boast.

The theatre since its opening is doing capacity business at the following prices: 50c-75c and $1.00 for Matinees and 75c-$1.00 and $1.50 Evenings.

The mechanical equipment of the projection room on which $5,000 has been expended, includes two Power's six-B projectors, illuminated with Power's G. E. high intensity arcs; one Power's triple dissolver, with which some of the lates coloring effects will be presented; three spot lights casting vari-colored hues; a special Westinghouse generator, wound for a capacity of 125 amperes, and the necessary connections to insure mechanical perfection in the screening of all pictures.

Remote Control System

This equipment is operated by the propectionist by means of automatic slectrical controls arranged in three stations, from any one of which he will have complete control of the entire equipment.

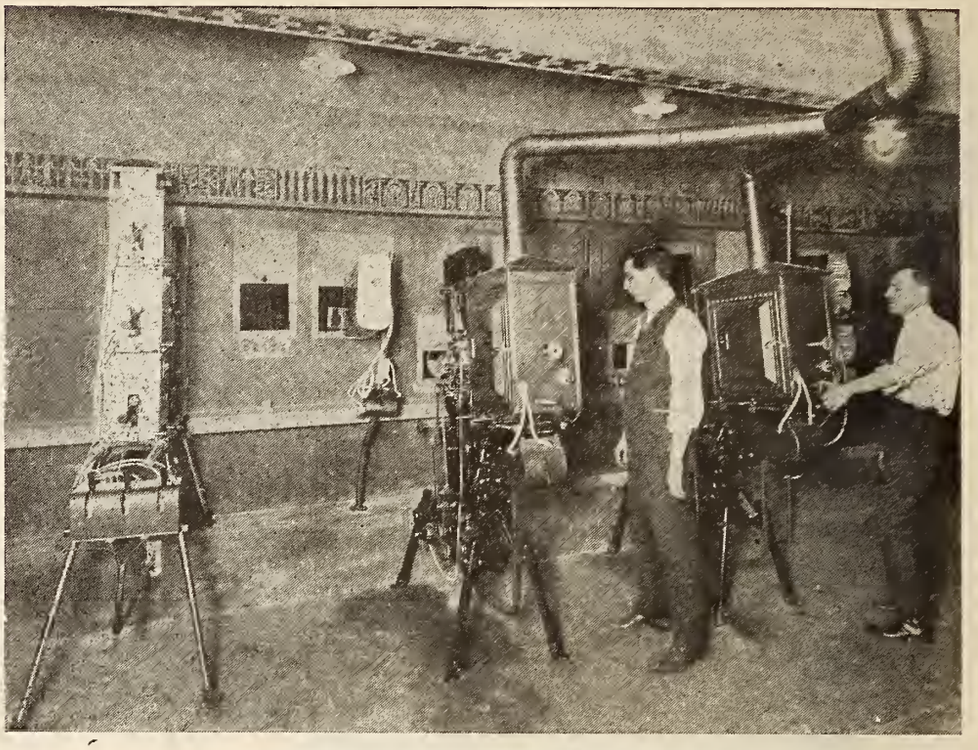
The comfort of the projection room has been further enhanced by placing the rheostats of the filming machines in a specially made cabinet. Like the main room, this is ventilated by a fresh system that insures a constant circulation of ozone.

Because the rheostats generate an intense heat, the customary plan of installing them in the projection room was abandoned in the Egyptian and a separate compartment provided and in this also has been placed the Enterprise automatic rewind on which the films will be coiled up after they have been run in the projection room.

Adjoining the main projection room, entry to which it obtained from the roof, a film vault has been built. Constructed on the order of a bank safe, with a steel door, this vault is absolutely fireproof, and will insure the safety of the highly inflammable celluloid films while they are not being run.

All attractions to be shown at the Egyptian will be stored in this vault both before and during their exhibition runs. Every known safety method of handling the film has been installed in this compartment and any untoward accident to them has been rendered practically impossible by the precautions taken.

The theatre has been especially designed to resist the effects of any possible earth tremblers. The main carrying member of the roof is an arch with a span of one hundred and fourteen feet.



PROJECTION ROOM, GRAUMAN'S EGYPTIAN

Showing the decorated walls, the two Power's projectors, with vent flues, also the Power's Stereopticon.

New Publications

On Screens

Two new pieces of literature have made their appearance in the trade. They are "Bigger Pictures, Better Presentation" and "Reproduction." Both are published by the Minsua Cine Screen Co., Bomont and Morgan Sts., St. Louis, Mo. The latter is a brief, but very interesting treatise on various qualities of screen lighting. Both are devoted to Minusa products and contain several new things that the exhibitor and projectionist should know.

New Projection Lens

"Perfect Projection the Aim of Every Exhibitor" is the title of a little folder published by Burke & James, 240 E. Ontario St., Chicago, distributors in this country of the Taylor-Hobson cinema projection lens. For those interested in leases—and who in projection isn't—this booklet will be interesting. The T-H is a new lense which has just appeared in this country and great accomplishments are claimed for it.

New Fulton Literature

L. M. Fulton, of the well known equipment firm of E. E. Fulton Co., 3208 Carroll Avenue, Chicago, has gotten out a new folder which bears this message: "The Heart of Your Theatre is your booth. Don't develop a weak or troublesome heart." It deals with the several devices made by the Fulton Company for the booth and projectionist.

Lamp Colors

The purchase of colorings and frostings for electric lamps used either for general theatrical purposes or for fixed or moving electrical advertising displays, requires the same, if not sure, consideration that is given to the hundred and one things which go to make up a beautiful and harmonious interior or a perfectly designed display.

No matter how much thought and time has been given to perfecting a perfect interior or display, just that much thought is wasted effort, unless the lighting effects harmonize to the point of making the interior or display a perfect ensemble.

As compared with the total cost in dollars of an interior or a display advertisement, the cost of the lamp, colored or frosted, is so small an item, as to be almost negligible. But it is this almost negligible part of the whole that is the controlling factor in catching and holding the eye, that excites, soothes, or causes pleasurable sensations in the beholder.

However, any effort to effect the beholder's senses is misspent if poor quality colors of frosts are used, and the sale price of coloring or frosting is rarely a criterion of the quality.

You have noted, haven't you, as you walked along the avenue, in some display section of the city, the difference in illumination resulting from the use of the cheaper grade of colors and first-class colorings? Colors which vary from a dull glow to star bright? And these variations occurring in displays carrying the same colored lamps.

Then again, there is the display, the colors of which vary from first grade to poor. You cannot wear an old hat, a new coat, shabby trousers, and poorly polished shoes, and then rely on your new coat to so effect the passer-by that the rest of your costume will pass unnoticed.

And so with lamps. A first grade red should not be made to keep company with a medium good blue, or a cheap green. You are not only throwing money away, but the lighting effect also, when you purchase a first grade red to show up the defects of a speckled blue and a flake off red.

The personal factor, and that means the chemist, and the ingredient factor used in the production of colors and frosts must equal one hundred per cent. And only the chemist of long experience who is not only a specialist, but an expert specialist in his line, can so combine his ingredients that the desired result is obtained.

Perma-Color-Lite Products Corporation colors and frosts, used for all theatrical purposes can be obtained from the Behrend Motion Picture Supply House, 729 Seventh Avenue, New York City.

Rothacker in Los Angeles

After a couple of days stay in Chicago following his return from New York Watterson R. Rothacker left for Los Angeles to remain at the Rothacker Aller plant until the return of Joe Aller, who sails from Southampton, December 2. George Gibson, superintendent of the Chicago laboratory is spending two weeks at the Hollywood plant.

Douglas D. Rothacker has returned to Chicago after a very successful eastern trip in the interests of the Rothacker practical picture division. A. L. Parker came up for week-end from St. Louis where he is working on a scenario for a feature-length film depicting the history of St. Louis.

Dependable, because every print takes all the quality that is in the negative and carries it through to the screen.

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

"Judging by the Film Exchanges"

Yes, What a Difference Today In the Type of Exchange Building That Houses the Machinery of Distribution

"Judging by the exchange buildings now housing the distributing machinery of your industry," began a banker, "stability is at last taking firm root. My memory goes back to not so many years when the film exchange district in a city was on a par with the colored section—housed in dilapidated, filthy buildings that were the worst kind of tinder."

"Does the change help our industry with you bankers?" was asked.

"Indeed it does," was the reply. "I have $50,000 tied up in the motion picture business and any tendency that makes for stability and permanency helps an industry with the banks."

The conversation above quoted was inspired by a tour of the new Buffalo Film Building, the latest structure for that purpose to be erected. It is one of the finest in the country, built for and devoted to film exchanges exclusively. Its builders, James N. Byers and Son, point to it as one film structure built in accordance with the Buffalo building code down to its smallest detail.

A description of the building brings out these features in its construction:

Film Vaults: Made of fire resistive material with a maximum capacity of 750 cubic feet. Vault roofs of independent reinforced concrete 6 inches thick with interior and outer fire doors of approved pattern, and operated automatically. Racks made of metal and arranged to prevent film containers being placed in any position other than on edge and separated by hard asbestos partitions. All lights in ceiling and of fixed marine type with vapor proof globes and conduit wiring. All light switches outside of vault.

Ventilation: Each film vault has a separate roof vent to the outer air with each vent having a minimum effective sectional area of 70 square inches for each 100 reels. Outlets of vents above roof. No vent outlet placed within 25 feet of any exterior fire escape. Each vent outer opening protected against weather by a single thickness of glass about which breaks easily when smallest pressure from smoke or gas in vent is exerted.

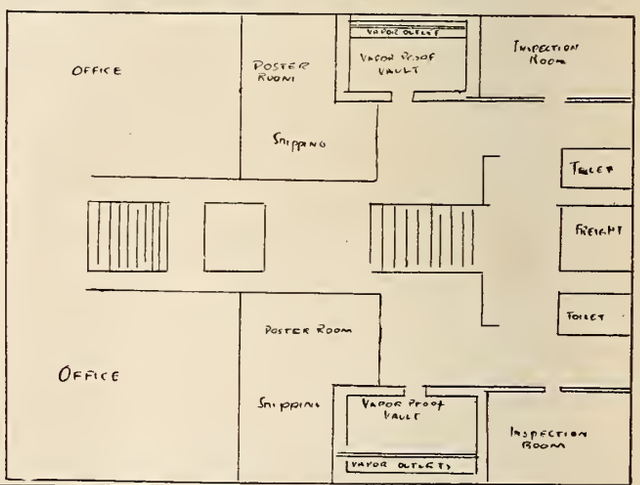
Film Cabinets: Of approved construction. Each cabinet containing in excess of 50 reels divided into two separate compartments and insulated to withstand a five minute fire test.

Racks: Film racks and drawers arranged so that containers immediately adjacent to partitions do not touch same on either side.

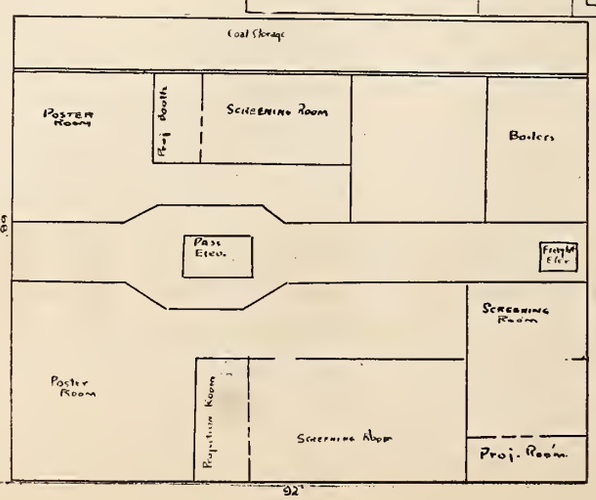
Sprinklers: Equipped throughout with automatic sprinklers with ratio of one sprinkler head to each 62½ cubic feet of total vault space. Water supply for sprinklers based on an estimate of 20 gallons per minute per head for 30 minutes. Each vault cabinet holding more than 50 pounds of film equipped with at least one automatic sprinkler for each compartment.

The new building is located in almost the heart of the downtown business section, a block away from the main business thoroughfare. It is of reinforced concrete construction with a brick exterior. The ground floors are divided into two large exchanges each with a screening room in the basement and a poster room alongside. Upper floors are without screening rooms, but are fully equipped with vaults and inspection rooms. The building cost about $800,000.

The new six-story film building in Buffalo which contains every known device and type of construction to prevent fire. It is the last word in exchange arrangement.



Sketch of typical upper floor, showing arrangement of exchange and location of vapor outlet in vault, a fire-proof feature greatly improved upon in this building.



Sketch of basement showing location of poster and screening rooms and showing isolation of the boiler room. The coal storage vault is on the outside of the basement.

Simple Instructions Sufficient for Any Intelligent Operator

THERE is no "joker" in the selection of a Cremona Orchestra-Organ. No trained pipe organist at a fancy salary is necessary. Any girl or man, after simple instructions, can operate the Cremona with most enchanting results.

But even more interesting, perhaps, to the average exhibitor is the fact that organ and orchestra music is available without the services of any operator. This is an assurance easily appreciated where the house personnel overhead is limited.

Features not obtainable in any other instrument are built into the Cremona. It cannot be excelled for manual operation. The double roll system permits using cue sheets player roll with operator or by solo organ roll without operator. The double roll system permits using cue sheets and instant change from one to the other.

Recent features, even more firmly establishing superiority, have been developed. Every exhibitor not wholly satisfied with the appeal his music has, should investigate the Cremona Orchestra-Organ.

The Marquette Piano Company,
Chicago, U.S.A.

The Cremona

Theatre Orchestra-Organ

We issue many fine Concert Numbers for Orchestra which are characteristic and well adapted for the Photoplay—

They Are Free From Tax

The Piano Parts are used by many theatre organists

Send For Free Sample Violin Parts

OLIVER DITSON COMPANY

178-9 Tremont St., Boston, Mass.

"It Is Time to Remodel"

The Theatre Reconstruction Studio

212 East Superior Street
Chicago, Ill.

Ideas Plans Execution
Artists Engineers Contractors

We Make the OLD—NEW

Commanding a complete organization trained and experienced in solving—

Architectural—Engineering, Ventilating, Lighting, Seating, Decorative and Equipment

Problems in connection with REMODELING of THEATRES. A Centralized and United Service which will *save you money.*

Write for further information on our unusual service today. We have remodeled scores of theatres all over the country and *saved* and *made* money for the Exhibitor.

Every day operating under old conditions means just that many days' loss of the increased profit bound to come under NEW conditions.

The Theatre Reconstruction Studio

212 East Superior Street CHICAGO, ILL.

TRIMOUNT PRESS

TICKETS

115 ALBANY STREET
BOSTON MASS

Largest plant in New England specializing in Theatre Ticket Printing

STICKS TO THE END

No Buckle—No Acid—No Ether—

Sold Through Supply Dealers

THE GOLDEN COMPANY

1913-15 Harrison St., Chicago, Ill.
Established 1916

BETTER LIGHTING—BETTER BUSINESS

COLORINGS and FROSTINGS

Color-Lite: Transparent coating for inside use.
Opalite: Opaque coating for outside use.
Frostine: Produces colored, frosted effect.
Permafrost: Permanent etching fluid. Acts quickly.

Attractive Prices — Write for Details

Behrend Motion Picture Supply House

Bryant 7843

729 SEVENTH AVENUE
NEW YORK CITY

SOLE AGENTS
New York, New Jersey, Connecticut
Theatrical Trade

For Better Music

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

NEW YORK CITY 1600 Broadway
CHICAGO 64 E. Jackson Blvd.
SAN FRANCISCO 109 Golden Gate Ave.

USE COLOR HOODS

Made of natural colored glass. Slip over the lamp. Save their cost in one year by reduced lamp renewals alone.

REYNOLDS ELECTRIC COMPANY

2 sizes: 10W-40W

Mfrs. of Motors, Flashers for Electric Signs
2651 W. Congress St. Chicago, Ill.

CUT YOUR CURRENT BILL 50%

With new Taylor Hobson Projecting Lens. Passes 52% more Light. Wonderful Definition. Sharp to the Edges. Send for Descriptive Circular. Fits standard machines.

BURKE & JAMES, INC. (1)

240 E. Ontario St., Chicago. 225 Fifth Ave., New York

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT — TWENTY-SIX YEARS EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY — QUICKEST DELIVERY — CORRECTNESS GUARANTEED

MOV-EZY

MEANS
EASE AT THE MOVIES

"PARDON ME!"

After six or eight people have been forced to stand to allow two to take their seats, an apology is a pretty poor solace to the annoyance which has been caused.

How much better it would be to give your patrons the convenience of the Mov-Ezy Chair. This newest and most practical form of movie seat swings to either side, permitting an ample passageway between rows for persons to enter or leave their seats, without in any manner disturbing the others in the row.

The Mov-Ezy Chair "Means Ease at the Movies" for all. It has the comforts of an ordinary home chair, with side arms and high back. It increases the seating capacity of your theatre by allowing more chairs to the row than the old fashioned type of seat.

Write for our illustrated catalogue giving full details.

Josiah Partridge & Sons Company, Inc.
529-541 Marbridge Building
Show Room Sales Office
47 West 34th Street, New York

Remarkable Contrast

between black and white—maximum illumination, sharp definition, and flatter field mark the superiority of the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

The quality is absolutely uniform—each lens is so thoroughly tested at the factory.

Write for interesting literature

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons) Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lens and Other High-Grade Optical Products.

The Sensational Reel!

Users of

Niess-Waner Film Reels

are cutting their reel purchases 75 percent, are prolonging the life of film, are getting perfect reel service.

The rubber hub band and reinforced flange are the secrets of the long life and perfect service of

NIESS-WANER REELS

Ask your supply dealer for them.

THE NIESS-WARNER CO.

314 Blackstone Bldg. Pittsburgh, Pa.

Industrial Films

American Film Company is splendidly equipped to make industrial films. Our competent photographers are kept busy photographing manufacturing plants and the various processes therein.

Let us tell you about our work. You will find our quality exceptionally good and our prices unusually low.

NEGATIVES STORED FREE
Write for full particulars

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Co., Inc. Laboratories
6229 BROADWAY
CHICAGO, ILL.
and
London, England
Samuel S. Hutchinson, President

American 10 Points

1. **QUALITY.** Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2. **REPUTATION.** Gained in 10 years of experience.
3. **RESPONSIBILITY.** A concern of strong financial standing.
4. **LOCATION.** In the proper geographical location, assuring quick delivery anywhere.
5. **EQUIPMENT.** All of the most modern obtainable.
6. **CLEANLINESS.** Within two blocks of Lake Michigan. Away from dirt and dust.
7. **SAFETY.** Plant approved by both city of Chicago and Board of Fire Underwriters.
8. **PROMPTNESS.** Accustomed to serve exacting requirements.
9. **PRICES.** Reasonable and competitive.
10. **GUARANTEES.** Write for our unique guarantee of quality work.

CONSTRUCTION NEWS

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

Live Opportunities

New Theatres

ANNAPOLIS, MD.—O. B. Wight, Munsey Bldg., Baltimore, has completed plans for the $10,000 theatre for Main Street, to be erected by Republic Theatre, owners.

BLOOMINGTON, IND.—John L. Nichols, 204 S. Indiana Ave., Bloomington, has completed plans for the new theatre to be erected by Robert H. Harris, care Grand & Princess Theatre, Bloomington, owners.

BAY CITY, MICH.—E. Mungar, 420 Shearer Bldg., has completed plans for the theatre to be erected on Midland Ave., by owner, Peoples Commercial & Savings Bank, James F. Davidson, Pres., Midland & Linn Street.

NEW YORK, N. Y.—C. W. & G. L. Rapp, 190 State Street, Chicago, Ill., completed plans for the $4,000,000 theatre for B'way between 43 and 44 Streets, New York City, owner, 1493 B'way Corp., A. Zukor, Pres., 485 Fifth Ave., N. Y. C.

NEW YORK, N. Y.—Calvin Kiessling, 220 Fifth Ave., N. Y. C., has completed plans for the $50,000 theatre for Canaan, Conn.

NEW YORK, N. Y.—Warren & Wetmore, 16 East 47th Street have completed plans for theatres (two) for West 46th Street. Owner, A. E. Erlanger, 214 West 42nd Street, N. Y. City.

BUFFALO, N. Y.—J. Geigand, 346 Herman Street, Buffalo, has completed plans for the $75,000 theatre for Grant St. Owner, John Wolanski, 1680 Elmwood Ave.

FLUSHING, N. Y.—Colonial Theatre Corp., John Booth, 161 Fulton St., owner, building a $100,000 theatre for Flushing Ave. Plans drawn.

HAVERSTRAW, N. Y.—C. Howard Crane & E. M. Milinar, 562 Fifth Ave., have completed plans for the theatre to be erected by Waldron Opera House, D. H. Waldron, Haverstraw, owner.

WAKEFIELD, MASS.—Funk Wilcox, 26 Pemberton Square, Boston, Mass., has completed plans for the Main & Chestnut Street theatre to be erected by Princess Hodgson Assoc., with Princess Theatre, Inc., Green Street, Greenwood, Wakefield.

NORTHAMPTON, MASS.—Powell & Rand, 21 School St., Boston, Mass., have completed plans for the theatre for King Street. owner, Goldstein Bros. Amusement Co., Bridge Street, Springfield.

Fabbrica Italiana Lamine Milano
F.I.L.M.
Positive raw film made in Italy
Sole Agents
The Commercial Fibre Co.
of America, Inc.
15 East 26th Street Mad. Sq. 4430

Building Notes

O. O. Ruth opened his Mission Theatre in Mount Vernon, Wash., recently purchased from R. K. Dunham, on October 26th, after renovating and redecorating extensively.

W. E. Graeper, owner of the Union Avenue Theatre, Portland, has purchased the Tivoli from Robert Marsden, who owns the Ideal and Nob Hill.

O. F. Hill has sold his Majestic and Antlers theatres in Roseburg, Oregon, to Harrell M. McFarland, who will take possession November first.

Paul Coleman of Springfield, Oregon, sold his Bell Theatre to J. L. Larson.

The Marlino Theatre, Wyoming, Pa., has been re-opened after extensive improvements. The interior equipment of the Campbell Theatre at Hazleton, Pa., now being converted into stores, was sold to Louis Marlinos, owner, and has been installed in the Marlinos.

The M. E. Comerford Amusement Co., Scranton, controlling 65 theatres has given the contract for the erection of a $175,000 vaudeville and motion picture theatre at Pittston, Pa., between Wilkes-Barre and Scranton. It will be located at the site of the old Eagle Hotel. After it is finished, Dreamland Theatre will be turned into stores. The new playhouse will seat 2500 persons and will be immediately adjacent to the Dreamland location. It is reported the Comerford interests will sell the Strand, seating 1200, at Pittston, if a suitable deal can be negotiated.

The Savoy Theatre, Tunkhannock, Pa., has been re-opened after its extensive alterations.

The Pastime Theatre, Coplay, Pa., which had been in the hands of artisans for some time, has been reopened, after being enlarged, re-decorated and fitted with border lights and a stage.

F. R. Lichtenwalner and Miles G. Engleman have purchased the Palace Theatre at Emaus, Pa., from the Penn Counties Amusement Co.

The Family Theatre, Mahanoy City, Pa., the oldest playhouse in the coal town and the resort where motion pictures were first screened, is on the market.

Falcon Hall, Nanticoke, Pa., is having a stage, screen and scenery installed and will be used as a theatre by its owners, a Polish association.

Mammoth Wurlitzer in New McVickers Theatre

The huge Wurlitzer Hope-Jones Unit orchestra installed in the McVickers theatre, Chicago, is one of the great musical achievements of the century. This instrument not only combines all the tones of the great cathedral organs of the world, but also has the full ensemble of orchestral instruments and another section comprising the instruments of a large brass band.

To give an idea of its immensity, it took three freight cars to bring it to Chicago and required 3 months to build it. There is wood from virtually every forest of the world used in its construction, used for the various pipes producing varied qualities of tone. Pure brass is used in the brass instruments, pure tin for the strings and lead and tin for the majestic diapasons.

One of the special tone features of the instrument are the tibias which fairly sob when played for sentimental ballads.

The electrical department of the organ consists of a switchboard as large as the ordinary telephone exchange in Chicago. It is at this automatic switchboard where the different qualities of tone are thrown on and off. Over 50 miles of copper wire in the organ and many hundreds of electro magnets are used. The contacts are all pure silver and platinum.

The various wind compartments required the skins of 250 sheep and 75 calf skin and 30 cowhides to bush and seal them.

Another unique feature is that the console or keyboard is on an elevator which rises up so that the organist is in plain view of the audience when playing a solo. The console "keyboard" has 3 banks of keys so arranged that each bank can either be a solo or an accompaniment. These banks control different sections of the organ, enabling the organist by changing his hands to change the quality of tone.

CLASSIFIED AD DEPARTMENT

Rates

For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

HELP WANTED

Salesman with experience selling moving picture supplies to exhibitors in Illinois, Iowa, Minnesota, Indiana or Wisconsin. Give full particulars. Address Box X-100 Exhibitors Trade Review.

HELP WANTED

Salesman with experience selling moving picture supplies to exhibitors in Illinois, Iowa, Minnesota, Indiana or Wisconsin. Give full particulars. Address Box X-100 Exhibitors Trade Review.

CAMERA EXCHANGE

We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden, 835 Eighth Ave., New York City.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portabel lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

TICKETS
ONE HAND BOOK STRIP
TWO COLOR RESERVED SEAT.
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.
ESTABLISHED 25 YEARS · KNOWN THE WORLD OVER.

Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

B. F. PORTER, 729 7th Ave., New York

Created by Cosmopolitan Productions

COSMOPOLITAN PRODUCTIONS PRESENTS

MARION DAVIES IN "THE YOUNG DIANA"

Story by MARIE CORELLI Scenario by LUTHER REED Directed by ROBERT G VIGNOLA and ALBERT CAPELLANI

Setting's by JOSEPH URBAN

It's a Paramount Picture

MARION DAVIES
in
"The YOUNG DIANA"

Story by
MARIE CORELLI

Scenario by
LUTHER REED

Directed by
ROBERT G. VIGNOLA *and* ALBERT CAPELLANI

Settings by
JOSEPH URBAN

THE role of Diana May is the most interesting Marion Davies has ever created. It offers her a wonderful opportunity for the display of her delicate dramatic art—as well as the most gorgeous collection of gowns this delightful star has ever worn. It will appeal tremendously to every member of the fair sex.

"The Young Diana" really merits the Motion Picture News characterization:

"The Picture That Has Everything"

Play it to your Profit.

MARION
DAVIES
IN
"THE YOUNG
DIANA"

A Sparkling Triumph for ANITA STEWART

presented by Louis B. Mayer, in "Rose O' the Sea"

Your audiences are ready made. A famous star in a gripping story that has thrilled a million in novel form.

A lavish production, heart-holding—splendidly intense.

Directed by Fred Niblo

Director of "The Three Musketeers"

"I left him lying there. He was your son!"

From the book by Countess Barcynska; Scenario by Bess Meredith; Photography by Dal Clawson.

A First National Attraction

FIRST NATIONAL PICTURES

A LOUIS B. MAYER PRODUCTION

If you're lookin' for trouble

TROUBLE in finding room for the crowds.
TROUBLE in counting up box office receipts.

Read This:

"Jackie again covers himself with glory. He plays on the heart strings to perfection. 'Trouble is nicely balanced between humor and pathos."—*St. Louis Star.*

"An hour of cheering and applause marked each presentation of 'Trouble.' Jackie won the hearts of the audience and gave them thrills and laughs aplenty."—*Dallas Morning News.*

"Jackie has scored another big success. He does some emotional work that is almost unbelievable. It grips one at the throat and brings a smile to the lips Will please everyone."—*San Francisco Bulletin.*

"Jackie is splendid and his grin sublime"—*San Francisco Examiner.*

"Jackie's personality puts over the picture."—*Dallas Dispatch.*

"Brimful of human interest. Not a dull moment."—*Indianapolis News.*

Another delightful Coogan comedy drama. Heart touching with comedy. Will please all."—*St Louis Times.*

"It has that indefinable something all exhibitors are looking for."—*New York Morning Telegraph.*

"Filled with laughs and heart touching scenes. A riot. The audience laughed louder and more often than we have ever heard them. A performance that is remarkable."—*St. Louis Globe-Democrat.*

"A lot of fun and some tense heart touching drama. Superb acting. Jackie reaches the finest moments of his career."—*New York World.*

Then Play—

JACKIE COOGAN IN TROUBLE

Presented by Sol Lesser

A Jackie Coogan Production and a First National Attraction

FIRST NATIONAL PICTURES

A Picture to Please Every Audience!

WHEN WILL YOU SEE "RICH MEN'S WIVES"

Rothafel	Saw	Rothafel	Booked
Balaban & Katz	Saw	Balaban & Katz	Booked
Nicholas Schenck (Loew Circuit)	Saw	Nicholas Schenck	Booked
A. H. Blank	Saw	A. H. Blank	Booked
Eugene Roth	Saw	Eugene Roth	Booked
Tom Moore	Saw	Tom Moore	Booked
Frank Newman	Saw	Frank Newman	Booked
Jensen & Von Herberg	Saw	Jensen & Von Herberg	Booked
Fred Miller	Saw	Fred Miller	Booked
Skouras Bros.	Saw	Skouras Bros.	Booked

"RICH MEN'S WIVES"

BOOKED AT SIGHT

By Exhibitors Who Can Afford Only the Best

IT'S A MONEY MAKER

Arrange to see it at the nearest Al Lichtman Exchange

DISTRIBUTED BY

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

Isadore Bernstein
presents

MONROE SALISBURY

in

The Great Alone

Directed by Jacques Jaccard
Personally Supervised by Isadore Bernstein

The final answer on a picture is found in a list of the first run accounts that play it; the number of circuits that play it and in the reports made by the exhibitors who have played it. That kind of answer is the answer of the box-office and it doesn't lie or go wrong once in a thousand times.

In "What the Picture Did for Me" and in the "Exhibitor Box-Office Reports" you find highly favorable reports on the business "The Great Alone" has done in every section of the country. It has won both public and exhibitor favor.

"The Great Alone" is a big, virile, full-of-action romantic melodrama; a snow picture of blinding storms; of heroism; of physical encounter and it contains without question as great a fight scene as ever caught before in a motion picture.

It has story value; a big, well-known cast and extremely powerful direction by Jaccard.

Book it now.

A WEST COAST FILM CORPORATION PRODUCTION

Leaving the Cream in the Bottle

I RECENTLY left the West Coast Studios after screening practically all of our fall productions to be released under the forty-one picture program sold to exhibitors for the first six months of this year.

In talking to exhibitors of these pictures, I promised them the greatest productions that our Producing Department had ever turned over to us for distribution.

Those of you who bought these productions on faith and on our word know to what extent our pledges have been kept.

We are releasing these productions just as fast as possible, and in many cases pre-releasing, to get them into your hands at the earliest possible moment.

As an example, "Blood and Sand" is just finishing the greatest four weeks run in Broadway's history and could have been kept on indefinitely. Everyone knows it—admits it—but there was something else to think of besides the profits this picture would make for us after an indefinite run.

Exhibitors are in need of box office attractions now more than ever before in their history, so "Blood and Sand" is being sent on its way so that YOU and YOU and YOU may get it soon. Not only to make you money, not only to start your new season right, but to show to the people who support your theatre, that this is one of the kind of pictures you were talking of when you told them of the new Paramount program of this season.

And this is but one—there are more to follow—for when you have seen "Manslaughter", "The Old Homestead", "Burning Sands", "To Have and To Hold", "The Young Rajah", "The Spanish Cavalier", "Clarence", and others, you will realize more than ever before what a **dependable source of supply** means, and that the making of good pictures is the result of good planning, good thinking, good resources, and good organization—not the result of just big talk.

$2 pictures? Yes, everyone of them and they could have been shown at $2 for a long run. But **you,** Mr. Exhibitor, would not have had them for six or eight months, and **you need them now.**

They were made for you, for picture theatres to run at popular prices and bring back your business as only pictures of this kind can do.

S. R. Kent

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

SELZNICK PICTURES
REG. U.S. PAT. OFF.

Lewis J. Selznick
presents

"LOVE IS AN AWFUL THING"

starring **OWEN MOORE**

by Victor Heerman

A Victor Heerman Production

The King of Farce Comedy in another Riotously Funny Feature, ably supported by a notable Selznick cast which includes Marjorie Daw

SERVICE

28 Reasons

WHY VITAGRAPH SERVICE PLEASES ALL EXHIBITORS

Years in Vitagraph Service

G. H. BALSDON, Manager Vitagraph New York Exchange .....7 years 4 months
C. W. SAWIN, Manager Vitgraph Boston Exchange .....7 years 4 months
J. E. HUEY, Manager Vitagraph Dallas Exchange .....7 years 4 months
F. W. REDFIELD, Manager Vitagraph Pittsburgh Exchange .....6 years 7 months
J. T. DROY, Manager Vitagraph Toronto Exchange .....6 years 6 months
J. P. BETHELL, Manager Vitagraph Philadelphia Exchange .....6 years 5 months
J. A. STEINSON, Manager Vitagraph Chicago Exchange .....6 years 4 months
J. E. BECK, Manager Vitagraph Cleveland Exchange .....6 years
JOHN FLEMING, Manager Vitagraph Winnipeg Exchange .....6 years
R. J. ROMNEY, Manager Vitagraph St. John Exchange .....5 years 7 months
FRANK MEYERS, Manager Vitagraph Montreal Exchange .....5 years 4 months
W. C. WHEELER, Manager Vitagraph San Francisco Exchange....5 years 4 months
G. H. WARE, Manager Vitagraph St. Louis Exchange .....5 years 3 months
EUGENE WILSON, Manager Vitagraph Washington Exchange..5 years
B. A. GIBBONS, Manager Vitagraph Albany Exchange .....4 years 5 months
C. W. ANTHONY, Manager Vitagraph Buffalo Exchange .....4 years 1 month
N. G. SHAFER, Manager Vitagraph Cincinnati Exchange .....3 years 8 months
M. W. OSBORNE, Manager Vitagraph New Orleans Exchange.....3 years 8 months
A. J. BECK, Manager Vitagraph Oklahoma City Exchange.....3 years 3 months
I. P. STONE, Manager Vitagraph Atlanta Exchange .....3 years 1 month
J. H. YOUNG, Manager Vitagraph Detroit Exchange .....3 years
H. A. BLACK, Manager Vitagraph Seattle Exchange .....3 years
C. J. MARLEY, Manager Vitagraph Los Angeles Exchange .....2 years 5 months
T. O. BYERLE, Manager Vitagraph Kansas City Exchange.....2 years
F. H. KNISPEL, Manager Vitagraph Minneapolis Exchange .....2 years
C. A. SCHULTZ, Manager Vitagraph Omaha Exchange .....2 years
JOHN RUGAR, Manager Vitagraph Salt Lake Exchange .....2 years
F. E. HICKEY, Manager Vitagraph Denve Exchange .....1 year

VITAGRAPH
ALBERT E. SMITH PRESIDENT

In New York, For Example —

The Strand Theatres — both in New York City and Brooklyn — and in Albany and Syracuse as well — And Seventeen B. F. Keith — F. F. Proctor — B. S. Moss Theatres in the Metropolitan District have booked

MAX LINDER'S

Sensational Burlesque

"THE THREE MUST-GET-THERES"

It's a clean-up for the wide-awake theatre-man

Allied Producers and Distributors Corporation

729 Seventh Avenue, New York City

— A Branch Office located in each United Artists Corporation Exchange —

IT'S ALL HERE!

Motion Picture News

"A Tailor-Made Man"
United Artists—9000 Feet
(Reviewed by Charles Larkin)

CHARLES RAY has come back! "A Tailor Made Man" is one of the finest pictures produced in the history of the silent art. We say this without fear of contradiction. It is some 9,000 feet in length. We understand that it was originally 14. One could have sat through that number of reels if the action continued the way it rushed through the nine.

Mr. Ray in the role of John Paul Hart, the "common clothes presser," who through sheer grit, ambition, enthusiasm and sticktoitiveness fights his way to a seat beside the captains of industry. John Paul Bart is Charles Ray. This portrayal puts the star back where he belongs—at the top.

The cast, undoubtedly, will create a lot of comment. It should. In the personnel are some 26 actors and actresses who are well known in the film world. The various types are wonderfully interpreted by players who evidently were picked with great care. Ethel Grandin, Jacqueline Logan, Charlotte Pierce and Irene Lentz have the principal feminine roles and all do well.

"A Tailor Made Man" has all the elements of the perfect picture: story, romance, comedy, compelling drama, thrills.

Most folks are familiar with the story of the Cohan & Harris play. They will want to see the film version. That's one great asset for the picture. Once the first few audiences see it, the news is going to spread and keep on spreading until the four corners of the world are told that here is the renaissance of real art in picturedom. As John Paul Bart would say—VOILA!

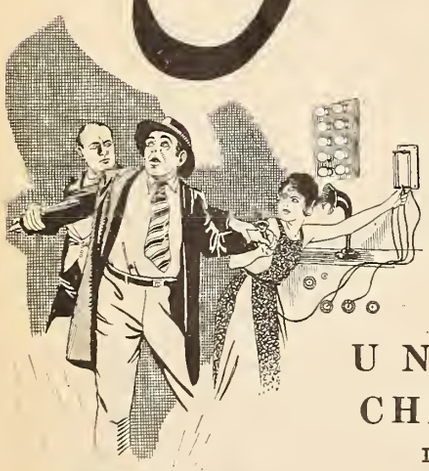
Drawing Power—The finest houses in the world can put this picture on and "clean up," in the full sense of that expressive phrase.

RELEASED BY
UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

I'm Coming!

I'M going to set the world ablaze—smash box-office records—set them all talking about the most thrilling and intensely fascinating chapter-play you've ever seen—a high tension, lightning-action story of adventure, romance and mystery packed with marvellous stunts showing the wonders of the latest and most popular thing of the age—**RADIO!**

The Radio Fling



ONE of the greatest all-star casts ever assembled in any chapter play, headed by **ROY STEWART, LOUISE LORRAINE, ERNEST BUTTERWORTH** and **SIDNEY BRACEY.**

UNIVERSAL CHAPTER-PLAY

Directed by Robert F. Hill

The Envy of every Producer!

HERBERT RAWLINSON in "DON'T SHOOT"
By Geo Bronson Howard
Dir by Jack Conway

GLADYS BROCKWELL in "PAID BACK"
Directed by Irving Cummings

GLADYS WALTON in "TOP O' the MORNING"
By Anne Caldwell
Dir by Edw Laemmle

HENRY B WALTHALL RALPH GRAVES and MARJORIE DAW in "The LONG CHANCE"
By Peter B Kyne
Dir By Jack Conway

HOOT GIBSON in "The GALLOPING KID"
By WM. H. HANBY
Dir by Nat Ross

GLADYS WALTON in "The GIRL WHO RAN WILD"
By Bret Harte
Dir by Rupert Julian

HOOT GIBSON in "The LONE HAND"
By Ralph Cummins
Dir by Reeves Eason

FRANK MAYO in "CAUGHT BLUFFING"
By Jack Bechdolt
Dir by L. Hillyer

HERBERT RAWLINSON in "CONFIDENCE"
By Bernard Hyman
Dir by Harry Pollard

Booking Like Wildfire

THE ADAMS, Detroit, Mich.

THE GARDEN, Milwaukee, Wis.

THE RANDOLPH, Chicago, Ill.

THE PARKWAY, Madison, Wis.

THE PALACE, Cincinnati, O.

THE VARIETY Toronto, Ont.

THE AMERICAN, Norfolk, Va.

THE GLOBE, Kansas City, Kans.

THE ORPHEUM Youngstown, O.

THE ANSONIA, Butte, Mont.

THE ORPHEUM, Grand Rapids, Mich.

THE DREAMLAND, Dubuque, Ia.

THE ADAMS, Toledo, O.

THE PATRICIA, London, Ont.

THE MOZART, Canton, O.

THE WICHITA and KANSAS Wichita, Kans.

—and in hundreds of the best first run theatres.

The Winning Nine

Universal Attractions Deluxe

When Your Picture Fails to Please the Crowd the Music of Your Smith Unit Organ Will Satisfy and Hold Your Patronage

HOW often have you heard audiences remark: "I didn't care much for the picture, but the organ music was wonderful. That's one redeeming feature about this theatre — the music is always good."

THE finest quality and highest standard of music is steadily maintained by the Smith Unit Organ.

SMITH Unit Organs are conceived and built by one of the country's foremost organ experts, whose sole object is to perfect a theatre organ that will meet the growing demand for better music in theatres.

THE Reproducing Record Device, by which the playing of the world's greatest organists is reproduced WITHOUT THE SERVICES OF AN ORGANIST, is an exclusive feature of the Smith Unit Organ and the only satisfactory means of *insuring your theatre against the absence of music.*

Console of a Three Manual Smith Unit Organ

THE new and enlarged factory of the Smith Unit Organ Company, where every instrument is built under the personal supervision of Frederick W. Smith, one of the world's foremost organ builders, is working on a production basis which insures early deliveries and the closest attention.

THE Smith Unit Organ is made in various sizes and types and sold at prices to suit large and small theatres.

SMITH UNIT ORGAN CO.

Factory and General Offices:

413-419 WEST ERIE STREET CHICAGO, ILL.

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WHAT 117 EXHIBITORS HAVE SAID OF

Ruth Roland

in

"The Timber Queen"

Produced by **RUTH ROLAND SERIALS,** *Inc.*
Supervised by **HAL. E. ROACH**

117 exhibitors, men who know serials, show them and make money with them, have taken the trouble to write us, through our various exchanges, with reference to "The Timber Queen"

They all say this: "'The Timber Queen' is the best serial I have ever seen!"

What 117 exhibitors have voluntarily and enthusiastically praised, is something for *you* to look at and seriously consider, Mr. Exhibitor.

A censor-proof serial, vivid, thrilling, brilliant, beautiful, with a real story, star and cast.

Pathéserial

RODOLPH
VALENTINO
IN
"Blood and
Sand"
A
Paramount
Picture
FAMOUS PLAYERS-LASKY CORPORATION
UWYAN
DONNER

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO

IN

"Blood and Sand"

WITH

Lila Lee and Nita Naldi

IN Los Angeles "Blood and Sand" has broken all records at the Rialto Theatre. A line of people one block long stood in front of the theatre from eleven in the morning until ten at night.

The critics called it the greatest picture Paramount ever made.

This advertisement goes to press before the New York opening. We here predict that by the time this is read "Blood and Sand" will be established as the greatest sensation the screen has ever offered.

From the novel by Vicente Blasco Ibañez and the play by Tom Cushing. Scenario by June Mathis.

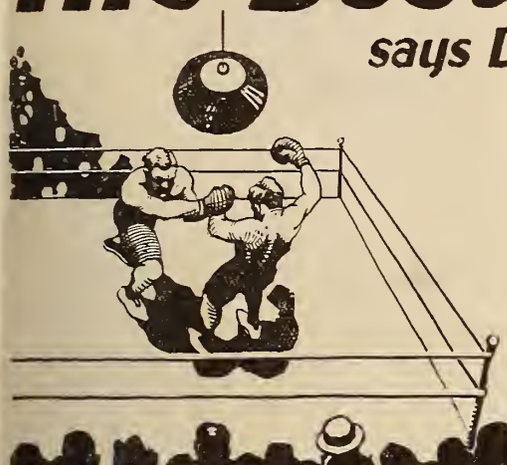
A FRED NIBLO PRODUCTION

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

"The Best Ever Released!"

says D.B. MacKenzie, Grand Theatre, Coleman, Alberta



HUNDREDS of exhibitors have said the same thing—just as you will say it—after this amazing series of Short Features has filled your house and your pocketbook! Book them today, they're sure-fire money getters!

REGINALD DENNY

in a smashing series of Short Features based upon H.C. Witwer's famous Collier's stories

UNIVERSAL JEWEL COLLIER'S SERIES

The LEATHER PUSHERS

Directed by Harry Pollard

UNIVERSAL

One Reason Why Universal Short Features are the Best

THE comedy sensation of the year —on the screen—with the crowds —and at the box office. See your Universal Exchange to-day.

NEELY EDWARDS

in his side-splitting characterization of

Nervy Ned

the funniest Tramp on Stage or Screen in

ONE-REEL COMEDIES

UNIVERSAL SHORT FEATURES

Presented by Carl Laemmle

THIS man married to get hold of his wife's money. First he eliminated his rival by a framed up robbery. Then he systematically lied, cheated and deceived the innocent girl behind the respectability of marriage. Eventually the wife found him out. To save his own reputation he attempted to prove her infidelity. She is saved by an unexpected and highly dramatic occurrence.

It is based on life. Any woman in the same situation would do exactly as Leah Baird does.

It is a gorgeous vision of ravishing gowns and lavish settings.

It has an exploitation title. It will open big and hold up for a run.

An early Fall release, now booking.

Deceive
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.
"Don't Doubt Your Wife"
"When The Devil Drives"
Both Brilliant Dramas of Wedded Life
by and with
LEAH BAIRD
and now
"WHEN HUSBANDS DECEIVE"
Her Greatest, Most Astonishing Revelation of a Pointed Truth About Men, Women, Love and Marriage.
Directed by Wallace Worsley, supervised by Arthur F. Beck and played by a splendid cast.
LEAH BAIRD
Jack Mower William Conklin
Katherine Lewis Eulalie Jensen
John Cossar
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

6500 Strong

—and not a foot to spare!

For weeks the Selznick production force has labored tirelessly in an effort to reduce its newest and greatest Owen Moore feature to a maximum of 5,000 feet of film.

Every situation not absolutely necessary has been eliminated--every incident shortened to its limit. Even the titles are confined to a minimum of footage.

And still there remains 6,500 feet of film fun with not a single "frame" to "cut".

That is but one indication of the bigness of

LEWIS J. SELZNICK'S

"Love Is An Awful Thing"

starring **Owen Moore**

by Victor Heerman—A Victor Heerman Production

With a splendid SELZNICK cast including MARJORIE DAW

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

A Stirring Novel—**SCIMITARS OF THE SEA**—*By Kingsley Moses*

Member NEWSSTAND GROUP—Circulation More Than a Million a Month

Dear Mr. Burr:

I congratulate you on seeing the motion-picture possi
bilities of Gerald C. Duffy's great story. As a vehicle fo
Johnny Hines, and with Doris Kenyon, Effie Shannon
Edmund Breese, Robert Edeson, J. Barney Sherry an
Charles Gerrard, it should make a splendid motion pic
ture.

(Signed) HAROLD HERSEY

In the Literary Digest of May 20th is a reprint of an article which Gerald C. Duffy wrote in Picture Play Magazine. This article appears under the sub-heading "Letters and Art," and Mr. Duffy is probably the only screen writer who ever broke into this magazine, let alone this department.

Mr. Harold Hersey, Editor of Ace High Magazine, published by The Readers' Publishing Corporation, states that Mr. Duffy, in his opinion, is one of the best writers of the day.

"'Sure Fire Flint,' most extraordinary story, by one of the best writers in the country."

JOHNNY HINES
DORIS KENYON
EDMUND BREESE
ROBERT EDESON
EFFIE SHANNON
CHARLES GERRARD
J. BARNEY SHERRY

A Sensational Cast

Directed by
Dell Henderson

Art Director
Chas. Osborn Seessel

Sub-Titles by
Ralph Spence

Photography by
Charles Gilson
and
W. G. (Billy) Bitzer

C. C. Burr Presents

JOHNNY HINES' LATEST

"SURE FIRE FLINT"

MASTODON
FILMS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street
New York City, N. Y.

DISTRIBUTED BY

DAVE SEGAL
Royal Pictures, Inc.,
1337 Vine Street, Philadelphia, Pa.

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F & R Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

M. A. KLAUSNER
Mountain States Film Attractions,
2906 Third Ave., Seattle, Wash.

SAM ZIERLER
Commonwealth Picture Corporation,
729 Seventh Avenue, New York, N. Y.

Foreign Distributors—WM. M. VOGEL, 126 West 46th Street, New York City

PYRAMID PICTURES INC.

presents

QUEEN OF THE MOULIN ROUGE

A Ray C. Smallwood Production

From Paul Potter's Famous Stage Success

With an all-star cast featuring:

MARTHA MANSFIELD JOSEPH STRIKER HENRY HARMON

AMERICAN RELEASING CORPORATION is pleased to announce these significant bookings in which a spectacular production is offered with big scenic or ballet effects on the basis of a road show attraction at advanced prices:

LOS ANGELES: Mack Sennett's Mission Theatre. Opening August 26 for world-premiere for an extended run.

SAN FRANCISCO: Ackerman & Harris' Casino. Presented as a theatrical attraction in this 3,000 seat house for a run at advanced prices with a big theatrical Apache number and prologue.

MINNESOTA: Finkelstein & Ruben 6-city circuit, and simultaneously in St. Paul by special agreement in the Tower Theatre, and heavy exploitation in Minneapolis, St. Paul, Duluth, Virginia, Hibbing and Brainerd.

CINCINNATI: MacMahan & Jackson's Lyric. Picked as the opening-of-the-Fall-season attraction by two Cincinnati showmen who have always recognized a winning picture at first sight.

NEW YORK CITY: Booked by the big new city-wide independent exhibitors circuit of 110 days to follow the first run in a big Broadway theatre in September.

PROVIDENCE: Picked as the opening of the season attraction by Ed Fay for Fay's Theatre.

It will be a sensation everywhere.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

IT'S A BOX-OFFICE TORNADO

Moving Picture World

B. P. Schulberg
PRESENTS

A GASNIER PRODUCTION

"RICH MEN'S WIVES"

While New York crowds of Mid-Winter proportions were storming the Capitol Theatre in Mid-August weather, the Trade Press Critics paid this splendid production the very highest tributes.

One of the Outstanding Attractions

Martin J. Quigley, editor and publisher of the Exhibitors Herald, wrote:

" 'Rich Men's Wives' is a valuable addition to the list of big pictures of the current season. . . . Al Lichtman launches his distributing organization with a Gasnier production which is entitled to recognition as a first rate attraction in every important aspect. It is a lavishly and effectively produced society drama. It is enacted by a singularly fine cast. IT IS ONE OF THE SEASON'S OUTSTANDING ATTRACTIONS."

Head and Shoulders Above Others

From the Exhibitors Trade Review:

"The quality which lifts it head and shoulders above the ordinary photoplay is the tremendous amount of sympathy it creates for the suffering young mother and her pretty baby boy. Has a decided commercial value. 'Rich Men's Wives' is refreshingly free from the slushy striving after effect. The picture gathers force as it proceeds. Such scenes as that in which the baby boy kisses his outcast mother through the glass door brought tears to the eyes of the huge audience which packed the big Capitol Theatre during its initial showing, and there were many moments when the sympathy of the crowd was expressed loudly, a sure test of the heart interest striking right home. Artistically, the picture is a treat."

Looms up like a Million Dollars

Roger Ferri, in Moving Picture World, said:

"Al Lichtman made certain promises to the exhibitors of the country that he would strive to give them pictures that would fatten box office receipts. And he has wasted no time in fulfilling that promise, for in the first release of the Al Lichtman Corporation, 'Rich Men's Wives,' he has a picture that will compare favorably with the best in the business. It's sure-fire material that he has given the theatre owners in this production, which is luxurious in settings, and valuable in cast and story. Whatever superlative claims you make for this feature will be substantiated by the picture itself, for it has everything—pathos, humor, thrills and romance. This picture can be shown at the 'blue blood' houses and at the so-called small town theatres, and go over like a tornado. As a production, it looms up like a million dollars, elaborate, pretentious and extensive in many ways. Go after this one tooth and nail."

A Woman's Picture

Laurence Reid, in Motion Picture News:

"A woman's picture—the mother love theme being developed to stimulate the feminine sex. A good box office title likely attract the eye everywhere, a couple of good troupers in House Peters and Claire Windsor, and a society background charged with real atmosphere—these will be sufficient to make this picture popular wherever shown."

"RICH MEN'S WIVES"

It's a Showman's Picture, an Audience Picture and a Guaranteed Money Maker for Exhibitors whose Patrons Demand the Best—

It's a preferred picture

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

"Keaton scores another knockout."

Motion Picture News

Sure! That phrase is getting trite. **All** the reviewers use it on **all** the Keaton comedies. But don't you welcome it? Isn't it perfectly slick when he scores that K.O. in your theatre? You bet! Read what an expert says:

Motion Picture News

"Cops"

(Buster Keaton—First National)

BUSTER KEATON is traveling high again—scoring a knock-out, as it were, with a funny comedy entitled "Cops." Much ingenuity has been expended upon this effort, the gags arriving thick and fast, and all of them building to a side splitting climax in which the serious Buster is pursued by hundreds of cops.

You, who have laughed over the Keystone variety, have a treat in store, because there are enough minions of the law to populate a village. The idea centers around Buster finding a purse of money and setting out to conquer the world. His girl refuses to marry him unless he can support her. And the action starts and travels at fast speed, uncorking a delivery of brand new gags, such as Keaton rigging up a pair of ear-phones and clasping them on his horse's head. He rings the phone and tells him to speed on. The noble steed understands.

The chase of Keaton by the cops is one of the high spots in a comedy which is irresistibly funny.—*LAURENCE REID.*

FIRST NATIONAL PICTURES

Joseph M. Schenck *presents*

BUSTER KEATON

in two-reel comedies that real showmen are playing as the features because they are the FEATURES.

TRY THESE:

"COPS"—"THE FROZEN NORTH"—"THE BOAT"—"THE PALEFACE"
"THE ELECTRIC HOUSE" "THE PLAYHOUSE"
"MY WIFE'S RELATIONS"

Written and Directed by Buster Keaton and Eddie Cline

Every Show Is a Good Show When Keaton Heads the Bill

Distributed by Associated First National Pictures, Inc.

ESTABLISHING NEW RECORDS!

Tremendous crowds storm Branford Theatre, Newark, N. J., in effort to see exceptional picture. D. J. Shepherd, managing director, says:

"Occasionally, and only occasionally, a truly great photoplay is made; in the making of a real screen masterpiece everything—story, acting, direction and photography must be just right. 'The Masquerader' is just such a masterpiece. In my opinion it is the most momentous that has been my pleasure to exhibit."

From the famous novel by Katherine Cecil Thurston and the play by John Hunter Booth.

Directed by

James Young

FIRST NATIONAL PICTURES

Richard Walton Tully's Production Which Was Road Showed 6 Years to Record Crowds

Use Film Reels that Last

BETTER Reels! Reels that withstand hard usage. Reels that are strong and sturdy. Projectionists are demanding reels that will not go to pieces under working conditions. They want reels that last.

GLOBE Film Reels meet the requirements and demand for a reel that will stand the wear and tear of hard service.

They are made carefully by a company with over twenty years of experience in the manufacture of all kinds of metal parts. The indestructible brass hub makes it mighty easy to fasten the film and take it off. Once the film is fastened, it will stay fastened.

Write for prices on better 10″ and 14″ Reels. No obligation is involved in doing so.

The Globe Machine & Stamping Co.

1250 West 76th Street **CLEVELAND, OHIO**

Better Than Good

According to Published Reports From Exhibitors Themselves

The Isle of Zorda

From Jules Verne's Celebrated Novel, "Mathias Sandorf"

IN the July 8th issue of the Motion Picture News there is published a chart of features with exhibitors' reports concerning these pictures, on a percentage valuation. 20% is Poor, 40% Fair, 50% Average, 70% Good and 100% Big on this chart, and the exhibitors' own rating is given each picture.

"The Isle of Zorda" receives on this chart 13 reports; the entertainment rating is given as 72% and the box office value as 72%.

There are 207 features listed. Only 41 average 70% or better.

"*The Isle of Zorda,*" *gentlemen, is better than Good by your own judgment.* Better than 80% of the current features!

No wonder! It is so different as to be distinctive; so different that it is refreshing; so beautiful as to be a marvel. The public has tired of the sameness in features.

Give them "The Isle of Zorda."

Pathépicture

TRADE MARK

Produced by **Louis Nalpas**

Directed by **Henri Fescourt**

The Drama that has brought smiles and tears from a million American hearts~

JESSE L. LASKY PRESENTS A
JAMES CRUZE PRODUCTION

"THE OLD HOMESTEAD"

WITH

Theodore Roberts
George Fawcett
T. Roy Barnes
Harrison Ford
Fritzi Ridgway

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ETHEL WALES

T. ROY BARNES

FRANK HAYES

JAMES MASON

Jesse L. Lasky presents

"THE OLD HOMESTEAD"

WITH

Theodore Roberts
George Fawcett
T. Roy Barnes
Harrison Ford
Fritzi Ridgway

An emotional cyclone—
A tornado of laughs—
A rainstorm of tears—
An avalanche of thrills—

That's "The Old Homestead." Here is America's greatest play brought to life by a perfect cast, with all the old thrills and a hundred new ones.

In Theodore Roberts, Uncle Josh lives again. And all the other characters—dear to the hearts of the American people—are so real you'll never forget them.

It's the greatest word-of-mouth picture ever made. Everybody who sees it will talk about it to everybody else.

Those who have seen it say it is a bigger box-office attraction than "Blood and Sand."

Adapted from Denman Thompson's Play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson.

A JAMES CRUZE PRODUCTION

A Paramount Picture

KATHLEEN O'CONNOR

GEORGE FAWCETT

FRITZI RIDGWAY

HARRISON FORD

LEWIS J. SELZNICK
presents

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

and a notable Selznick cast
which includes Marjorie Daw.

by Victor Heerman

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"LOVE IS AN AWFUL THING"---

---clean, wholesome farce without a single dull moment--the one perfect comedy feature of the year--bigger and better than Owen Moore's "Reported Missing" and that means one of the surest box-office successes ever made.

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Says O. L. Meister, Whitehouse Theatre, Milwaukee.

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"Some Class"
"Sic 'Em Brownie"

QUEENIE
"Bath Day"
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JOHNNY FOX

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For Five Weeks in Los Angeles

This biggest and best Charles Ray feature played to capacity in Los Angeles in spite of mid-summer weather conditions and was still drawing strong. The box-office reports many persons seeing the picture more than once. Unanimous praise from exhibitor, public and critics.

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Charles Ray

in

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By Harry James Smith
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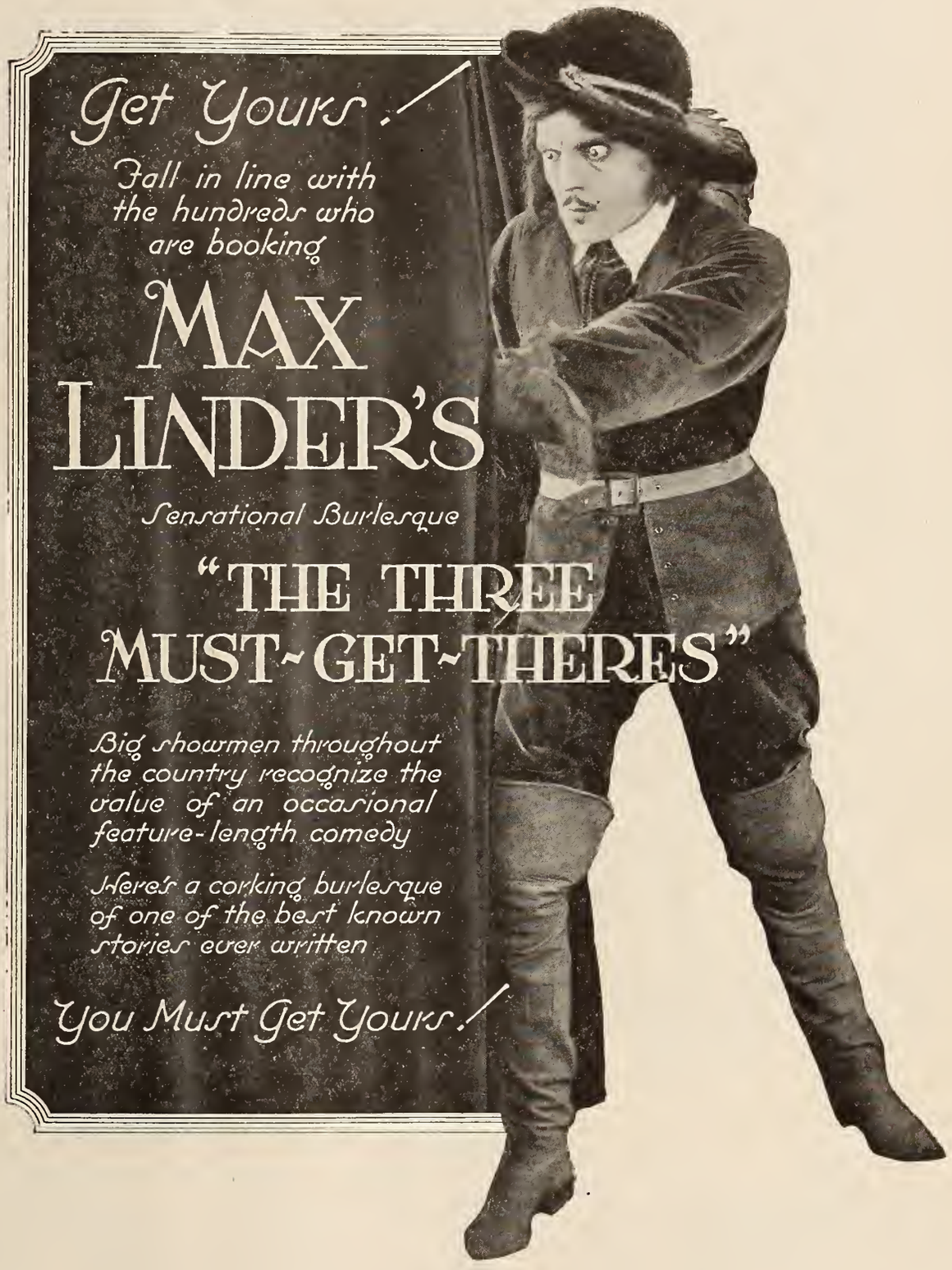

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Directed by Ernest C. Warde

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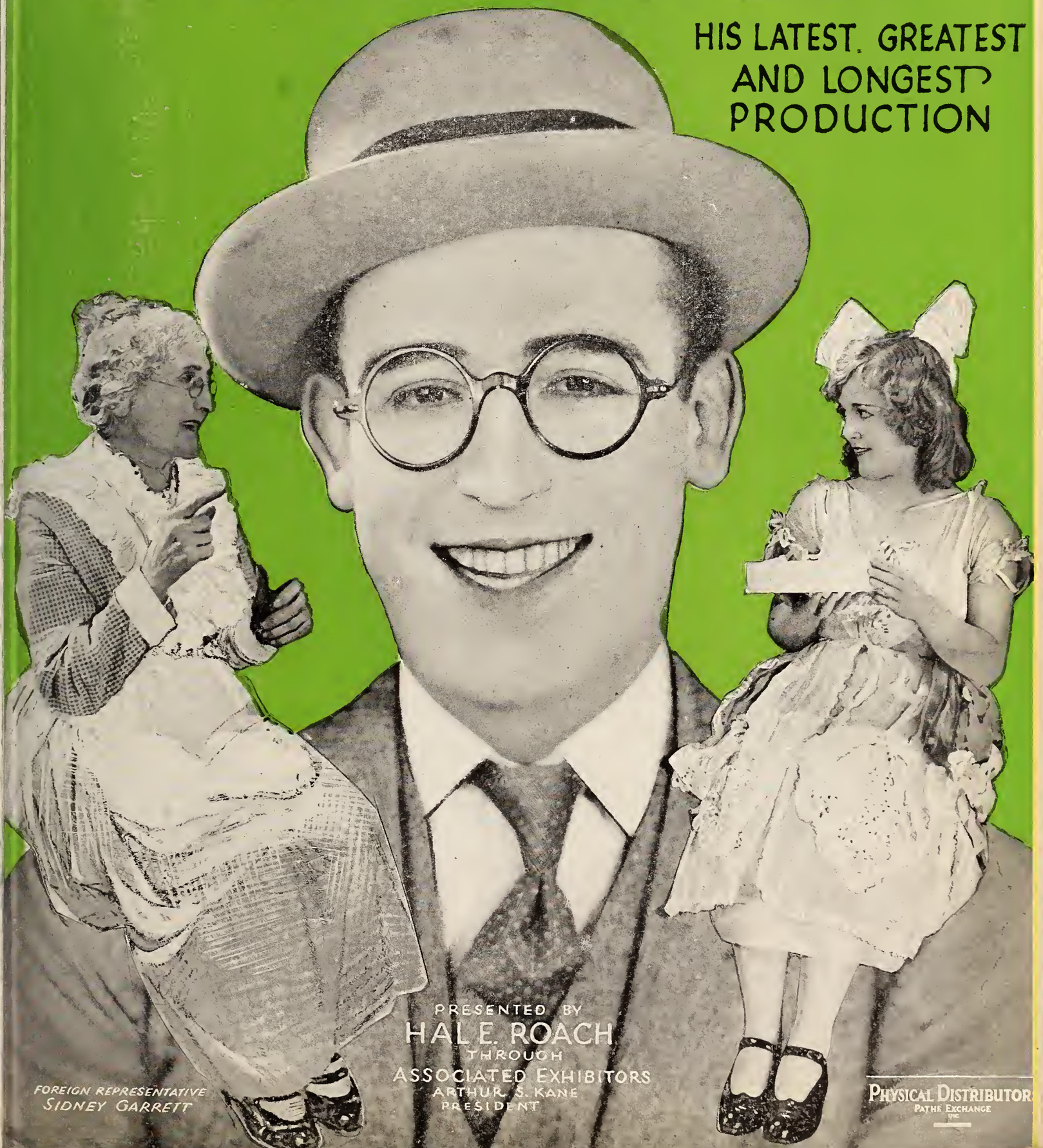

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EQUALLY acceptable in a village hall or the Throne Room of Buckingham Palace.—*Bioscope, London.*

It is impossible to reproduce the smallest fraction of the praise, commendation, exultation, adulation with which Harold Lloyd in "Grandma's Boy" already has been received.

Up to *August* 1*st* no theatre had opened it except for indefinite runs. No run had finished, although begun as long before as May 14th.

A veritable tornado of endorsements has followed its every showing.

More indefinite runs start during August and September, as well as shorter ones beginning with September.

Don't show this greatest comedy feature of all time if your seats are in bad repair or if you and your staff do not want to work handling crowds.

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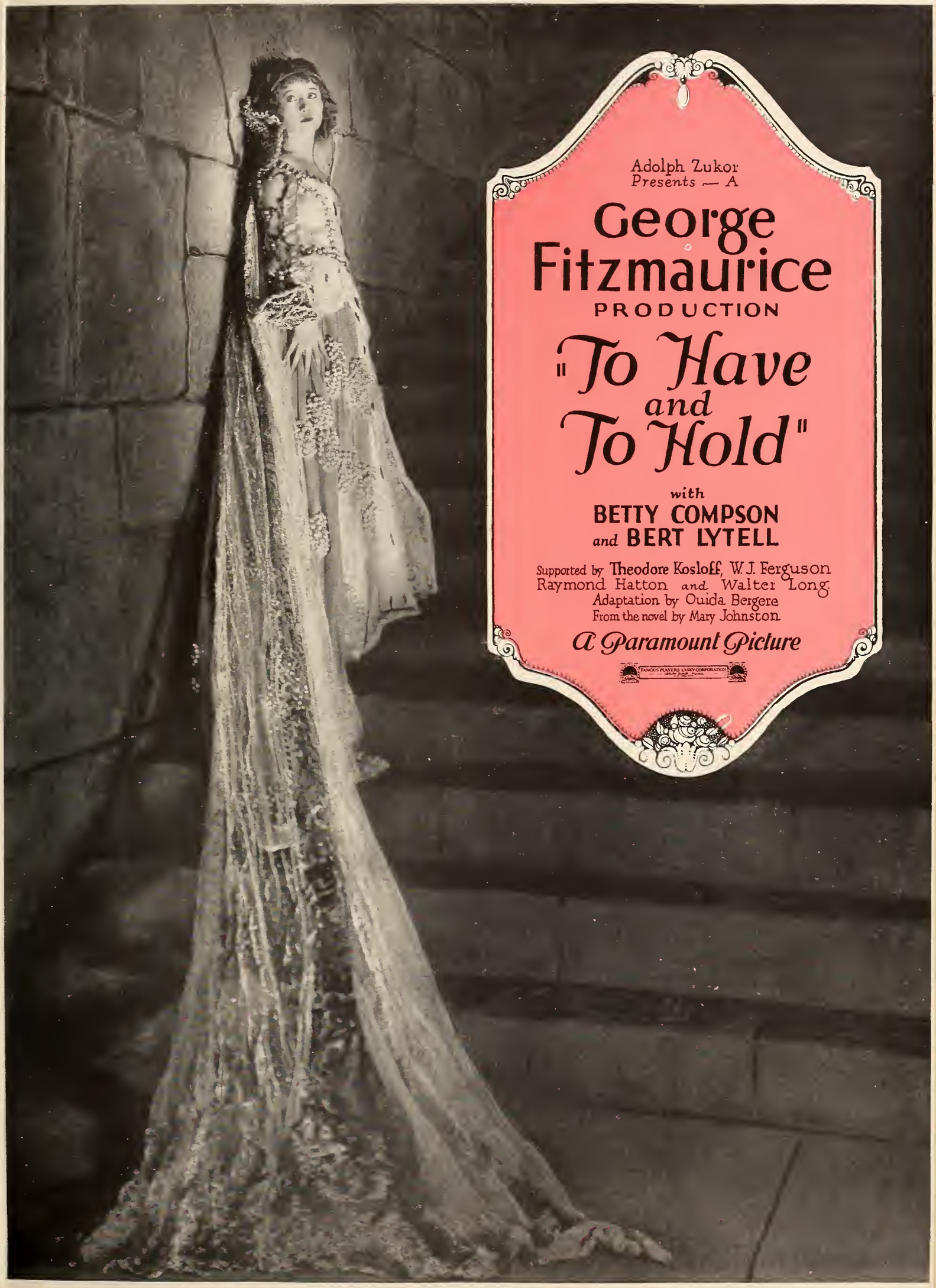
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Presents — A
George
Fitzmaurice
PRODUCTION
"To Have
and
To Hold"
with
BETTY COMPSON
and BERT LYTELL
Supported by Theodore Kosloff, W. J. Ferguson
Raymond Hatton and Walter Long
Adaptation by Ouida Bergere
From the novel by Mary Johnston
A Paramount Picture

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George Fitzmaurice PRODUCTION

"To Have and To Hold"

WITH

Betty Compson and Bert Lytell

THE trouble with most costume pictures is that the characters are not made to seem real.

In "To Have and To Hold," George Fitzmaurice has slain the costume bugaboo for once and all.

The people are as real as yourself. The story is so exciting, so full of action, romance, heart-interest and thrills, the people are so human, the cast is so great, the production is so elaborate, that everyone who sees it will have the time of his life.

The novel has been loved for twenty-five years, and it's the greatest action story every filmed.

It's one of the four biggest of the season.

From the Novel by Mary Johnston
Adaptation by Ouida Bergere

A Paramount Picture

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FLORENCE VIDOR
IN "DUSK TO DAWN"

From the famous novel THE SHUTTLE SOUL *by* KATHERINE HILL

A KING VIDOR PRODUCTION
ASSOCIATED EXHIBITORS
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Set All New York Talking when Played at the

CAPITOL

Direction S.L. Rothafel

World's Largest Theatre

Dual roles are not foreign to the screen, but this is the first time that we have seen one person give such decidedly different impersonations of two characters. Florence Vidor has an individuality which is all her own. Altogether it is an enjoyable film of an unusual story which has received the right treatment.—*New York Evening Post, August 28th.*

Florence Vidor is seen in a thrilling drama which gives this charming screen star a dual role. The solution of the drama is unusual. The supporting cast contribute in a large measure to the splendid work of the picture.—*New York Evening Telegram, August 28th.*

Beautiful views of far-stretching landscapes, interesting reproduction of life in India and uncommonly clear photographic values marked the cinema. Florence Vidor contrasted vividly the swarthy Nautch dancer and the American sister, determined to clear her brother.—*Frank Vreeland in the New York Herald, August 28th.*

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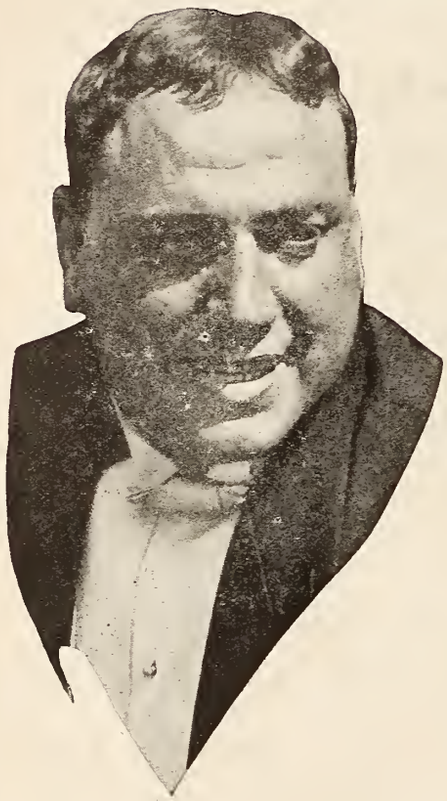

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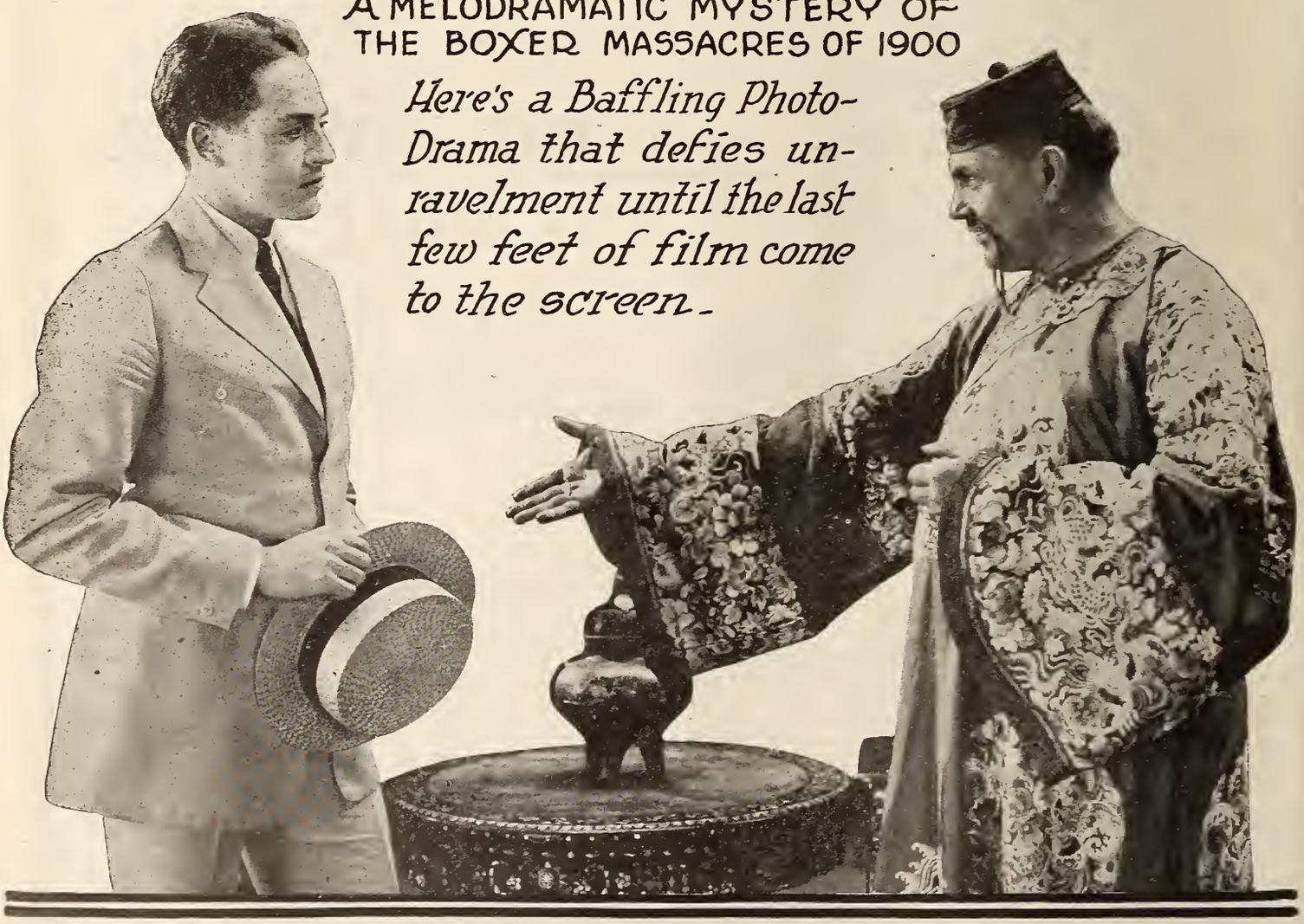

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> Hats off to Borzage and his settings.
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Millions have read the books—

Millions will want to see the pictures.

"Our policy is dedicated to exhibitor co-operation."

WARNER BROTHERS

Warner Bros.

THIS production, adapted from the tremendously popular novel and stage play will be one of the season's greatest box-office attractions.

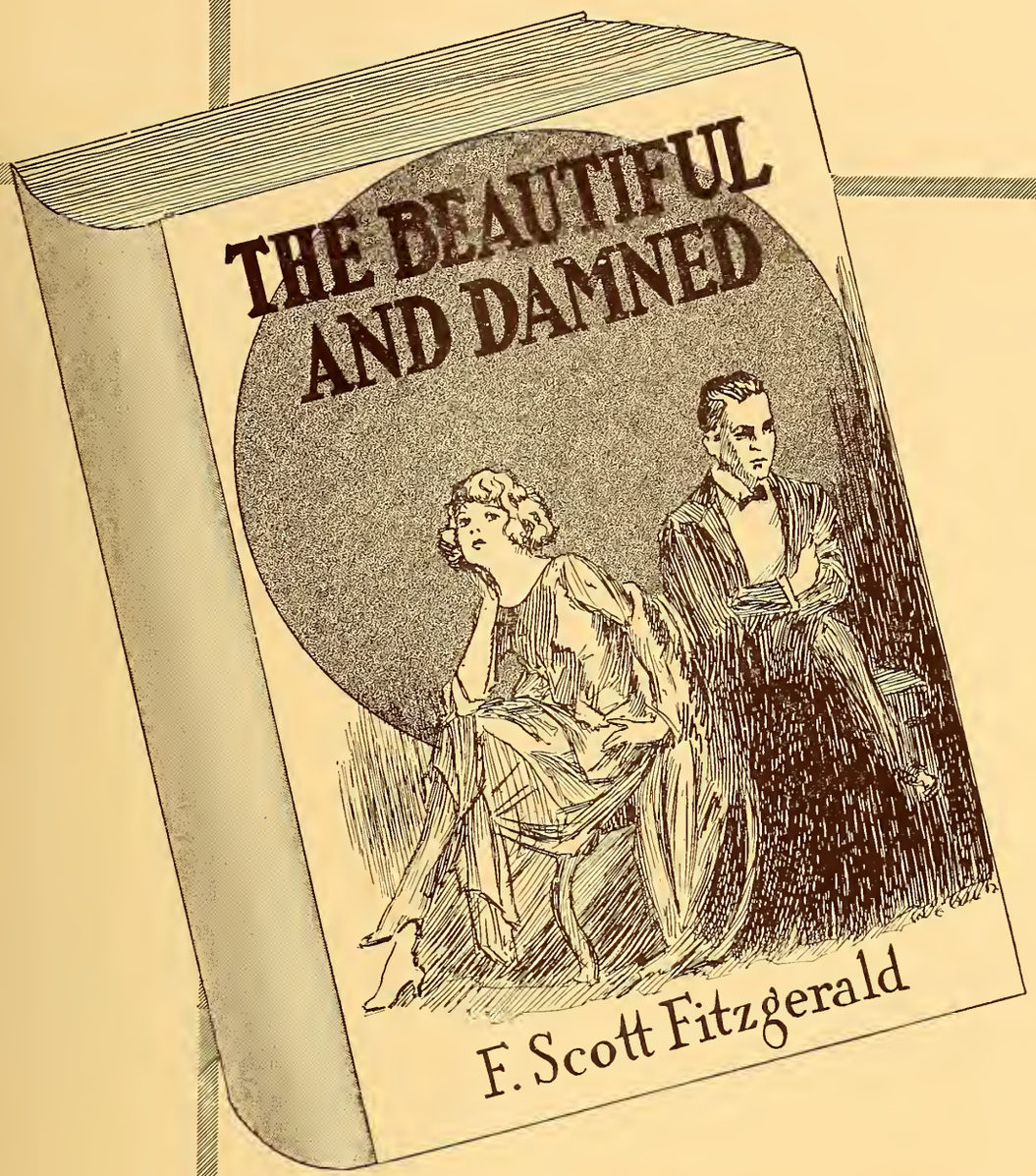
It will endear itself not only to those who have risen from "Rags to Riches", but also to that countless multitude earnestly striving to attain the same goal.

Wesley Barry, a star of unquestioned popularity and ability, is supported by a brilliant cast of screen favorites including Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Minna D. Redman and others equally well known.

A Harry Rapf Production

Directed by
Wallace Worsley

Adapted by
W. Nigh and W. De Leon



THE fiction sensation of the year!

It has caused more comment than any other book published during the current season, and it is unanimously conceded by the critics to be the greatest story ever written about the modern flapper.

Marie Prevost and Kenneth Harlan head a cast of well known screen players which includes Louise Fazenda, Jimmy Morrison, Tully Marshall, Eileen Percy and Clarence Burton!

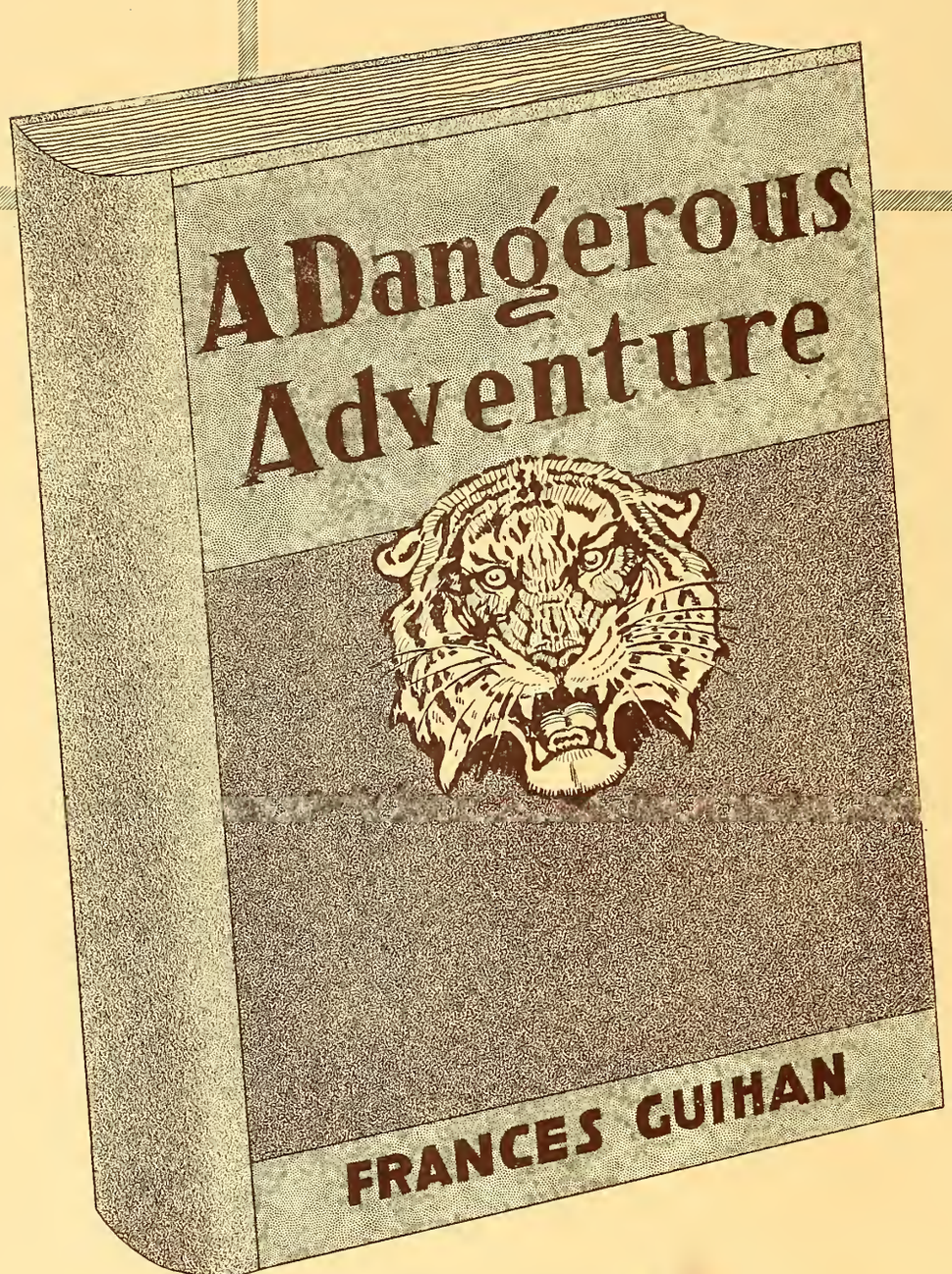
This picture will prove to be another screen sensation:

Produced by Warner Brothers

Directed by
William Seiter

Adapted by
Olga Printzlau

Warner Bros.



SEVEN reels of cyclonic action!

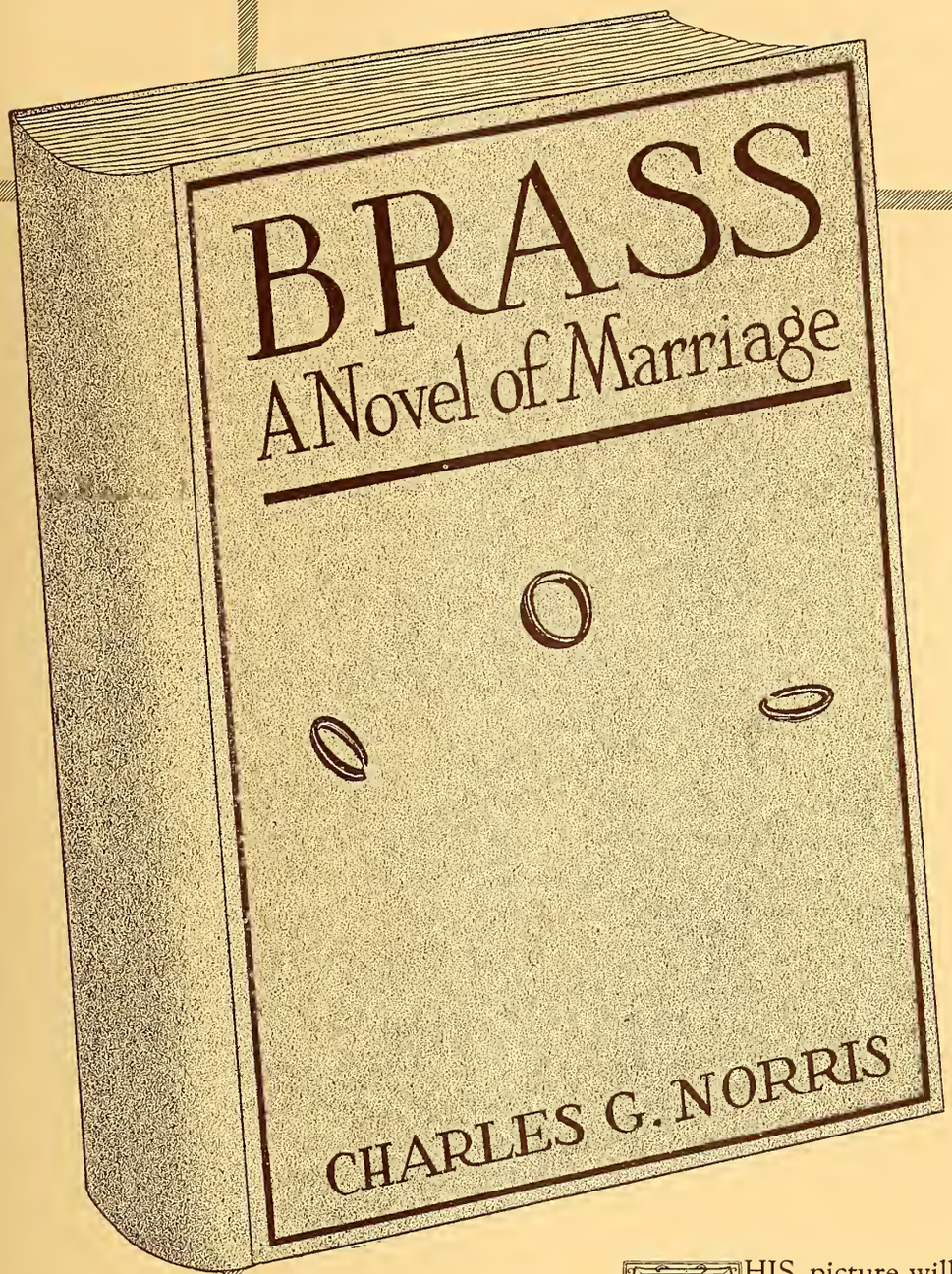
Unquestionably the greatest wild animal novelty sensation ever produced, with thousands of gleaming savages and hordes of wild beasts furnishing a veritable feast of electric action interwoven in a thrilling story of strange adventure in the African jungles.

Grace Darmond heads an excellent cast including Philo McCullough, Jack Richardson, Robert Agnew and Derelys Perdue.

Warner Bros.

Produced by
Warner Brothers

Written by
Frances Guihan



THIS picture will create film history!

It was adapted from one of the most widely read and discussed novels of the year. It deals with conditions which make or destroy marriage, and this problem will strike a poignant chord in the hearts of humanity.

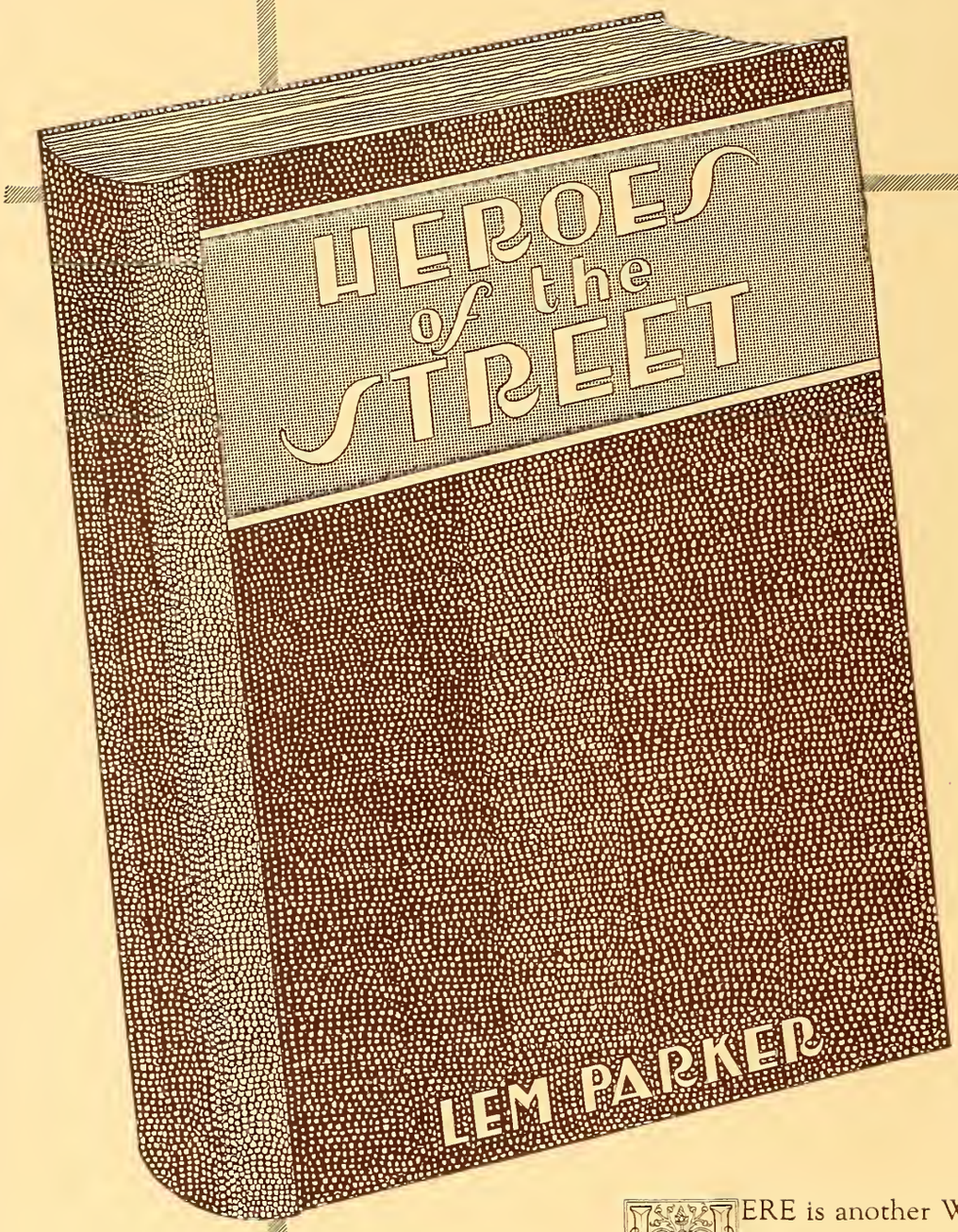
"Brass" has been staged in a most lavish and elaborate manner. It contains romance, pathos and comedy in profusion, and it is enacted by a strong cast headed by Marie Prevost.

A Harry Rapf Production

Directed by
Sidney Franklin

Adapted by
Monte M. Katterjohn

Warner Bros.



HERE is another Wesley Barry film achievement!

The setting of the story, adapted from the book and stage play that has enjoyed years of popularity, is the colorful and romantic slum section of New York.

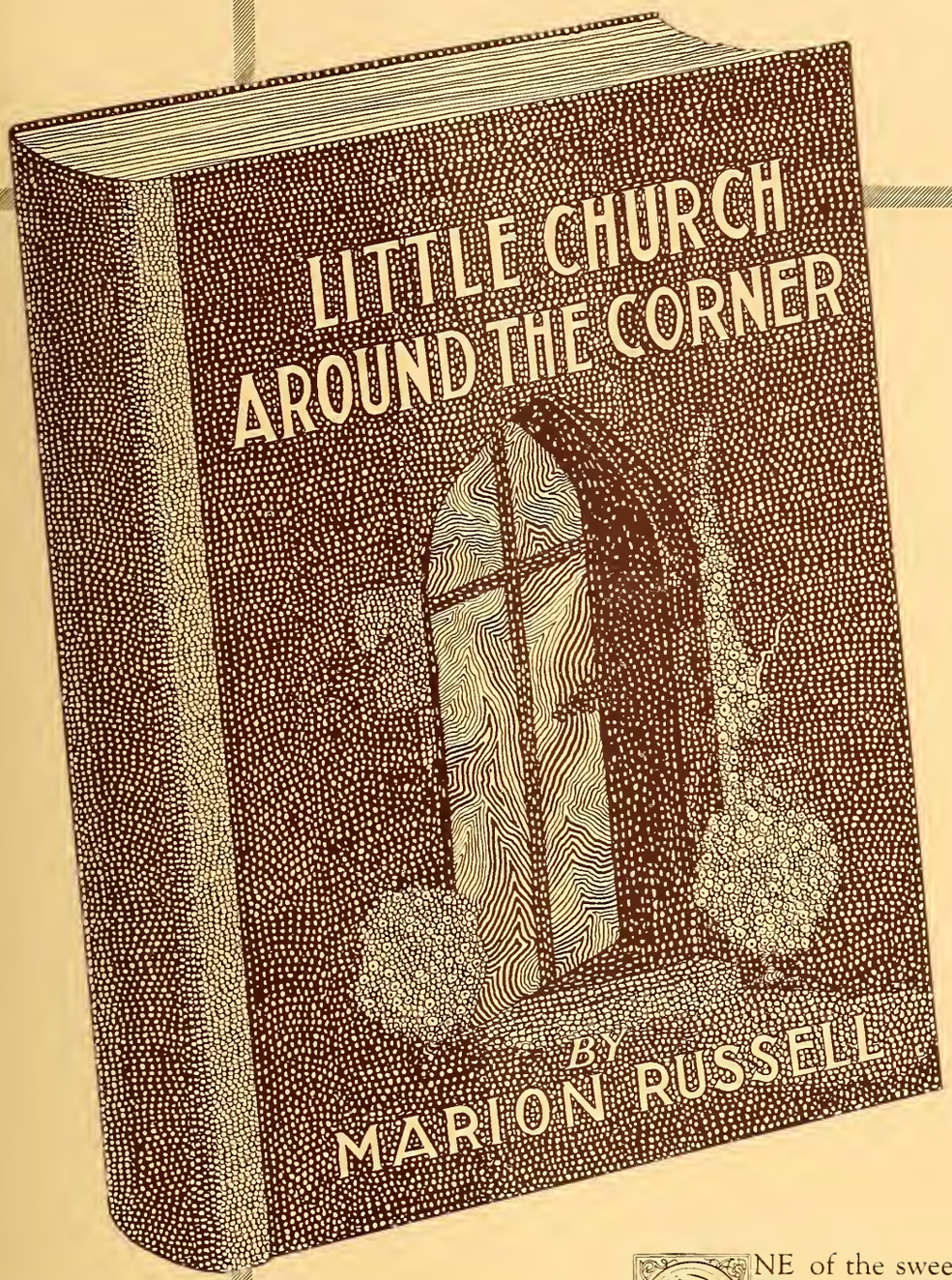
The popular freckle-faced idol is supported by an exceptionally strong cast including Marie Prevost, Jack Mulhall, Wilfred Lucas, Philo McCullough and Aggie Herron.

A Harry Rapf Production

Directed by
William Beaudine

Adapted by
Edmund Goulding
Mildred Considine
Isabel Johnston

Warner Bros.



ONE of the sweetest stories ever told!

A homely human document with an appeal as broad as humanity itself. In its many years before the public, as a stage play and as a novel, the story has become known all over the world.

For real story value, lavishness of sets and a distinguished cast of players, "Little Church Around the Corner" will rank as one of the big box-office pictures of the season.

Produced by
Warner Brothers

Adapted by
Olga Printzlau

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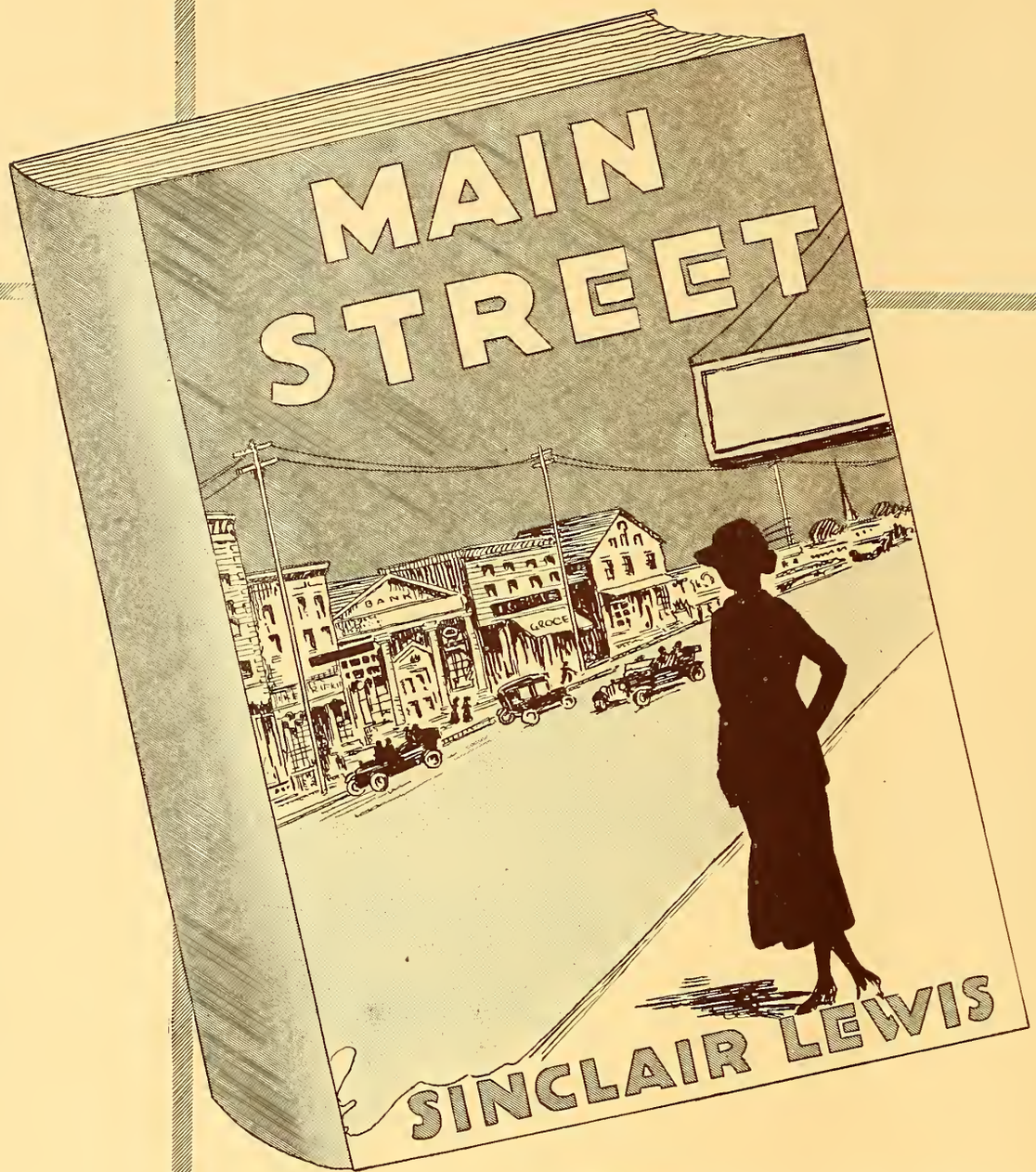

GREATEST novel ever written of rural America!

This splendid production will surpass the success of the fiction version and the stage play.

It serves to reveal the bitter clash of new, free ideas against the entrenched complacence of small town tradition. There's a Main Street in every town, and this is but one of the many exploitation hints on the box-office possibilities of this attraction.

Produced by Warner Brothers

Dramatized by
Harriet Ford and
Harvey O'Higgins

Adapted by
Julien Josephson

Warner Bros.

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A perusal of the names of the exchanges on the following page distributing our productions will convince you that our features will be given first run showings in the most representative theatres throughout the country.

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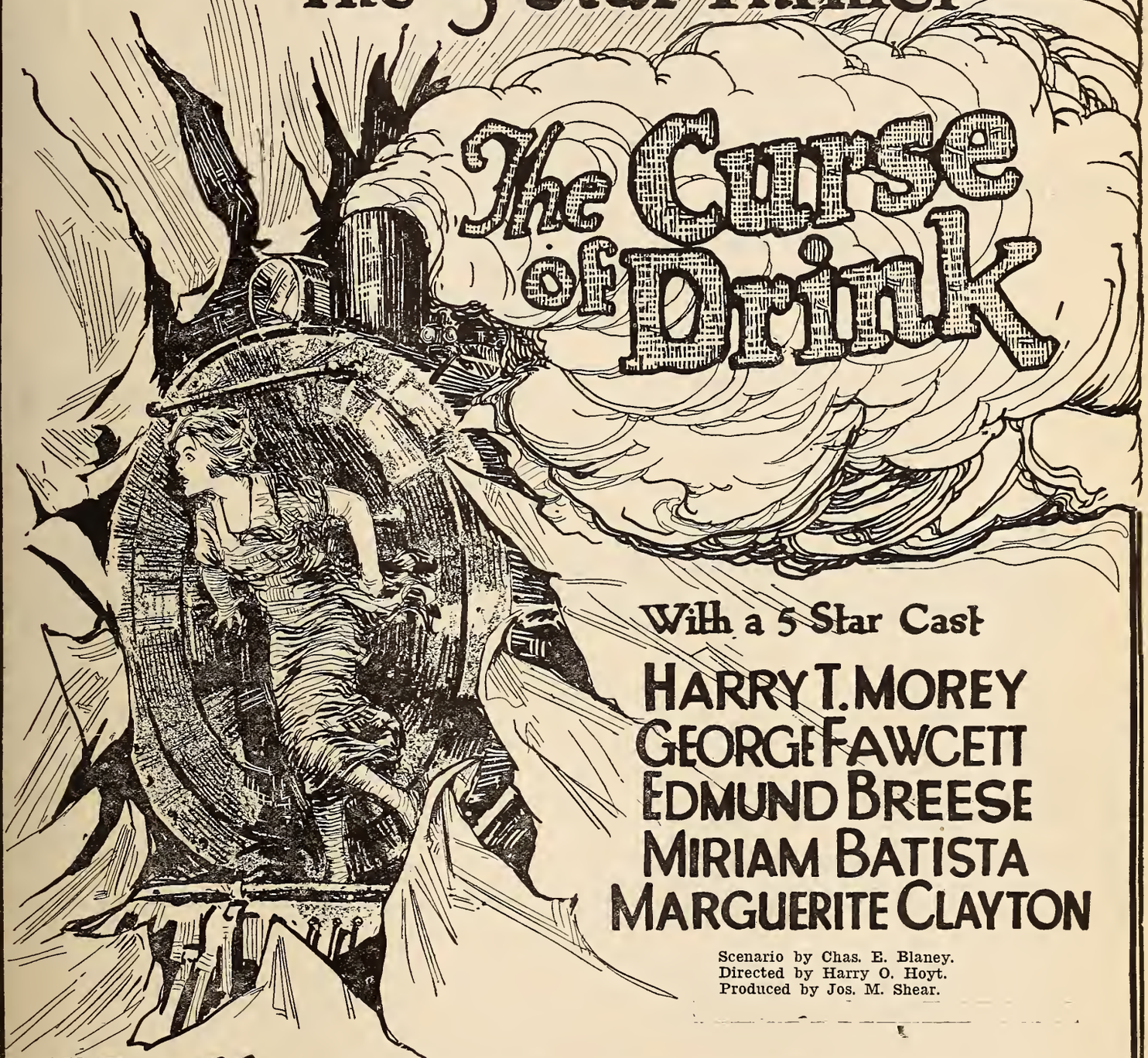

With a 5 Star Cast

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MARGUERITE CLAYTON

Scenario by Chas. E. Blaney.
Directed by Harry O. Hoyt.
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Everybody who saw "Burn 'Em Up Barnes" will be waiting for this one—and

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The H. Lieber Co.,
122 W. New York St., Indianapolis, Ind.

A. H. BLANK ENTERPRISES
Des Moines Theatre Bldg.
Des Moines, Iowa

WM. SKIRBOLL
Skirboll Bros. Gold Seal Prod.
21st & Payne Sts., Cleveland, O.

J. F. CUBBERLEY
F. & R. Film Co.
Loeb Arcade Bldg., Minneapolis, Minn.

M. A. KLAUSNER
Mountain States Film Attractions,
2006 Third Ave., Seattle, Wash.

SAM ZIERLER
Commonwealth Pictures Corporation
729 Seventh Ave., New York, N. Y.

Foreign Distributors—WM. M. VOGEL, 126 West 46th Street, New York City

An S. E. V. Taylor Production

THE MOHICAN'S DAUGHTER

From the Story of Jees-Uck
by JACK LONDON

Directed by S. E. V. Taylor
Produced by P. T. B. Inc.

EXHIBITORS are getting good box-office results from this Jack London story. This isn't a matter of *our* saying so; its a matter of printed record that you read in the box-office report departments in the trade journals.

In Amusements, Minneapolis, you find this:

"Well directed and with a good plot, this picture drew better than any picture we have played in two months. Print in perfect condition."

In Exhibitors Herald you read:

"They surely like this one. I have cleaned up with both of the 'Mohican' pictures—Taylor's Jack London story and Tourneur's. Where does anyone get the idea that an Indian story fails to draw patronage? Play this one without fail."

In Moving Picture World you find:

"A mighty good picture that brought us the business in the middle of an extremely hot spell. We advertised moderately; the patronage was out of proportion to the limited effort we put forth on the story."

This is a business builder and you ought to play it at once.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

B. P. SCHULBERG, Pres.
J. G. BACHMANN, Treas.

COMPLETED

Rich Men's Wives

Ching, Ching, Chinaman

Thorns and Orange Blossoms

COMING

The Hero

Are You a Failure?

A Mansion of Aching Hearts

The Girl Who Came Back

Poor Men's Wives

576 Fifth Ave., New York City

Preferred Pictures

have ceased to be a promise. They are a Reality.

The first one, "Rich Men's Wives", is just getting under way.

It has already been accepted as a step forward in independent production, and we believe every exhibitor who has seen it or played it will testify that it is a great picture, honestly made and honestly marketed.

"Ching, Ching, Chinaman", is another great one, it is a picturization of the famous prize story by Wilbur Daniel Steele.

All Preferred Pictures will be Equitably Distributed.

Watch Us Grow!

"Will rank with the best of recently screened state right subjects."—Trade Review.

THE 20th CENTURY DRAMA OF YOUTH AND ITS FOLLIES

IVAN ABRAMSON PRESENTS A CROWNING ACHIEVEMENT

"WILDNESS OF YOUTH"

is offered for STATE RIGHTS in the following territories: MICHIGAN: IOWA and NEBRASKA; COLORADO, WYOMING and NEW MEXICO; WASHINGTON, OREGON, IDAHO and MONTANA; SIX NEW ENGLAND STATES; MARYLAND, DIST. OF COLUMBIA and VIRGINIA; WISCONSIN, MINNESOTA, NORTH and SOUTH DAKOTA, CANADA and FOREIGN RIGHTS. Arrangements have not been completed to date for the Graphic franchise in these territories. Until these consolidations have been made "Wildness of Youth" will be available to Independent Exchanges. This picture is rapidly being booked for first runs in all Graphic Exchange territories.

WIRE IMMEDIATELY!

Graphic Productions, Inc. 729 Seventh Ave., New York

The Ullman Mfg. Co., Art Publishers, N. Y

NORMA TALMADGE

"THE ETERNAL FLAME"

BEN DAVIS
Manager Colonia Theatre
Norwich, N. Y.

A. G. STOLTE
Directing Manager, Des Moines
Theatre, Des Moines, Iowa

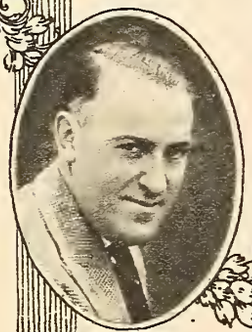
FIRST NATIONAL PICTURES

RALPH LIEBER
Business Manager, Circle
Theatre, Indianapolis, Ind.

O. K. MASON
Manager Regent Theatre
Wichita, Kan.

NICK McMAHON, JR.
Marlow Theatre
Ironton, Ohio

JOE BURTON
Owner of The Star,
Toccoa, Ga.



FRANK STEFFY
Manager Coliseum Theatre
Seattle, Wash.

ALFRED GOTTESMAN
Strand Theatre
Shenandoah, Pa.

The "Dollar-a-Week" Men

make a report on

NORMA TALMADGE

—in—

"The Eternal Flame"

They ought to know a picture when they see one for they are all practical showmen and winners of the National Exploitation Contest last First National Anniversary Week

NORMA TALMADGE has scored another dramatic and artistic triumph!

Such was the consensus of opinion from the eight prize-winning Associated First National exhibitors, after witnessing her latest super-production, "The Eternal Flame," as guests of Joseph M. Schenck. The private showing was held for the exhibitors in Hollywood, which they visited on their tour.

"Miss Talmadge runs the gamut of emotions and reaches the pinnacle of her chosen work," said A. G. Stolte of the A. H. Blank Enterprises, Des Moines, Iowa.

"'The Eternal Flame' is screen literature," said Frank Steffe, after witnessing the preview. "I predict that in my locality it will have a long run and will do the screen an immeasurable good. It is a gem and there is not a slow spot in the 7400 feet."

"The film has a heart appeal that grips and holds one and I predict it will be a tremendous success," was the expression of Ben Davis of the Colonia Theatre, Norwich, New York.

"Marvelous acting and photography, backed by a heart interest story that has no equal, makes 'The Eternal Flame' a masterpiece as well as a magnet that will attract S. R. O. crowds," said Joe Burton of the Star Theatre, Toccoa, Georgia.

O. K. Mason, who represents the Regent Theatre of Wichita, Kansas, was equally vehement in his praise of the film. "It is a wonderful picture, excellently directed and photographed and replete with dramatic value that will please all," he said enthusiastically.

"A brilliant star and a picture the value of which is enhanced through the spending of large sums of money to give it the necessary artistic finish—a film that will satisfy audiences and make money for exhibitors," is the manner in which Alfred Gottesman characterized the picture.

Ralph Lieber, nephew of Robert Lieber, president of Associated First National and Business Manager of the Circle Theatre of Indianapolis, and Nick McMahon, Jr., of Ironton, Ohio, were equally enthusiastic in praising the picture to Mr. Schenck, who asked for candid opinions regarding the production.

Conway Tearle, who plays opposite Miss Talmadge, gives the best performance of his career, say these experts. They also praise Frank Lloyd for his fine direction; Frances Marion for her adaptation and titles, and Tony Gaudio for his photography. The story is adapted from "La Duchesse de Langeais," by Honore de Balzac.

You'll All Agree When You See It!

A FIRST NATIONAL ATTRACTION

I. E. Chadwick, Merit Film Corporation, says:

"Grace Davison's newest picture, 'The Splendid Lie,' is the type of production which enables the independent exchanges to compete with any subject released."

ARROW PICTURES
INDEPENDENT

"The Splendid Lie is Splendid,-Splendidly done" says "Sime" in Variety

"read what "Sime" says

THE SPLENDID LIE

It has tremendous sentiment and a powerful, holding story. Charles T. Horan, who wrote and directed the feature, wrote one of those nearly-forgotten Laura Jean Libbey stories, but he wrote a dandy in this, a genuinely human tale that may be easily followed with interest, and a story that runs as smoothly in its direction as it has been written. The direction is always good. It is intelligent from the actual work of the players to the selection of sets and locales.

There's an old man in "The Splendid Lie." His name was on a slide, but missed. He's as good a character player as Theodore Roberts, in fact, whoever played that role might be said to be the leading old man character of the screen. The casting throughout was as well attended to. "The Splendid Lie" is splendid. splendidly done. It's a feature release any exhibitor can take for as long as he wants it, with the knowledge it can't fall down. but will stand up instead in the ratio that he gives advance work to it.

Sime.

THE GRACE DAVISON SERIES FILLS A LONG FELT NEED IN THE INDEPENDENT FIELD, THEY GET INTO THE BIG TIME HOUSES AND MAKE GOOD.

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

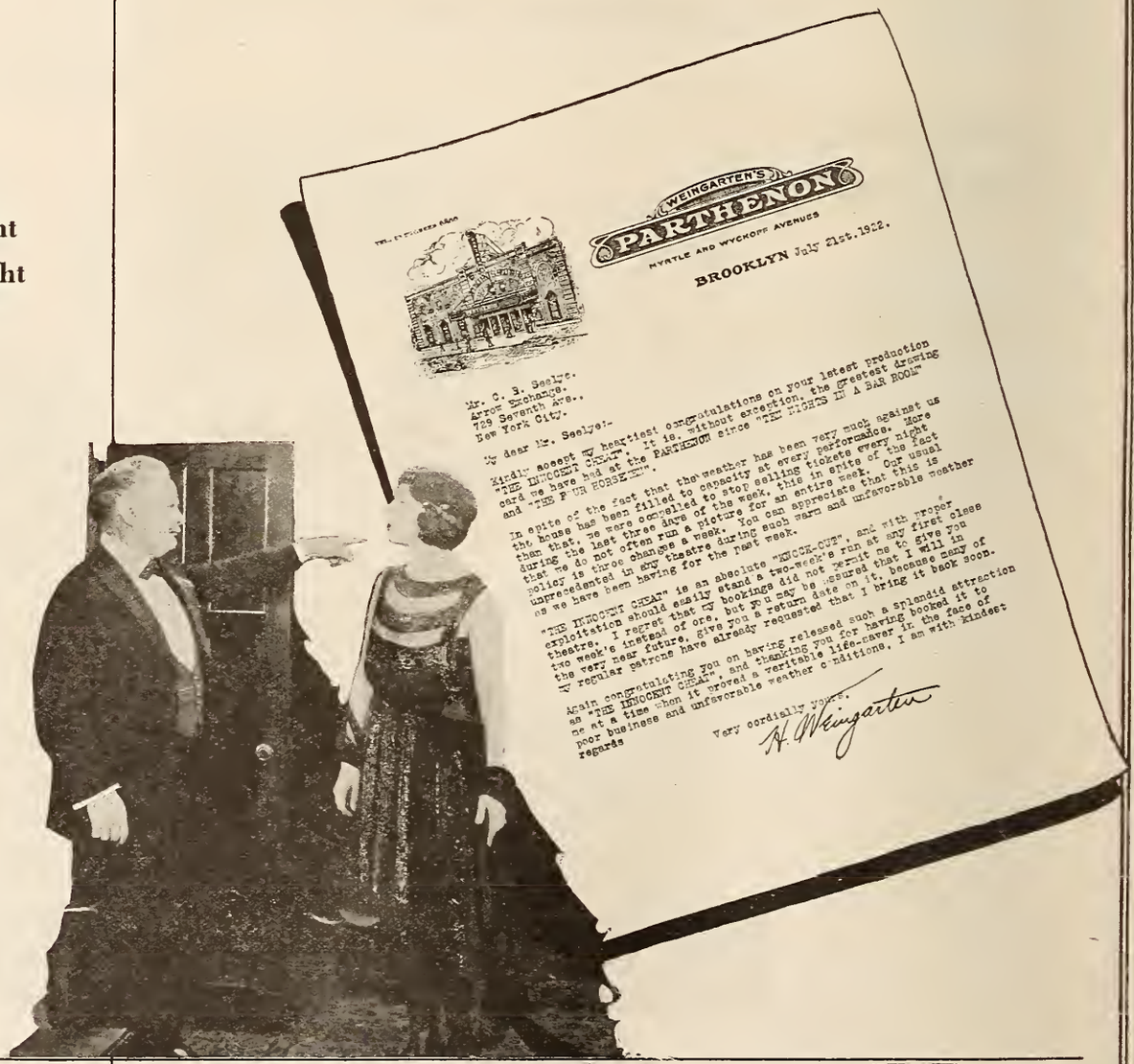
C. R. Seelye of New York Says:

"The Innocent Cheat" is a record breaking attraction. Our business on it will eclipse the record business we did on "Ten Nights."

ARROW PICTURES
INDEPENDENT

"The INNOCENT CHEAT"

"The Innocent Cheat" brought the beautiful Parthenon Theatre Capacity Audiences. It will do the same for you.



Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Read this wire:

"The Innocent Cheat" exceeded all Box Office Attractions. Opened to biggest matinee of the summer at our million dollar State Theatre. Standing them tonight. Wonderful audience picture. You have a winner."

HARRY T. DIGGS

Frank Hall's State Theatre, Jersey City

"The INNOCENT CHEAT"

A GREAT BIG PICTURE WITH GREAT BIG EXPLOITATION POSSIBILITIES THAT WILL JAM YOUR THEATRE TO THE DOORS.

A BEN WILSON PRODUCTION

with **ROY STEWART & KATHLEEN KIRKHAM**

ARROW PICTURES
INDEPENDENT

Ask

PROGRESS
Chicago
Indianapolis

BIG FEATURE
Louisville

FRIEDMAN
Minneapolis

ARROW
New York

BROMBERG
New Orleans
Charlotte
Atlanta

KAY-BEE
Milwaukee

PROGRESS
San Francisco
Los Angeles

INDEPENDENT
Boston
New Haven

DE LUXE
Philadelphia

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

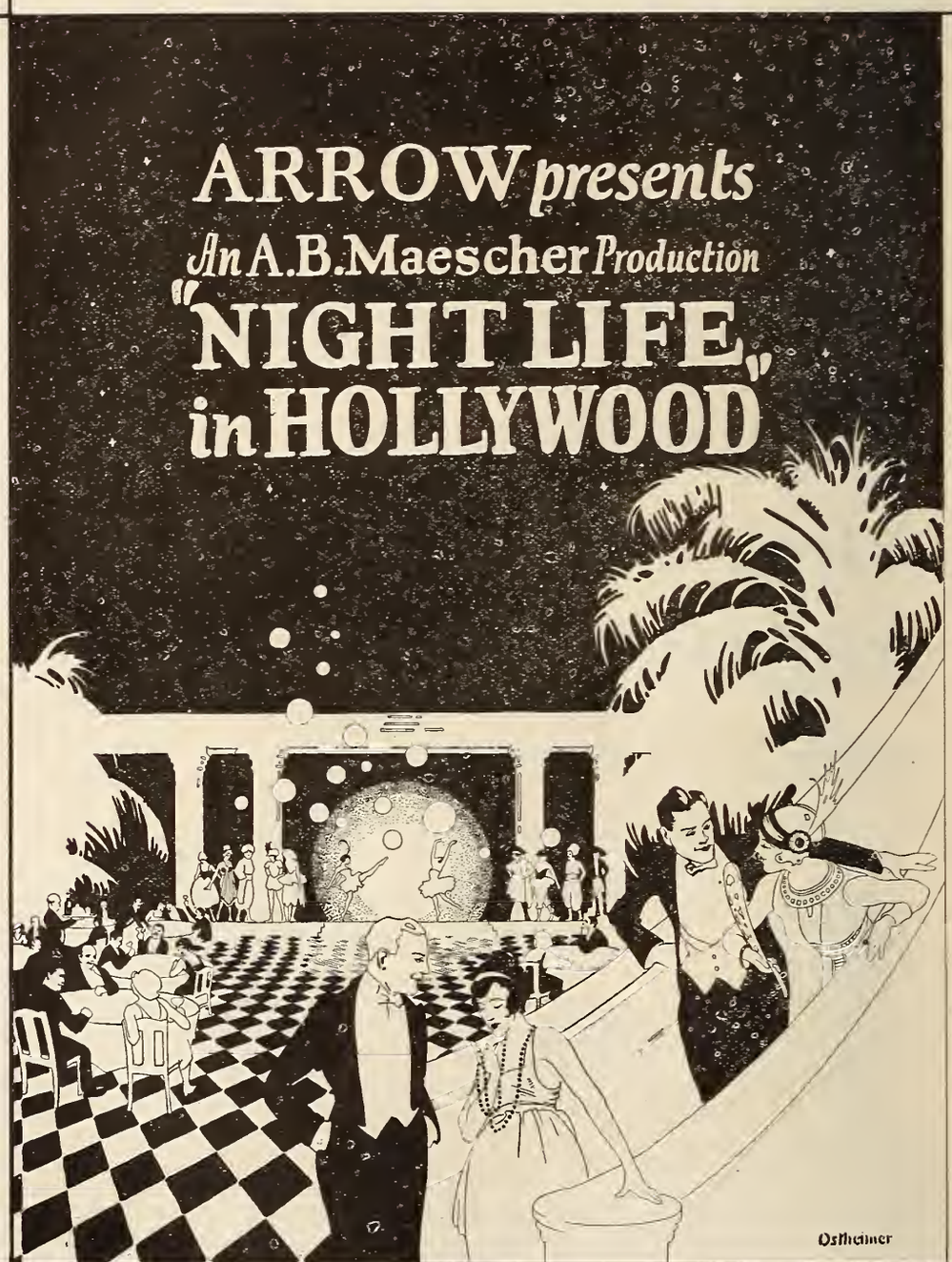
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

I consider "Night Life in Hollywood" the greatest box office bet of this or any other season. IT WILL GET THE MONEY for you, Mr. Exhibitor.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Hollywood is a subject of daily conversation. The picture has a world-wide appeal.



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DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Tony Luchese, prominent Philadelphia showman, wires:

"You certainly have secured a knockout in 'Night Life in Hollywood.' It will prove the greatest Independent money-maker ever released."

ARROW PICTURES
INDEPENDENT

Watch for the opening of "Night Life" in your territory. It will make box office history.

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

We have never received so many wires and letters on a picture as we have on "Night Life in Hollywood." Every one is waiting for this big winner.

M. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW *Presents*

An A.B. Maescher production

"NIGHT LIFE IN HOLLYWOOD"

Being the story of the most talked of city in the world

Every man, woman, and child who reads the newspapers will want to see the picture

It opened with a crash at Wood's Theatre, Atlantic City, and for a solid week it drew and held the most tremendous crowds in the history of the house.

A rare combination of magnificent settings, gripping action, and novel events and like a golden thread there runs through it a pure and beautiful love story

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

The story of the most talked of city in the world will make the greatest box office attraction in the world.

J. E. Shallenberger

"NIGHT LIFE IN HOLLYWOOD"

The Biggest Box-Office Bet of This, Next or Any Year

EXPLOITATION POSSIBILITIES
UNLIMITED
PULLING POWER
UNEQUALLED
PLEASING POWER
100%

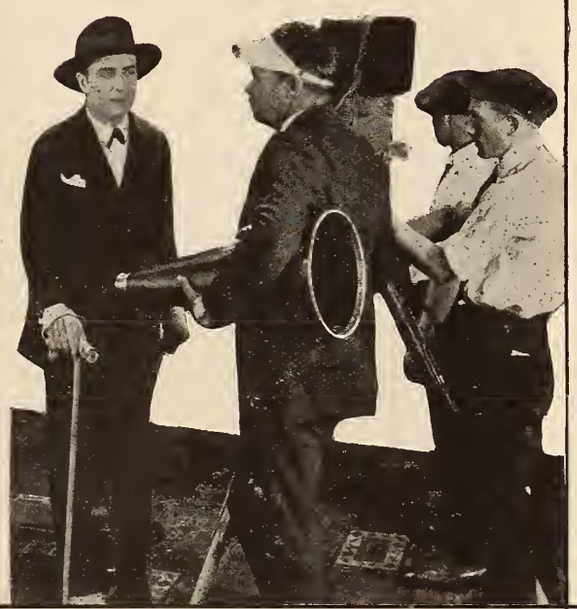
The real truth about Hollywood

Intimate glimpses of the greatest motion picture stars

How pictures are made

Studio life revealed

ALL THE THINGS THE PUBLIC WANT TO KNOW



ARROW PICTURES
INDEPENDENT

Now watch it break records at Doc Horater's Alhambra Theatre, Toledo, during the week of September 17th.

Available at Leading Independent Exchanges

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DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Ben Wilson, the producer, says:

"I believe 'One-Eighth Apache' is the greatest picture thus far released in the Peter B. Kyne Series."

"One-Eighth Apache" is a story filled with strong emotional episodes and stirring contrasts,—an "audience" picture if ever there was one.

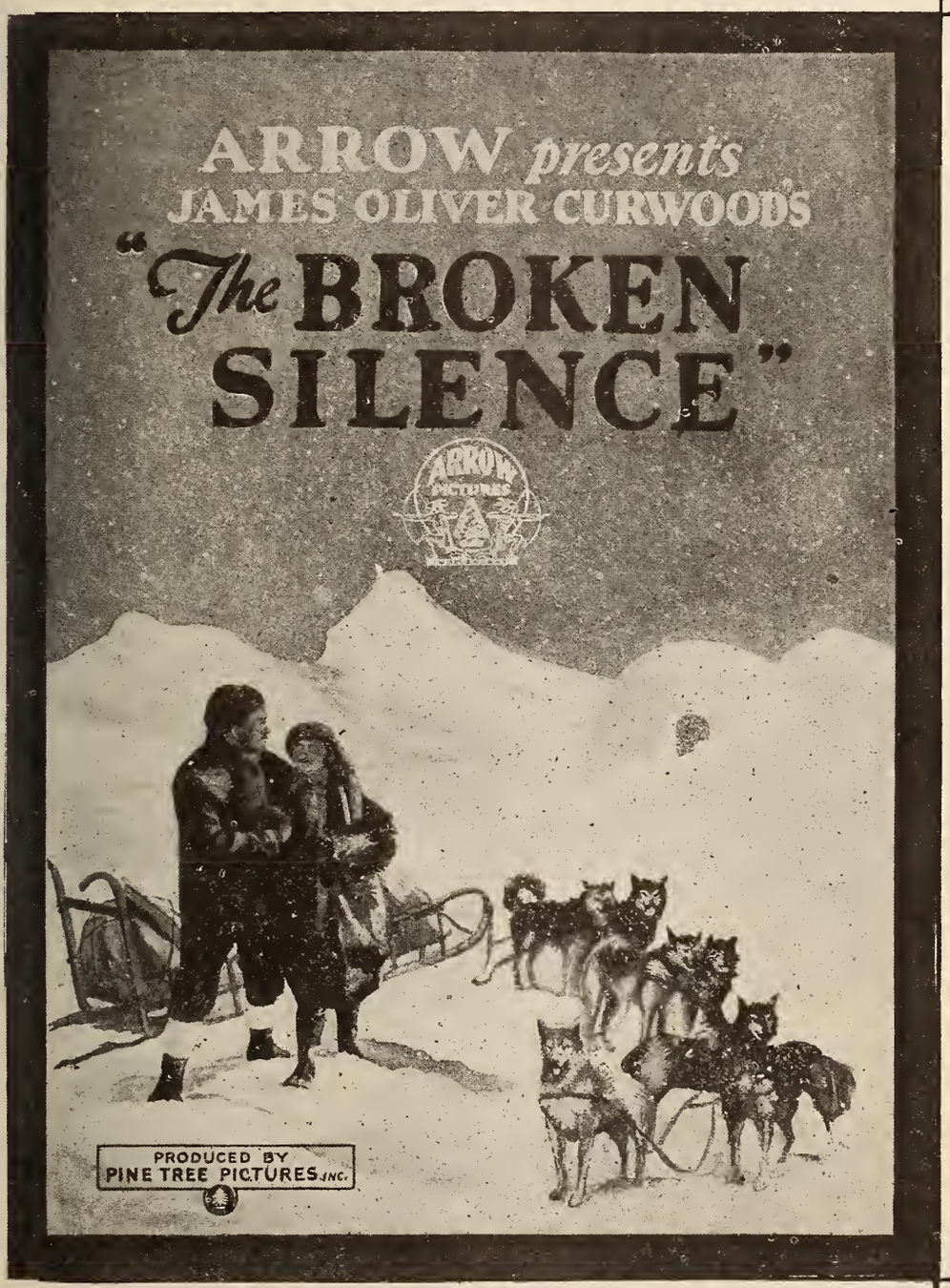
Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

"The Broken Silence" has just been booked over the Ascher Circuit in Chicago, following a highly gratifying engagement at Barbee's Loop Theatre.



ARROW PICTURES
INDEPENDENT

Every Curwood picture has made money for you. "The Broken Silence" will do the same because it is the best of the series.

Available at Leading Independent Exchanges

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DISTRIBUTOR'S FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Good "Westerns" are always in demand. Here are two that you've been looking for.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"Western Judgment" and "The Lone Horseman" both feature Josephine Hill, the pretty ingenue lead of "Night Life in Hollywood"—a great advertising tie-up for you, Mr. Exchangeman.

An A.B.Maescher Production

"WESTERN JUSTICE"

IT'S A TORNADO FOR SPEED! MADE NOTEWORTHY BY MARVELOUS HORSEMANSHIP AND LIGHTNING GUN-PLAY.

A REAL WESTERN, THIS, THAT WILL LIFT THEM OUT OF THEIR SEATS

The Paper will pack your House

with JOSEPHINE HILL

The "Lone Horseman"

starring
JACK PERRIN & JOSEPHINE HILL
An A.B.Maescher Production

Available at Leading Independent Exchanges
ARROW FILM CORP., 220 West 42nd St. New York City
DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

You need good pictures. We have them. If we can get together—and there's no reason in the world why we *shouldn't*—we'll both make money. Let's co-operate.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

The "TEMPLE of LOVE"
(WORKING TITLE)

LUXURIOUS SETTINGS
MYSTERY *and* ROMANCE
ACTION *and* SUSPENSE
and
A SUPERB ALL-STAR CAST

STRONG CONTRASTS AND STIRRING ACTION MAKES THIS A MOST UNUSUAL PRODUCTION—ONE WHICH IS BOUND TO PLEASE

"The RED WITCH"
(WORKING TITLE)

A TALE OF THE SECRET SERVICE

Arrow's policy is to release only Quality Productions — Pictures that have Box-Office pulling power.

Available at Leading Independent Exchanges
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DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Blazed Trail Productions gave the screen its greatest picture last year,—"Ten Nights in a Barroom." We offer you herewith their newest production, which will be a worthy successor in every way to "the miracle picture."

W. E. Shallenberger

Coming! The greatest "LOST IN A

With the same producer, stars and scenarist as "Ten Nights in a Barroom," "Lost in a Big City" is slated for a golden success.

A Blazed Trail Production

Screen Version by
L. Case Russell

from the play by
N. S. Woods

Directed by George Irving

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DISTRIBUTORS FOR UNITED KINGDOM
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John Lowell, star and producer of "Ten Nights in a Barroom" and "Lost in a Big City" says:

"The big pictures are the ones that get the money. That's why I was content to pay a record-breaking price for the screen rights to this world-known play."

ARROW PICTURES
INDEPENDENT

melodrama of them all—

"BIG CITY"

Starring

John Lowell

supported by

Baby Ivy Ward

As a stage play "Lost in a Big City" has lived for years and is known to millions.

The picture will be greater than the play.

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Dell Henderson, who is to direct "Jacqueline" says: "This, I consider is the greatest Curwood story I have ever read. It has punch, heart interest, romance and adventure. It's bound to make a great picture."

ARROW PICTURES
INDEPENDENT

ARROW
is pleased to announce that

JAMES OLIVER CURWOOD
Author of

THE VALLEY OF SILENT MEN
THE BROKEN SILENCE
BACK TO GOD'S COUNTRY
THE RIVER'S END
THE GIRL FROM PORCUPINE
GOD'S COUNTRY AND THE LAW
KAZAN, *and Scores of Other Stories*

All Box Office Triumphs!

Has Created for Early Fall Release the Supreme Achievement of his Literary Career

"JACQUELINE"

Produced by Pine Tree Pictures, Inc.

THE TALE OF A MIGHTY LOVE

Enacted by AN ALL-ARTIST CAST

Directed by Dell Henderson

You know what Curwood pictures have meant to your Box Office in the past. "Jacqueline" will do even more for you.

Available at Leading Independent Exchanges
ARROW FILM CORP., 220 West 42nd St. New York City
DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

There always has been, and there always will be, a demand for *REAL* comedies. The Mirthquake-Bobby Dunn series fills the bill exactly.

ARROW PICTURES
INDEPENDENT

14 MIRTHQUAKE COMEDIES

produced by **EDDIE LYONS**
and starring

BOBBY DUNN

here's the first nine

1 IDLE WORKERS
2 FRESH PAINT
3 HANDS UP
4 ALL WRONG
5 GIVE HIM AIR
6 NO LUCK
7 ONE STORMY ORPHAN
8 SALT AIR
9 THE FAST MAILMAN

The Bobby Dunn Series has set a new standard for comedies that it will be hard for his rivals to reach. Ask any theatre manager who has shown one.

Available at Leading Independent Exchanges
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DISTRIBUTORS FOR UNITED KINGDOM
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ARTHUR C. BROMBERG, ATLANTA, GEORGIA, SAYS:
"FIVE MINUTES AFTER I HAD SEEN THE FIRST WILLIAM FAIRBANKS PRODUCTION AND READ THROUGH THE STORIES WHICH ARE TO FOLLOW I BOUGHT THE PICTURES FOR MY TERRITORY. · · · THEY'RE THE BEST WESTERNS I HAVE EVER SEEN."

ARROW PICTURES
INDEPENDENT

A SHOOTING STAR!

-and a riding star, a roping star and a real live screen star as well that's

WILLIAM—FAIRBANKS

who will be presented during the coming year by

ARROW FILM CORPORATION

in A SERIES OF SIX UNUSUAL PICTURES

Every Theatre will find
The
ARROW-FAIRBANKS PRODUCTIONS
prestige and business builders

FRANK ZAMBRENO, CHICAGO, ILLINOIS, WIRES:
"THE WILLIAM FAIRBANKS SERIES IS AN ABSOLUTELY UNBEATABLE BET. THE FIRST PICTURE IS A SURE-FIRE BOX-OFFICE ATTRACTION. FAIRBANKS' DRAWING POWER IS UNEQUALLED IN MY TERRITORY. I CONGRATULE YOU ON GETTING HIM."

LOTS OF ACTION!

THRILLS
That will lift theatre-goers from their seats

STORIES
That are logically and grippingly told

CASTS
That are chosen with infinite care

DIRECTION
That is absolutely flawless

FIRST RELEASE
"PEACEFUL PETERS"

SECOND RELEASE
"THE SHERIFF OF SUN-DOG"

THAT'S THE REASON WHY THE ARROW-FAIRBANKS SERIES WILL MAKE GOOD FOR YOU

Produced by BEN WILSON

Available at Leading Independent Exchanges
ARROW FILM CORP., 220 West 42nd St. New York City
DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

"The Eddie Lyons Comedies are just the type of comedies the Exhibitor needs. They are going over big in Canada."

EQUITY PICTURES, Montreal.

ARROW PICTURES
INDEPENDENT

ARROW *is pleased to present*

EDDIE LYONS

in 12 Unusual Comedies

here they are!

the big twelve!

1 OH, DADDY!
2 PARDON ME.
3 PEACE AND QUIET.
4 DO YOU TAKE?
5 JUST A MINUTE
6 KEEP MOVING
7 MY MISTAKE
8 WHY NOT NOW?
9 FOLLOW ME
10 ALL'S FAIR
11 THAT'S IT!
12 MY HERO!

Every One A Scream!

Available at Leading Independent Exchanges
ARROW FILM CORP., 220 West 42nd St. New York City
DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Gene Emmick, San Francisco Exchangeman, says: "Rush along the contract for the Eddie Lyons Comedies. We can book them as fast as Eddie can make them."

The Inimitable Comedian

EDDIE LYONS

in a series of

12 BIG SPECIAL 2 REEL COMEDIES

ARROW PICTURES
INDEPENDENT

Ask for Eddie Lyons Comedies at

Independent Films, Inc.
Boston
New Haven

Commonwealth Film Corp.
New York

Nu-Art Film Exchange
Buffalo

Equity Pictures
Montreal

Electric Theatre Supply Co.
Philadelphia

Eltrabran Film Co.
Charlotte
Atlanta

Progress Pictures Co.
Chicago
Indianapolis

Peerless Film Service
San Francisco
Los Angeles

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Walter A. Baier, Milwaukee's leading independent exchangeman, says: " 'Chain Lightning' is as fast as its name. It certainly gets the money at the box office."

ARROW PICTURES
INDEPENDENT

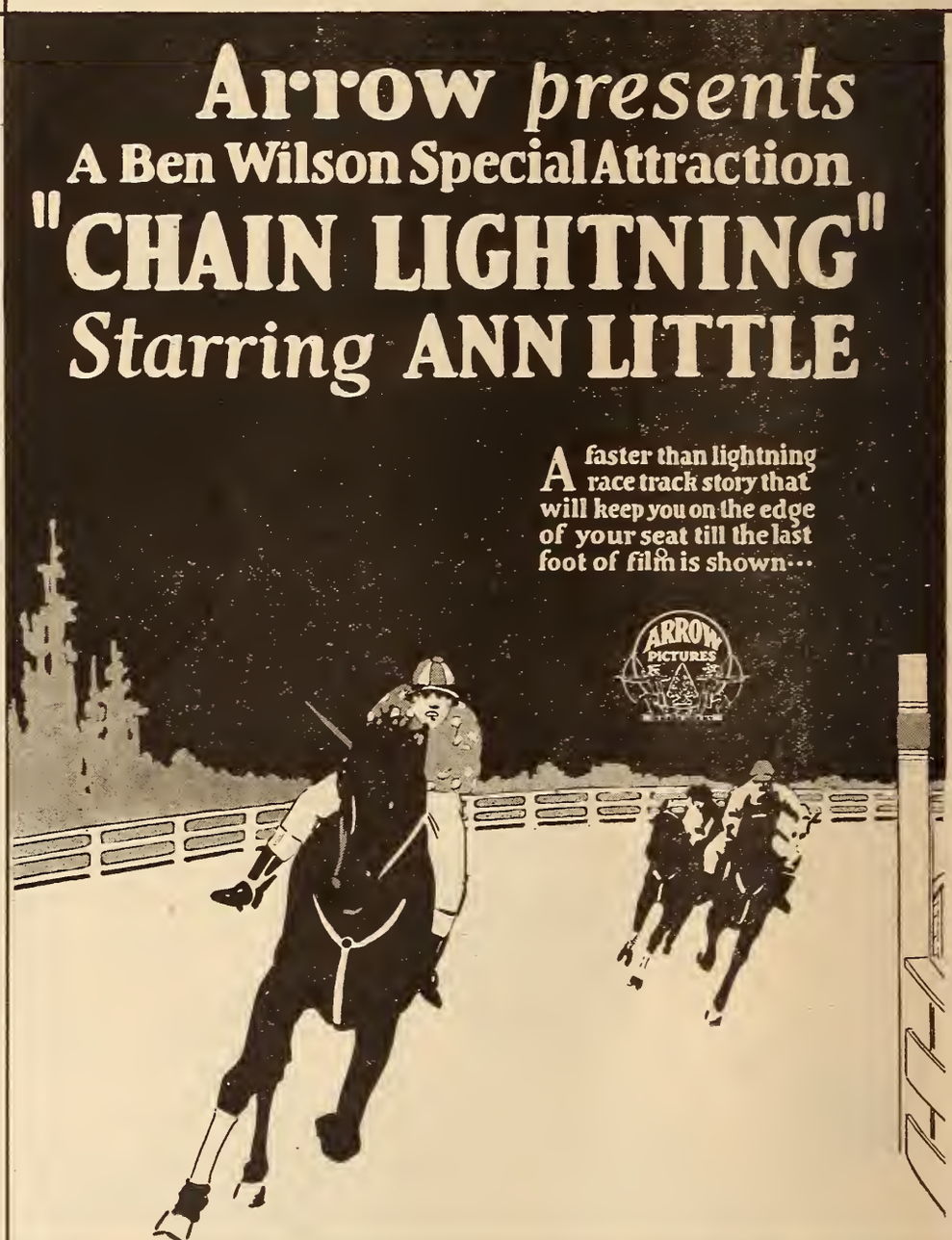
Arrow *presents*

A Ben Wilson Special Attraction

"CHAIN LIGHTNING"

Starring ANN LITTLE

A faster than lightning race track story that will keep you on the edge of your seat till the last foot of film is shown···



Almost without exception every racing picture has been a splendid drawing card for the exhibitor.

And "Chain Lightning" is as fine a race-track story as the screen has ever known.

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

AN ANNOUNCEMENT OF IMPORTANCE TO INDEPENDENT THEATRE-OWNERS AND EXCHANGE MEN EVERYWHERE

ARROW FILM CORPORATION
W. E. SHALLENBERGER, PRES.
220 WEST 42nd ST. NEW YORK

Sam Zierler, Commonwealth Film Corporation, says:

"Practically all of my first runs, including the Loew and Fox Circuits, were highly enthusiastic in their praise of 'Back to Yellow Jacket' and booked it eagerly. It's a great picture in every sense of the word."

ARROW PICTURES
INDEPENDENT

The wise showman is using quality productions to bring the public in and to send them out boosting.

"Back to Yellow Jacket" is a quality production.

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

When the Arrow Film Corporation was organized in 1915, it handled, during the first year, approximately fifty reels of film.

For the coming year we will distribute new releases to the number of four hundred and eight reels.

On a basis of quantity as well as quality Arrow Film Corporation takes its place with the leaders.

This stupendous growth was made possible by the whole-hearted support of the independent exchangemen and exhibitors, rendered in recognition of the basic soundness of our business policies.

We appreciate that co-operation which has permitted us to advance so far. We hope to merit its continuance which will permit us to accomplish still bigger things in the future than we have in the past.

M. E. Shallenberger,

President, Arrow Film Corporation.

ARROW
PICTURES
INDEPENDENT

EASTMAN POSITIVE FILM

Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Ruth Roland

in

The Timber Queen

It teeters on the very edge.
Will it fall?

AS though gripped by the irresistible force of an avalanche, the house with Ruth and the hero rushes to the very edge of the towering cliff, and half over the chasm teeters and sways.

Will it fall?

That's just one of a thousand mighty thrills in the best acted, best produced, strongest storied and most censor-proof Western serial exhibitors have yet seen.

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Lewis J. Selznick
offers

16 only

but — the biggest and best sixteen pictures of the year

1922-23 —and time

FOR the year 1922-23 the Selznick Pictures Corporation will produce only SUPER SPECIAL PHOTOPLAYS.

The Star Series, or Program Plan, has been abandoned.

SIXTEEN SUPER SPECIAL PHOTOPLAYS are already definitely planned and in production. It is the aim of Lewis J. Selznick to make these sixteen photoplays the biggest and most important group of pictures of the year.

In their decision to divert from the Program Plan to a policy of SUPER SPECIALS only, the Selznicks are but following the dictates of a demand that is both unmistakable and insistent. No man championed the Star Series system with more vigor than did Lewis J. Selznick at that time when the Star Series enjoyed its early vogue; no man was quicker to realize the present necessity of its abandonment.

Because they represent the definite result of a Selznick production plan which has been many years in the making, Selznick's SIXTEEN SUPER SPECIALS will unquestionably fit present-day exhibitors' needs better than any other group of attractions being offered in the industry.

To this end the Selznick company has been carefully building and perfecting a producing organization capable of excelling in any task, no matter what its magnitude, which may be laid out for it.

For years the Selznick company has kept a vigilant watch over the literary field in its determination to secure the best stories for photoplay production which have been flashed across the market.

Quietly the Selznick company has been outlining scenarios which insure

now the has come—

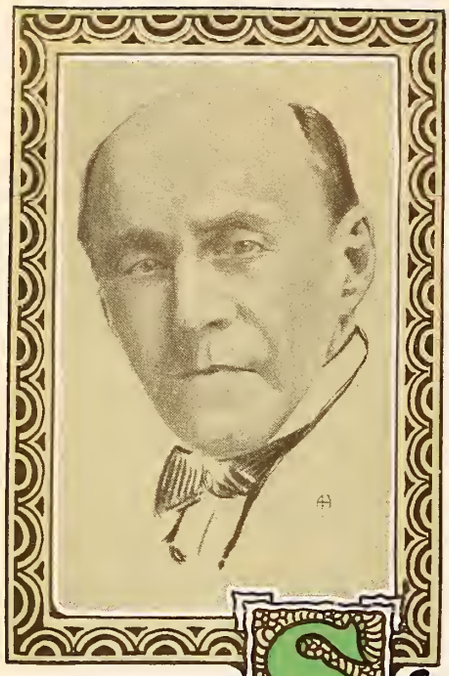
novel screen treatment—no matter what the screen situation, and has been experimenting with new technical ideas involving the most advanced methods of lighting and scenic investiture.

With acute care and discrimination the Selznick company has been entering into contracts with screen notables ideally suited for the various parts they are being called upon to play in these SIXTEEN SELZNICK SPECIALS. Every Selznick Picture produced during the season 1922-23 will have in its cast stars of the first magnitude, chosen without restrictions from the motion picture industry at large.

All these careful preparations which have been in the making, not for months but for the past three years, will enable Lewis J. Selznick, first in the industry to advocate screen plays of a real Broadway character, to continue his leadership in the industry by making not only "big" pictures, but the kind of "big" pictures which will insure the exhibitor record business at his box-office.

In this booklet the Selznicks tell you of the first eight of this group of SIXTEEN SUPER SPECIALS In view of the tremendously big scale upon which each of these features will be produced, it would be well nigh impossible to announce with accuracy the details of a year's entire output. Announcements covering the remaining eight pictures will follow in due time. Selznick Pictures will continue to be distributed by its releasing organization, Select Pictures Corporation. Following its announced policy, Select will also distribute such other high-class product as may be arranged for with the better Independent Producers.

Your Clean-up Year with Selznick Product



LEWIS J. SELZNICK
Presents

ELAINE HAMMERSTEIN
EUGENE O'BRIEN
CONWAY TEARLE
OWEN MOORE

A Visualization of

Sir Anthony Hope's Celebrated Romance

Rupert of Hentzau

A Victor Heerman Production

Scenario by Edward J. Montagne

This spectacular sequel to "The Prisoner of Zenda" features the biggest cast of screen notables the amusement world has ever known -- a cast that could only be assembled for a picture as big as this.

HAMMERSTEIN
O'BRIEN
TEARLE
MOORE

and an astounding supporting cast in the biggest picture of the year

Hentzau

"RUPERT of HENTZAU" is the pride of the entire Selznick organization which challenges its comparison with any other photoplay of the year.

"The Common Law"

From the Astounding Novel by~

Robert W. Chambers

set the literary world agog when "The Common Law" was published in magazine and book form. Everywhere it was proclaimed the greatest piece of fiction ever penned. This picture version of "The Common Law" is being made on the tremendously lavish scale which the bigness of the story demands.

The Selznick production force is making "The Common Law" and "Ruppert of Hentzau" its master works of all time. Everything that brains, money and experience ever injected into a picture is being put into this production.

One of the Truly Great Photoplays of 1923

Robert W. Chambers

an elaborate picturization of the biggest and best known piece ever written by this favorite author.

Conceded by the entire industry to be the greatest of all screen stories, "The Common Law" will have in its cast for additional box office magnetism the most remarkable combination of names in picture history.

Theda Bara

returning to the millions who are eager to see her in the most notable production in which she has ever appeared.

Theda Bara

the most celebrated of all stars — the one screen player in whose work all the world is interested.

Theda Bara

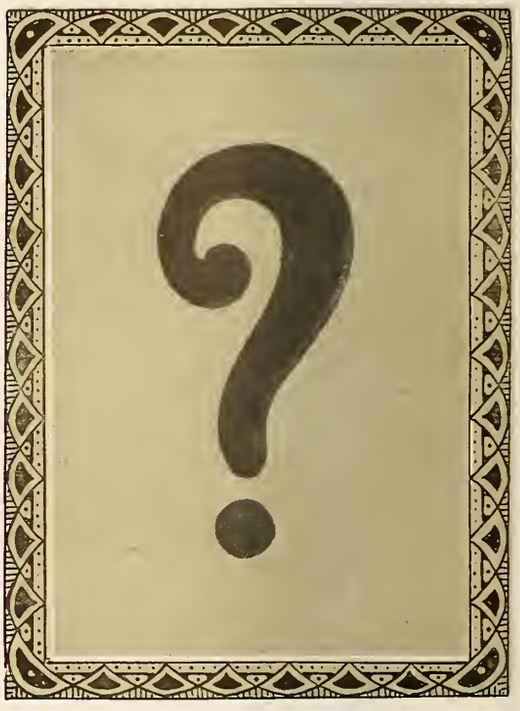
whose announced return to the photoplay has already caused editorial comment in newspapers the country over, will star in a special production which Selznick will unsparingly develop into the greatest attraction ever made.

Theda Bara!

Owen Moore

and

A Celebrated Woman Star



(whose name we are unable to announce at present
because of her existing contractual obligations)

in a comedy drama that will win the hearts of all the world

"A Dollar Down"

by Victor Heerman - - - - - - - A Victor Heerman Production

Absolutely the biggest thing in which Owen Moore or his famous co-star has appeared--- for delightful humor, for heart-stirring pathos, for sheer good entertainment this production is probably the finest picture it has ever been the pleasure of the Selznicks to present --- it will rank in the realm of comedy-drama with "Lightning." Remember the name---"A Dollar Down!"

The Most Remarkable Combination in Motion Pictures

Elaine Hammerstein

and

Conway Tearle

in a blazing romance of society teas and desert sands, of red blooded men and blue blooded flappers

"One Week of Love"

By Edward J. Montagne and George Archainbaud

Directed by George Archainbaud

Without a doubt the most powerful screen story ever filmed—a story so full of dramatic action, heart interest and pleasing comedy reliefs that its instant appeal is assured.

THE story of a Foolish Butterfly, a product of Society's Hothouse, who has flitted here and there, tasting all the Sweets of Life without sharing any of its pains, sufferings or emotions. In a single night this pretty creature was stripped of her golden wings. In one night she knew the full meaning of Fear, Hate—and Love. Instantly she became part of the big, pulsating Outside World she had never known before. Magically, she became—a Woman.

Three Great Stories by Three Great Authors

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Elinor Glyn's "Her Unwelcome Lover"

from the celebrated novel and Cosmopolitan Magazine serial, "The Reason Why"

WILLIAM MAC HARG

"Wine"

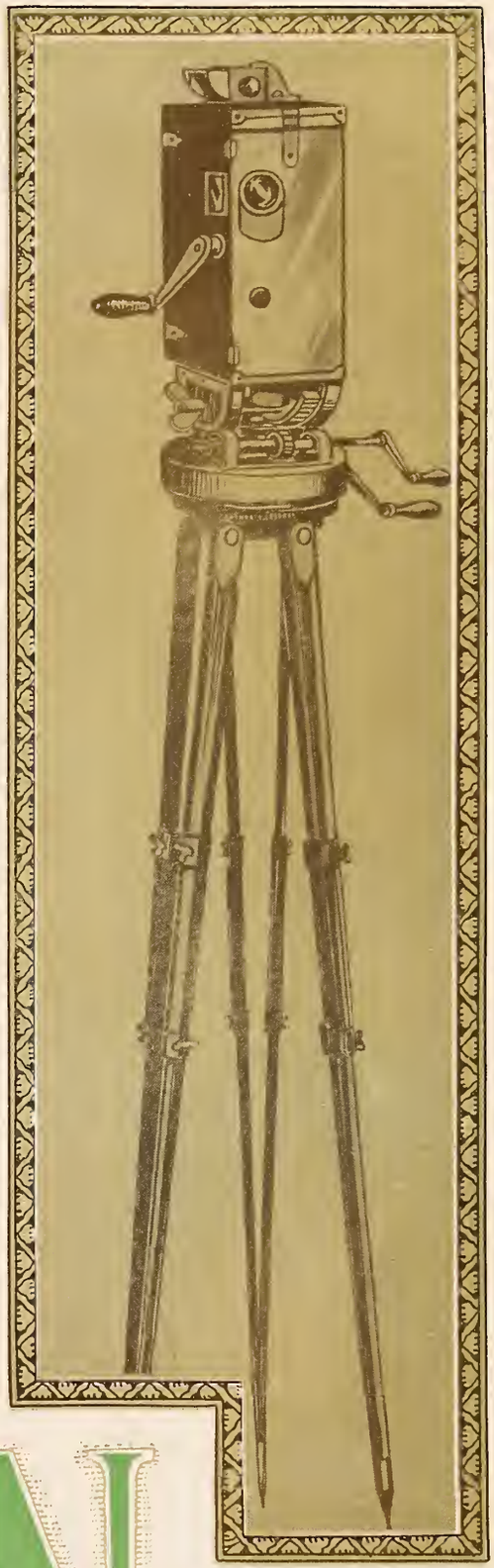
from the story by William MacHarg which created a furore in magazine circles when published in Hearst's International

EUGENE WALTER

"The Easiest Way"

written by Eugene Walter and produced by David Belasco, it was recognized as the greatest American drama ever staged. This picture version is being made in keeping with the bigness of the subject matter with renouned stars in the familiar roles of Laura Murdock, Willard Brockton, Jim Madison and Effie St. Clair.

Distinctly Different!



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CIRCLE PRESS, INC., NEW YORK

"MANSLAUGHTER," RIVOLI'S BIG HIT

Cecil B. De Mille Has Turned Out Remarkable Motion Picture From the Popular Novel.

CAST IS WELL BALANCED

Thomas Meighan, Leatrice Joy, Lois Wilson and Several Others Score Individual Hits.

By R. W. BAREMORE.

Cecil B. DeMille's latest, and perhaps greatest, production, "Manslaughter," is at the Rivoli this week, and from all indications that theatre will enjoy one of the biggest weeks of its career. Yesterday afternoon the S. R. O. sign was out early, the house was jammed for the early showing and there was considerable of a crowd on line waiting to get in.

All of which speaks well for the drawing power of the DeMille name, and it must be said right here and now that the producer will not disappoint his legion of admirers in this screen version of Alice Duer Miller's novel. Far from it, for here is a really great picture. Great in its dramatic power, in its action, production and greatest of all in its direction. It runs, we should say, about seven reels, and there is not a dull moment during the hour and a half that the picture is on the silver sheet. There is action at all times, and here and there truly breathless minutes, as for example the thrilling smash-up between the speeding, skidding auto and the motorcycle. This and many other bits work one up to a high pitch of excitement. Then there are those scenes that bring a tear to the eye, the ones showing Lois Wilson as the mother with her sick boy, a shot or two in the prison and some scenes after a court trial. Yes, it is a great picture, one that DeMille may well be proud of and a positive treat for the film fans of the country.

Mr. DeMille has not been sparing in his elaborate scenes and has fully lived up to his past reputation in such matters. There are some startling views of Roman revels, staged with several hundred people on the set, that rival anything of their kind ever photographed. Also there are one or two shots of a New Year's Eve party at a modern road house that will make many a spectator wish he knew where the place was located.

"Manslaughter" cannot be too highly recommended. It is one of the finest pictures ever shown on Broadway and surely will satisfy the most exacting patron of the motion picture theatre.

Rodolph Valentino in "Blood and Sand"
Opening Day 8797 admissions

Cecil B. DeMille's "Manslaughter"
Opening Day 8939 admissions

Jesse L. Lasky presents

Cecil B. DeMille's PRODUCTION "Manslaughter"

with

THOMAS MEIGHAN, LEATRICE JOY *and* LOIS WILSON

From the novel by Alice Duer Miller
Scenario by Jeanie Macpherson

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A New Charles Ray
In a New Portrayal

THAT shows him better than his best.
THAT brings the laughs fast and often.
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THAT brings patrons back with friends.
THAT has big exploitation possibilities.

A New Charles Ray
As a Box-Office Star

Arthur S. Kane
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By Harry James Smith
As produced by Cohan and Harris
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OH, WHAT A QUEEN!

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Queenie helps to make this burlesque the outstanding comedy success of the season.

MAX LINDER'S

Sensational Burlesque

"THE THREE MUST-GET-THERES"

The New York Newspapers Said:—

Do not miss "The Three Must-Get-Theres" —N. Y. Tribune.

It abounds in broad and wholesome mockery. It is enjoyable and Mr. Linder is a bright and resilient Dart-in-Again and it is hoped that he has come back to the pictures for good.—N. Y. Times.

It was good fun throughout.—N. Y. Globe.

If Mr. Linder's comedies have been few and far between, quality more than recompenses his audiences for the irregular appearances of each.—N. Y. Evening Telegram.

This superlative comedian (Max Linder) is seen all too seldom on the screen.—N. Y. Mail.

It is a dashing, lively play that leaps from one joyous situation to another.—N. Y. Call.

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Written by W.C.Tuttle *Directed by Louis Wm. Chaudet*

You cannot screen this picture for any audience in America numbering anywhere in between 5,000 in the New York Capitol to 150 in some country cross-road's schoolhouse without making the floors tremble from the hearty belly-laughs of the people in the seats.

A lot of damn fool critics may be dyspeptic about its humor, but we challenge you, the exhibitor, to try it on yourself and see the result.

MARGUERITE De La MOTTE.

"The queer thing about this kind of picture," says a reviewer in Reeland Reviews, *is that a person will laugh heartily at it if in the right mood.* The cast play this farce through with something of enjoyment themselves."

It is a comedy with just the breath of pathos and it's impossible to see it and not go out feeling that you have had one hour of enjoyment and fun

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TO the leading and progressive independent exchanges of this country this announcement is a forerunner of a program of productions which will make unprecedented history in the industry.

The selection of these pictures has been and still is being made with a thorough knowledge of the definite requirements of the independent branch of the industry.

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A feature tingling with emotion, lavishly gowned and portrayed skillfully by Leah Baird and a supporting cast which includes Jack Mower, William Conklin, Katherine Lewis, Eulalie Johnson and John Cossar.

Directed by Wallace Worsley
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All critics agree with the Moving Picture World—"a perfectly safe bet when strong drama is desired."

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MARGUERITE SNOW in "The VEILED WOMAN"

Let us follow this strangely veiled figure through one of the most intriguing mysteries ever screened, listening the while to the strains of Will the Piper, as he roams the countryside spreading a rare philosophy of life. A picture of breath-catching suspense superbly developed by a master hand.

Taken from "A Spinner in the Sun," a great story by

MYRTLE REED

Directed by LLOYD INGRAHAM

A Renco Film Production

MABEL BALLIN in "MARRIED PEOPLE"

A shot in the dead of night, a tiny form falls across a beam of moonlight, and the fast-diverging lives of two on the brink of despair are brought together on the one plane of common understanding which all "Married People" know—the patter of little feet. An intensely interesting production and one that possesses unlimited exploitation possibilities.

$1000 Prize Scenario

A Hugo Ballin Production

ROBERT McKIM in "HEARTS HAVEN"

Another "Miracle Man," with all its possibilities, in which the triumph of steadfast faith over bodily affliction drives home a story of impelling power. A picture utterly unlike the average run of screen diversion, handled with an intelligence that lifts it to a plane of its own.

From the popular book by

CLARA LOUISE BURNHAM

A Benj. B. Hampton Production

COLLEEN MOORE in "AFFINITIES"

A rollicking comedy in which one rib-tickling laugh fast follows another from the time the first "affinity" swings by his tail as he vamps his brother Simian's better-half, to the finish of a thoroughly sophisticated and up-to-the-moment adventure along the same age-old lines.

From the story by

MARY ROBERTS RINEHART

Presented by Ward Lascelle

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IRENE CASTLE in "SLIM SHOULDERS"

The climax of Mrs. Castle's screen achievements. In it, she dances more divinely, wears more beautiful gowns and plays more appealingly than in any other picture of her career. Which is possibly why "Slim Shoulders" was chosen to open the Autumn season of the Capitol Theatre, New York.

Story by CHARLES K. HARRIS

Directed by ALAN CROSLAND

for Fall Release

WILL ROGERS in "The HEADLESS HORSEMAN"

What if the weird Headless Horseman, tearing through Sleepy Hollow during dark o' the moon, did carry a pumpkin for his top-piece? Ichabod Crane never suspected it, until the selfsame pumpkin crashed upon his own luckless pate and thus shattered his hopes of the hand of winsome Katrina Van Tassel.

Adapted from the great classic by

WASHINGTON IRVING

"The Legend of Sleepy Hollow"

Presented by C. S. Clancy

TRIXIE FRIGANZA in "MIND OVER MOTOR"

A "Tish" story that has its beginning in an ear-to-ear smile and its ending in a side-shaking roar of delight. In his two new comedies, Ward Lascelle has stuck a new view of humor, a staccato of laughter that should echo from the four walls of every theatre in the country.

From the popular Saturday Evening Post "Tish" stories by

MARY ROBERTS RINEHART

Presented by Ward Lascelle

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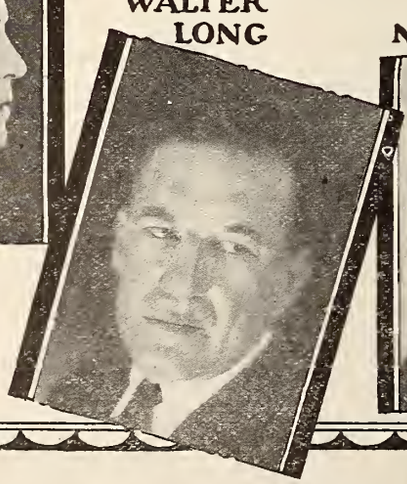

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TOM FORMAN
PORTRAYED BY A
WONDERFUL CAS

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production

SHADOWS

The greatest story ever told in motion pictures!

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Eve Unsell and Hope Loring
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WILBUR DANIEL STEELE'S
famous prize story

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EXHIBITORS TRADE REVIEW
Knickerbocker Bldg. 152 West 42nd St
NEW YORK CITY

From The Motion Picture News
September 23, 1922

"A Rogue's Romance"
Vitagraph—Five Reels

(*Reviewed by Charles Larkin.*)

TAKING advantage of Rodolph Valentino's phenomenal rise to fame, Vitagraph is reviving this production of other days and in billing the picture is giving "The Perfect Lover" equal prominence with the star, Earl Williams. This is all well and good and fine business practice, but Williams is the boy who does the work. It was as a dancer that Valentino first won public attention and in this feature he gyrates through a couple of wild Apache dances, in which his fair partner undergoes some rough treatment and otherwise distinguishes himself in the role of The Ferret, a Montmartre hard-boiled egg. The girls will undoubtedly rush to see Rody dance, so this picture has a real box office value.

So much for the Valentino end. To Earl Williams, however, goes the honor of portraying a very entertaining character, that of M. Picard, master criminal. Williams dominates every scene and it is Earl at his best.

The atmosphere of Paris has been fairly well transferred to the screen. The Cafe D'Or being a colorful underworld setting for the Valentino dances. There are some elaborate shots at a fashionable hotel. The story is one that holds the interest throughout. It deals mostly with the theft and recovery of pearl necklaces and the capture of a band of grafters. The exposure of the plot and subsequent escape of Picard forms a dramatic climax. James Young directed this one. That is a decided asset. The thing for exhibitors to do when they book this one is not to overplay the Valentino end too much.

The Cast

M. Picard.....Earl Williams
The Ferret.....Rodolph Valentino
Helene DuPrenay.....Katherine Adams
M. Henri DuVal.....Brinsley Shaw
Jeanne Derneau.....Maud George

By H. H. Van Loan. Scenario and direction by James Young.

The Story—M. Picard, a master criminal, antagonizes The Ferret, a dangerous Apache. The Ferret in return hounds Picard, informing the police of his every move. Picard always outwits the police and escapes. A girl induces Picard to turn his powers to the aid of society. He helps the police capture a dangerous band of grafters as well as recover a valuable pearl necklace. He is cornered several times but always gets away.

Classification—One of those interesting French crook stories that always appeal.

Production Highlights—The Apache dances performed by Valentino and a sprightly little partner. The work of Earl Williams as Picard, the criminal. The exciting escapes. The theft and discovery of the necklace. The fine photography, direction and lighting effects. The correct Montmartre atmosphere. The thrilling climax.

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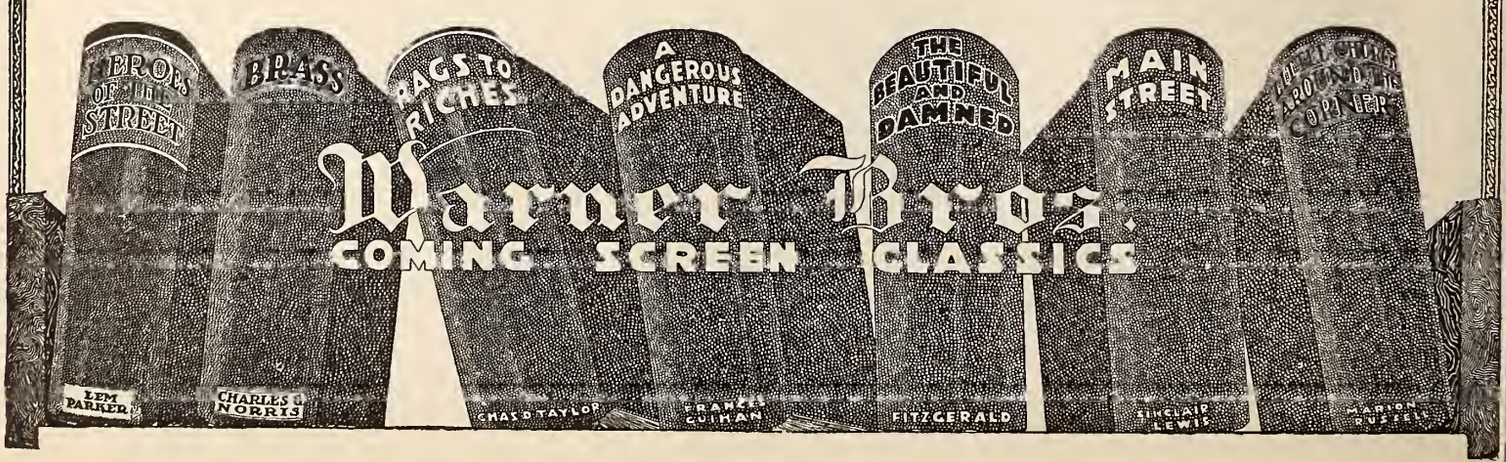
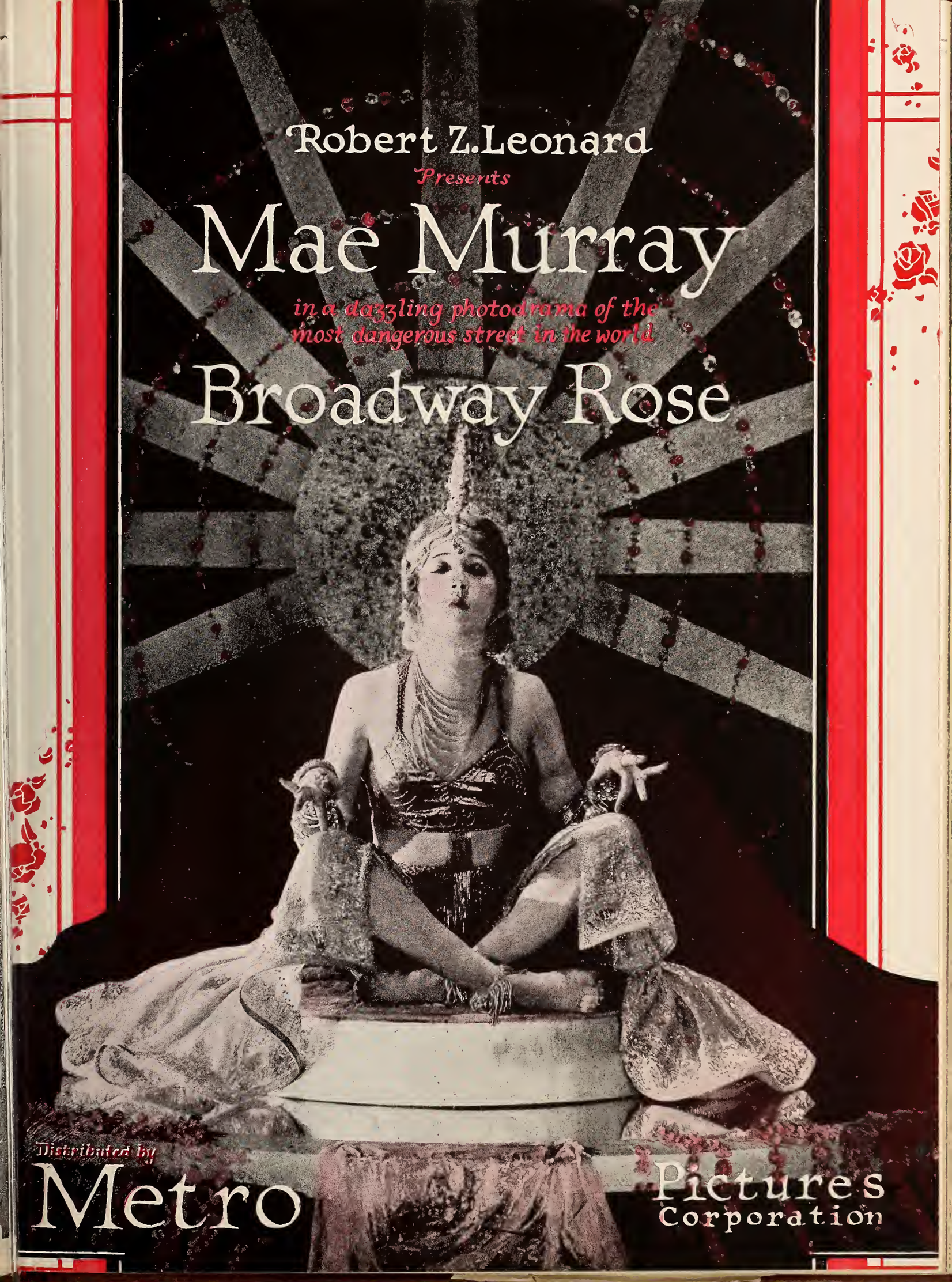
GUS S. SCHLESINGER
GENERAL MANAGER
FOREIGN DEPARTMENT

Sailing on the S. S. Berengaria, September 22nd. Will visit London, Paris, Brussels, The Hague, Berlin and Vienna to negotiate for the foreign rights of the Warner Brothers Screen Classics.

London Headquarters: Savoy Hotel

Cable Address: Wanewar, N. Y. *Bentley's Code*




Robert Z. Leonard
Presents
Mae Murray
in a dazzling photodrama of the most dangerous street in the world
Broadway Rose
Distributed by
Metro
Pictures
Corporation

Every rose has its

When you book R

Presentation of

Mae

in Broa

your competitor

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury, Managing Director.

thorn

bert Z. Leonard's

Murray dway Rose

will feel it.

A TIFFANY
Production
M.H. HOFFMAN *Vice-pres. and Gen. Manager*
Story by
EDMUND GOULDING
Art settings Executed by
TILFORD CINEMA
Corporation

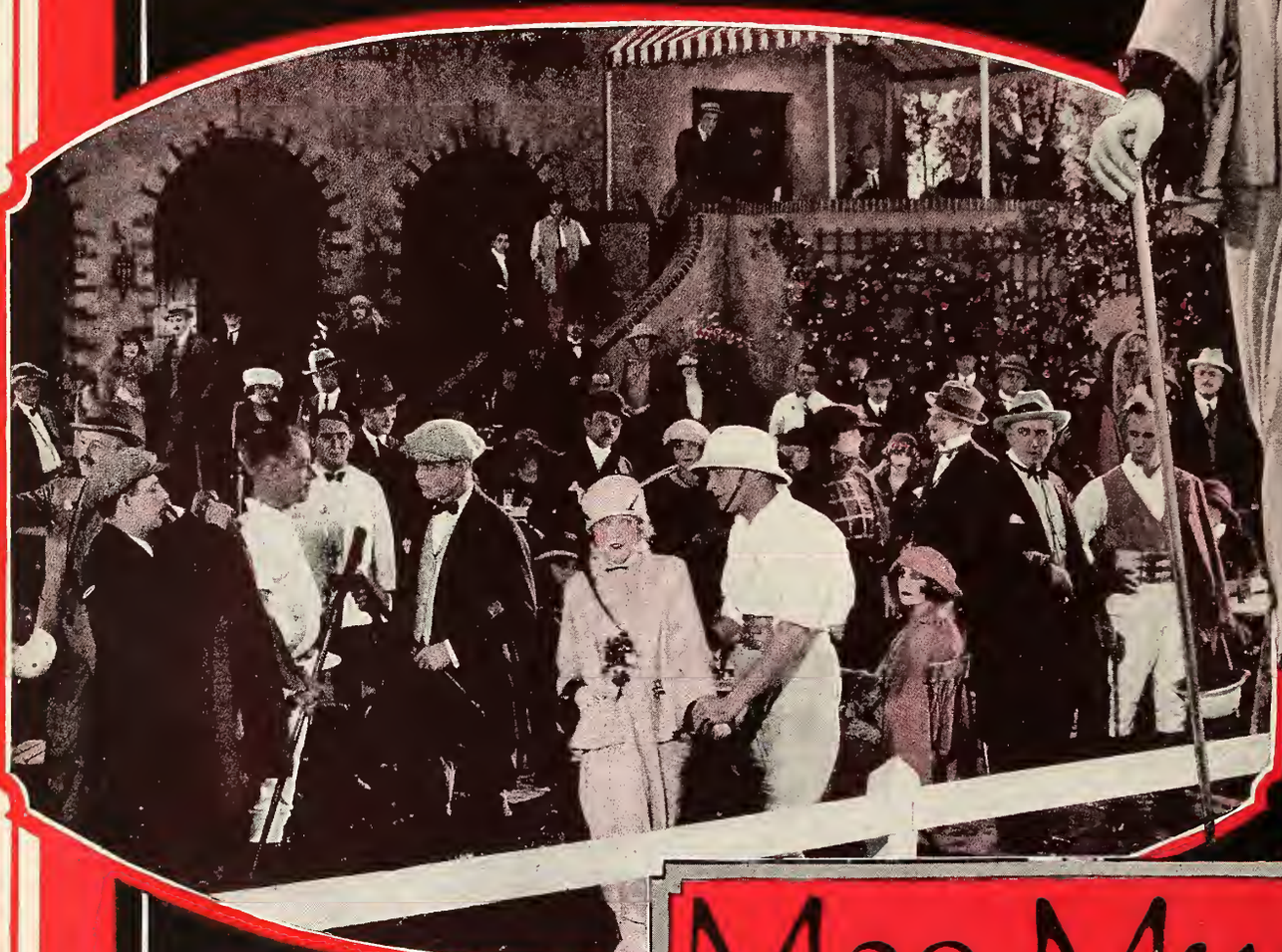
The star of provocative beauty
In gowns so gorgeous as to evoke gasps of wonder
As she enacts a story of Broadway from the inside
Before settings of a splendor such as only the fabulously rich know
And a cast befitting the pic-ture's other elements of excellence

Distributed Exclusively by

Metro Pictures Corporation

Plant
BROADWAY ROSE in
your booking schedule NOW
and transform your box-office
into a greenback-garden

Robert Z. Leonard
Presents



Mae Murray
in
Broadway Rose

Distributed by
Metro Pictures Corporation

"Full of 'Pep,' Life and Charm!"

The Cincinnati Times-Star calls this the best MacDonald picture. Read—

"The Katherine MacDonald fans are going to like the "American beauty" better than ever as a result of her new picture at Keith's. The story—"Heroes and Husbands"—has more life, more individuality and charm than any vehicle she has had in a long time. The statuesque star seems to like her role and has exhibited more "pep" than usual—and she has much capable support. The theme is pleasant and the titles are adroit, and witty. Willard Louis, Charles Gerard, Charles Clary and Mona Kingsley, who is almost as pretty as Miss MacDonald, are in the cast."

Directed by Chet Withey; Story by Charles A. Logue; Produced by Preferred Pictures, Inc.

Who loaded this revolver?

B. P. Schulberg *presents*

FIRST NATIONAL PICTURES

Katherine MacDonald

in

"Heroes and Husbands"

A FIRST NATIONAL ATTRACTION

It's the Best Thing on the Screen!

That's what the Chicago Tribune says, but read it all—

"Here is a picture it is a pleasure to recommend. It is the best thing I have seen on the screen in a long time.

"There's bound to be interest in such a plot when it's well done, as "The Masquerader" is. Guy Bates Post plays the same dual role that he did on the stage, the tottering member of parliament and his double, and he does it splendidly. He believes in the value of intense, dramatic interpretation, with the result that he holds attention from beginning to end.

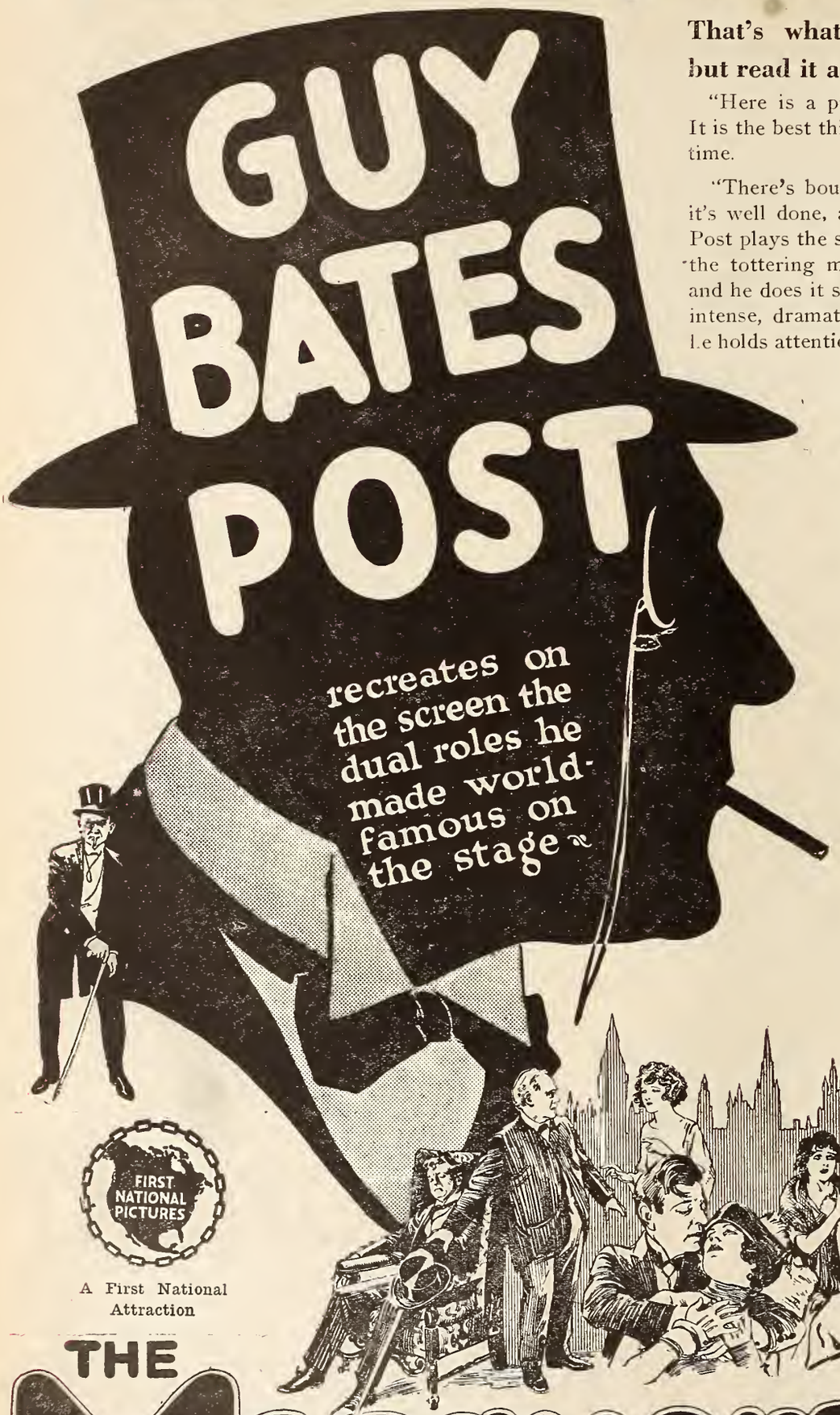
"He is supported by an excellently chosen and trained cast. Ruth Sinclair, as Eve Chilcote, makes a lovely and appealing figure. Edward M. Kimball, who takes the part of Brock, the faithful old servant, does good work. The others are to be congratulated on their ability and co-operation.

"The direction is fine and the photography marvelous. I doubt if we can hope for anything better than this in this "double" line. It is pictures like 'the Masquerader' that justify the motion picture industry."

Adapted from the famous novel by Katherine Cecil Thurston, and the play by John Hunter Booth.

Directed by

James Young



FIRST NATIONAL PICTURES

A First National Attraction

THE Masquerader

Richard Walton Tully's Masterly Production

When You Invest in a Smith Unit Organ You Get a Franchise for the Best Music in Town

THE Smith Unit Organ is More Than an Organ—it's a Musical Institution.

Console of a Three Manual Smith Unit Organ

IT does the work of an orchestra without the expense and care which an orchestra entails.

IT provides the widest range of musical effects, from comedy and "trick" playing to the finest symphonies, solos or concerts.

THE *Reproducing Record Device exclusively* a feature of the Smith Unit Organ, makes it possible to reproduce the accurately recorded playing of the foremost organists WITHOUT AN ORGANIST.

THE new and enlarged factory of the Smith Unit Organ Company, where every instrument is built under the personal supervision of Frederick W. Smith, one of the world's foremost organ builders, is working on a production basis which insures early deliveries and the closest attention.

THE Smith Unit Organ is made in various sizes and types and sold at prices to suit large and small theatres.

SMITH UNIT ORGAN CO.

Factory and General Offices:

413-419 WEST ERIE STREET CHICAGO, ILL.

Sales and Demonstration Room: 339 So. Wabash St., Chicago

"Snub" Pollard

Two Reel Comedies

THE one reel Hal Roach comedies starring Pollard have had a wider distribution than any series of one reel comedies ever made.

The new two reel Pollard comedies have a sparkle, a finish and a brilliance superior even to those splendid one reel comedies.

They are business getters first, last and all the time.

"More laughs, longer laughs, longer comedies."

Produced by HAL ROACH

Pathécomedy

TRADE MARK

JESSE L. LASKY
PRESENTS A

GEORGE MELFORD
PRODUCTION

"BURNING SANDS"

WITH
WANDA HAWLEY, MILTON SILLS,
ROBERT CAIN, JACQUELINE LOGAN

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY PRESENTS A

George Melford PRODUCTION "BURNING SANDS"

WITH

WANDA HAWLEY, MILTON SILLS,
ROBERT CAIN, JACQUELINE LOGAN

A MAN'S flaming answer to "The Sheik"—and a picture that will be like "The Sheik" in popularity.

Made by the producer of "The Sheik," with one of the most distinguished casts in history.

When a rash and beautiful woman throws herself on the mercy of a strong, determined man—what happens?

Your audiences will thrill to see. They'll thrill at the wild desert rides, the fierce conflicts, the revelries of Cairo's underworld, the dark stratagems of the crafty Arabs—and above all, they'll thrill at the heart-story of the little dancer, who risked her life for the man she loved.

From the Novel by Arthur Weigall.
Scenario by Olga Printzlau and Waldemar Young.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

The Re-Creation
of a Masterpiece

By the supreme artiste of
the screen
Made to meet the demands
of a public of today
Made under the vast photo-
play improvements of today

MARY PICKFORD

in

"Jess of the Storm Country"

From the novel by Grace Miller White
and its dramatization by Rupert Hughes
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

He Measures Up to His Biggest Picture Vehicle

Here's what you've got when you book "A Tailor Made Man"—

The best Charles Ray in the best and biggest Charles Ray feature.

Made from the best and biggest photoplay vehicle he ever had.

With a title known by everybody in every town in the United States.

What more does any box-office want?

"A sure-fire attraction with any audience. Exhibitors can go the limit," says the World.

"The finest houses in the world can put this picture on and clean up," says the News.

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America

Direction···Joseph De Grasse

Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

GEORGE ARLISS

in

"The Man Who Played God"

...ers are ...e. "The Man Who Played God" is an example of what the public is yearning for.

Says The Motion Picture News
(See September 16 Issue)

But →

...great artist and ...regen... ated being. The great trouble with the picture is that many who see it will want to shelve other pictures to play it because it presents a brand new idea.

The action is swift and in composing his pictu... the di... time...

Says The Exhibitors Trade Review
(See September 16 Issue)

If You Look You'll Book!

It's a Distinctive Picture —

See it at your UNITED ARTISTS CORPORATION *Exchange*

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Picture You Can Show and Look Your Patrons in the Eye As They Go Out

Albion Productions, Incorporated presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

A Powerful Dramatic Close-up of the American Home of To-day

A photoplay that lifts the veil of secrecy from the home-life that exists in every community.

A picture that every woman will be sure to see and then tell her friends to go see it.

A great star, with an all-star cast, in a great story that has love and romance, pathos and humor, joy and despair, success and failure—everything that goes to make a 100 per cent box-office feature.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

It's New—
It's Novel—
It's Different—
The First All-color
Feature Length Picture

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

"Melodrama intense and unrestrained.—Action in abundance.—Hits you squarely between the eyes."—N. Y. American.

"A new and beautiful addition to screen art.—London's great fire is marvellously reproduced."—N. Y. Telegraph.

"In a class by itself.—Lady Diana Manners is unquestionably beautiful."—Trade Review.

"Here is realism beyond the scope of the ordinary picture."—N. Y. Evening Telegram.

"Splendidly done.—Gorgeously beautiful.—Lady Diana Manners is beautiful."—N. Y. Mail.

"At last a new dramatic situation, the like of which has not been done before."—Brooklyn Eagle.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

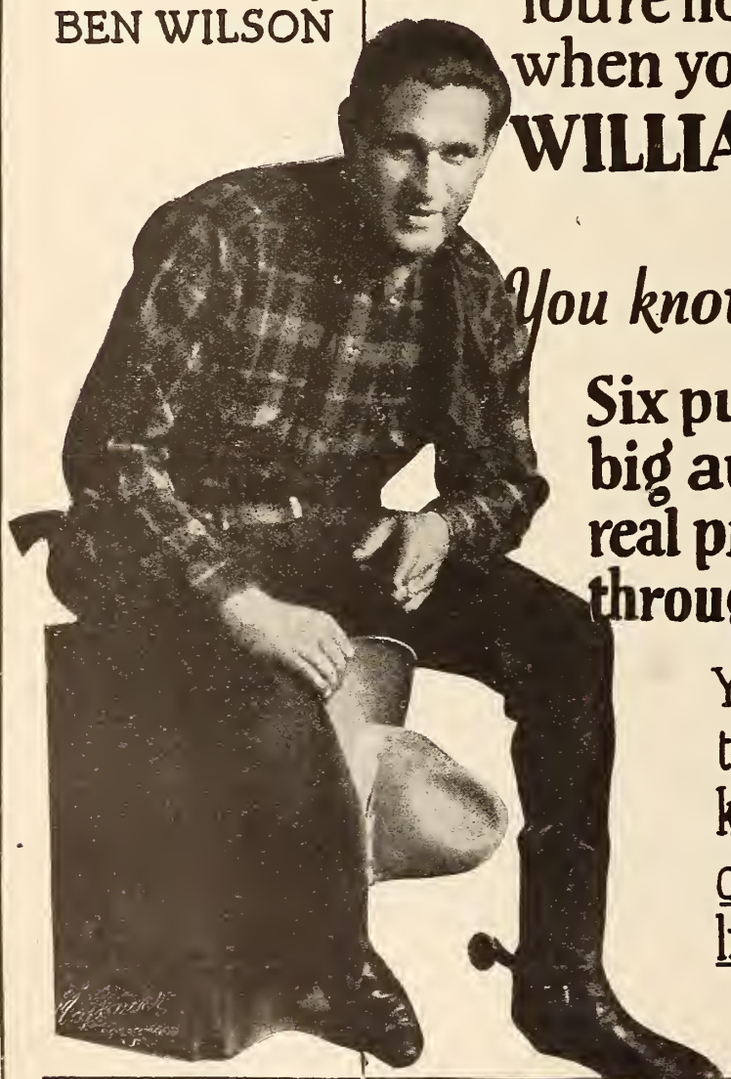
"Tony Luchese, prominent Philadelphia showman, says: 'Give us more pictures like 'Peaceful Peters'. It is a perfect example of high-class screen entertainment and will surely prove a winner!'"

M. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Six you can depend on!

Produced by
BEN WILSON



You're not dealing in "futures" when you buy and book the WILLIAM FAIRBANKS SERIES

You know what you're getting

Six published stories by a big author, produced by a real producer and released through reliable exchanges

You can advertise them to the limit, secure in the knowledge that each one of the pictures will be delivered to you

Arrow always deliver the pictures they sell!

Available at Leading Independent Exchanges
ARROW FILM CORP., 220 West 42nd St. New York City
DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

NOW you can "flash" your whole town the Big NEWS:

The RADIO KING is here!

featuring

ROY STEWART
as The Radio King

LOUISE LORRAINE
as The Girl in the Case

SIDNEY BRACEY
as Marnee, The Wizard of the Air

ERNEST BUTTERWORTH, Jr.,
as Jimmy, The Boy Detective

Directed by ROBT. HILL

We've given you the real thing and are putting it over for you!

HERE is the most timely, the most thrilling of all Chapter Plays! It comes to you backed with the most *practical exploitation* ever conceived for a continued feature.

It's a *Box-Office Feature* that will back up all your statements. Look at your Exploitation Hand Book—at the wonderful tie-up Universal has made with the biggest of radio publications, THE RADIO NEWS; and at the innumerable exploitation ideas.

It'll stir up more interest in your town than the circus. Count the radio fans among your own patrons—figure that they are yours if you beat your competitor to this ten episode attraction.

SEE YOUR UNIVERSAL EXCHANGE

Presented by
CARL LAEMMLE

UNIVERSAL'S STARTLING CHAPTER PLAY

Mark Twain's The PRINCE and the PAUPER

Here is the undying, beloved story of the greatest of all American authors—Mark Twain.

The story of the ragged son of a thief who for a time changes place with the youthful Prince of Wales and is almost crowned King of England.

It is an honor for a Distributor to announce its possession of this gigantic and human picture.

It will bring profit with honor and reputation to the thousands of Exhibitors who present it in their theatres.

In the hottest week of August, the hottest week of New York's summer, Rothafel gave "The Prince and the Pauper" its American premiere—to winter-time patronage in Sahara weather.

We make the amazing admission as its Distributor, that we have more favorable reviews of "The Prince and the Pauper" than we are able to print. Here are some of them, all from daily issues of August 14:

New York Daily News: Produced in a way that would have pleased Mark Twain if he could have seen it. . . . You owe it to your children and yourself to take them to see it. Magnificently directed.

Evening Telegram: This fascinating romance of the beggar lad and the little King of England who changed places so strangely makes a notably excellent film. A sumptuous production with thousands of assisting players. The true spirit of Mark Twain.

New York Mail: This picture is done on a grand scale. The program announces 10,000 persons in the picture and this seems to be truthful advertising. Tibi Lubin, an adorable youngster in the dual role of the Prince and Tom Canty, the son of a thief.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Twain's The PAUPER

New York Times: You enjoy the story as you are privileged to enjoy only a few photoplays in a season. Well worth seeing; it's a darn good picture.

New York Tribune: An amazing child hero, Tibi Lubin, as both the Prince and the pauper. He reminds us of the Jackie Coogan we know in real life; not the one on the screen.

New York Herald: Pomp and pageantry which would have delighted the heart of Mark Twain are seen on the Capitol screen in "The Prince and the Pauper." A fine air of imagination about this picture.

Journal of Commerce: An inspired, sympathetic production of the story of the wandering Prince and the royal pauper brought to the screen in a memorable manner.

New York Commercial: A picture of rare excellence and beauty that will be still further reviewed and commented on in this paper again tomorrow.

New York World: This extremely effective picture is unusually well done.

New York American: It is such a good story that nothing can ever weaken its sentimental grip.

The Trade Press Says This:

The Film Daily: Enjoyable rendition of famous Mark Twain story. Interestingly told and occasionally good spectacular bits. Unusually good photography.

Variety: There are no dull moments and it looks as if this picture is certain of being a money-getter. Tibi Lubin, a star youngster, a great supporting cast and a production that stands out as a world-beater.

New York Telegraph: One of the best pictures the screen has ever produced. A story so well told that at the end we find ourselves clamoring for more.

Exhibitors' Herald: The picture is so full of human interest, pleasing situations and beautiful settings that it must be said the producers conferred a favor on American audiences in the selection.

Pre-released for big city first runs October 15. Wire our nearest of 26 exchanges for open dates and a contract.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A FRANK STATEMENT!

In announcing a new picture for release, the conscientious producer and distributor finds it most difficult to convey the excellence of his production..... for fear he will over-rate or sometimes under-rate its real value.

We are in just this position in announcing..

SHADOWS

The few persons at Los Angeles who have seen it pronounce "Shadows" the most unusual picture ever made, a revelation in every way!

So totally different that it just doesn't permit comparison with any other picture!

Their comments tempt us to refer to it as "the Greatest", "the Most Wonderful" motion picture ever made.

But one reads so many such claims that these adjectives have long since lost their true meaning!

So we merely wish to convey that

B.P. Schulberg presents
A. Tom Forman Production

SHADOWS

Adapted from the famous prize story,
"Ching, Ching, Chinaman",
by Wilbur Daniel Steele.

Portrayed by

Lon Chaney — Harrison Ford
Marguerite De La Motte
Walter Long — John Sainpolis
Buddy Messenger
Priscilla Bonner — Frances Raymond

Directed by Tom Forman.

We ask you to look at it and judge for yourself if it is as wonderful and as great as they say.

Prints at Exchanges in October

Produced by

PREFERRED PICTURES-INC.

B.P Schulberg -Pres- J.G.BACHMANN-Treas

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

A CONTRACT TO EXHIBIT THESE PRODUCTIONS IS AN ASSET

THE MADONNA IN CHAINS
By EDWARDS OWINGS TOWNE

LIFE OF AN ACTRESS
By LANGDON McCORMACK

THE FIRE PATROL
By HARKINS & BARBER

SUNSHINE OF PARADISE ALLEY
By DENMAN THOMPSON

HER FATAL NIGHT
By HAL REID

LOST IN NEW YORK
By LEONARD GROVER

TOO RICH TO MARRY
By EDWARD OWINGS TOWNE

LAND OF THE LIVING
By MARTIN J. HARVEY

DRIVEN FROM HOME
By HAL REID

IT'S NEVER TOO LATE TO MEND
By CHAS. READE

EASY MONEY
By ED. OWINGS TOWNE

The Names of Distributors of Amalgamated Productions Will be Announced Later

But it is Up to You to Get Busy

Amalgamated Exchanges of America, Inc.

An Independent Organization Comprised of Independent Exchanges

STUDIOS:
NEW ROCHELLE, N. Y.
YONKERS, N. Y.

EXECUTIVE OFFICES:
1540 BROADWAY
NEW YORK

Y·O·U

WANTED BOX OFFICE ATTRACTIONS
THAT'S WHY WE HAVE ENGAGED

E. K. LINCOLN

MARTHA MANSFIELD

MRS. RODOLPH VALENTINO

to play in

"The Madonna in Chains"

by Edward Owings Towne

The First Production on the Program
of the

Amalgamated Exchanges of America, Inc.

An Independent Organization Comprised of Independent Exchanges

EXECUTIVE OFFICES:
1540 BROADWAY
NEW YORK, N. Y.

STUDIOS:
NEW ROCHELLE, N. Y.
YONKERS, N. Y.

Syracuse Motion Pictures Co.
presents

Wyndham Standing
in
The Isle of Doubt

with GEORGE FAWCETT *and* DOROTHY MACKAILL

story by Derek Bram

Directed by Hamilton Smith
Photographed by Arthur Cadwell

Wyndham Standing, the star, George Fawcett, Dorothy Mackaill and Warner Richmond. These are the central figures of "The Isle of Doubt."

It starts on Park Avenue and ends on a tropical island where a faithless wife makes her final choice between husband and lover. It combines the appeal of a society drama with the lure and adventure of the South Seas.

The Motion Picture News, September 2nd, says, "This is a picture much above the average of those released by the veteran producers. It possesses a cast of first water. . Their names mean something when displayed in advertising."

The first of Playgoers Fall releases, now available.

Announcement

DEPENDABLE PICTURES
MORRIS KOHN, PRESIDENT

Has Placed for
Distribution by

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

TILL WE MEET AGAIN

A WILLIAM CHRISTY CABANNE PRODUCTION

With a distinguished cast including

MAE MARSH

NORMAN KERRY *WALTER MILLER*

MARTHA MANSFIELD *JULIA SWAYNE GORDON* *J. BARNEY SHERRY*

Adapted by **Edmund Goulding**
from a story by **William Christy Cabanne**

Photographed by William Tuers

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC

MARION DAVIES

CREATED BY
COSMOPOLITAN
PRODUCTIONS
A Paramount Picture

WHEN KNIGHTHOOD WAS IN FLOWER

Is the most sensational hit in the history of motion pictures. All New York is talking about it! The newspapers are filled to overflowing with its praises!

Here are a few extracts from leading New York dailies:

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories." —*Robert G. Welsh, Eve. Telegram.*

"The most amazingly beautiful motion picture ever screened. Moves swiftly never wearying, and leaving at the last a regret that it is over." — *N. Y. Mail.*

"When Knighthood Was In Flower is all that has been claimed for it; the people simply burst into applause again and again. Don't miss it." — *Harriette Underhill, N. Y. Tribune.*

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words found in dictionaries."—*Daily News.*

'When Knighthood Was In Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema."—*N. Y. World.*

"It has magnificent settings and costumes, and lighting effects of almost unbelievable beauty, and is acted with skill in addition."—*N. Y. Sun.*

"When Knighthood Was In Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King!"—*N. Y. Times.*

No one can afford to miss this great screen masterpiece, and you may be assured we will go again."—*Evening Journal.*

"Marion Davies gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress."—*Morning Telegraph.*

"You come away from 'When Knighthood Was In Flower' as pleasantly weary as an art collector after a day among treasures, or an out-of-towner after a Sunday afternoon on Fifth Avenue."—*N. Y. Globe.*

"The production is one of the most massive and costly ever attempted, and Miss Davies' interpretation has made the entire effort worthy."—*Edward E. Pidgeon, Journal of Commerce.*

"When Knighthood Was In Flower represents the supreme achievement of the motion picture art."—*New York American.*

"Beautifully staged and photographed. The costuming is gorgeous."—*Evening Post.*

Playing to capacity and turning hundreds away at every performance at the

CRITERION THEATRE

BROADWAY AT 44th STREET :: :: NEW YORK CITY

Seats eight weeks in advance.

IN

WHEN KNIGHTHOOD WAS IN FLOWER

"The Season's Best"

These words have more than one important significance to the Metro exhibitor this year.

They voice Metro's wishes for the prosperity of the showman:

"The season's best"

They fix the quality of the new big Metro pictures, in relation to all others:

"The season's best"

They foretell the kind of business the Metro exhibitor will do with the amazing array of special photoplay attractions now about to be released:

"The season's best"

Metro
Pictures Corporation

A METRO PICTURE
ALL BACKED by NATIONAL ADVERTISING

Crowds

Here are the Crowds

Story by
Anthony Hope
Scenario by
MARY O'HARA
Photography by
JOHN F. SEITZ
Stage Version by
EDWARD ROSE

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain
Sir William Jury Managing Director

Distributed Exclusively by

Metro Pictures Corporation

A Bigger Success *than the* 4 HORS

and Criticisms

2 Proofs positive that *The* Rex Ingram Production of

The Prisoner of Zenda

is a picture no exhibitor can afford not to capture

Here are the criticisms:

Arthur James in the Moving Picture World—
"A great attraction picture."

Motion Picture News—
"Bears all the earmarks of a million-dollar production."

Moving Picture World—
"Rex Ingram once more... has supplied the screens of the country with a moving picture achievement."

Exhibitor's Herald—
"'The Prisoner of Zenda' has several things in it that may make the famous quartet of 'Horsemen' look out for their blue ribbons."

Morning Telegraph—
"'The Prisoner of Zenda' should occupy a place among our best photoplays."

Picture Play—
"Pure romance and enchantment."

Film Daily—
"A splendid box office, sure fire picture."

Translated from Cine-Mundial—
"Will win applause and profits."

New York Sun—
"Easily the peer of all romantic photoplays."

New York Journal—
"A good evening's entertainment."

New York World—
"Reflects credit upon its makers."

New York Herald—
"A very good one, making it worthwhile to fight one's way through the horde."

Daily News—
"A thrilling and well done picture . . . it is distinctly worth while."

A METRO PICTURE

Backed by NATIONAL ADVERTISING

EMEN of the APOCALYPSE

Let The Hands of Nara grab the fat profits for you

A picture with business in every finger tip.

Clara Kimball Young in

A METRO PICTURE

Backed by NATIONAL Advertising

Presented by HARRY GARSON

Photoplay owned and copyrighted by
SAMUEL ZIERLER
Photo play Corporation

Jury Imperial Pictures Ltd Exclusive
Distributors thruout Great Britain
Sir William Jury M'n'g Dir...

Clara Kimball Young is the Star

Great cast, including Elliott Dexter, supports her

Harry Garson is the Director

Author famous: Richard Washburn Child, Ambassador to Italy

Advance interest through novel, a best seller

Production is Miss Young's most lavish

Story reveals Mysterious Russia

Co-operative Advertising by Publishers

Everybody read Serial in Collier's Weekly

Exploitation unlimited, everybody has hands

The Hands of Nara

Distributed except in New York and Northern New Jersey by

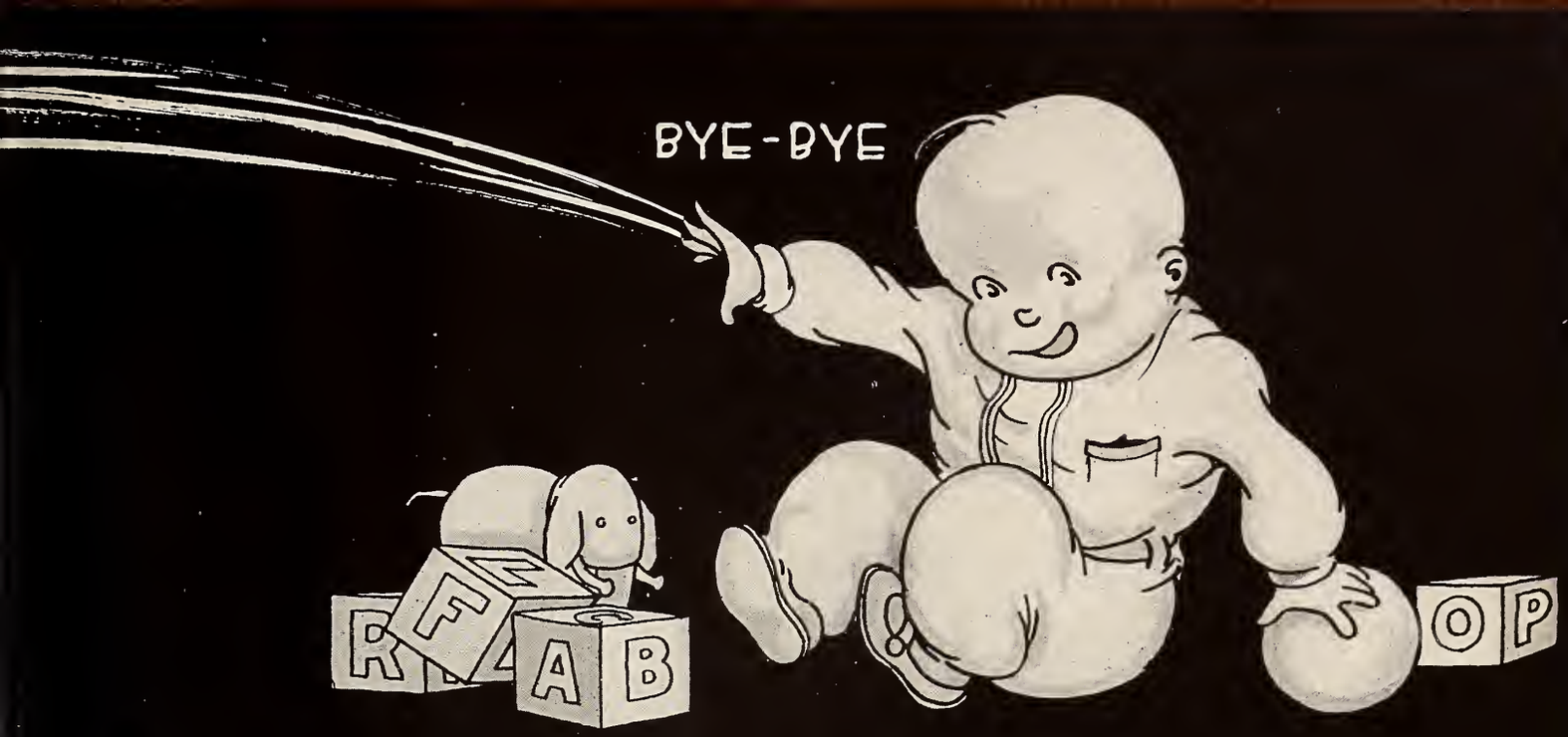
Metro Pictures Corporation

What a destructive youngster, The $5. BABY

She keeps smashing Box Office Records

Tuck her in the crib of your booking schedule, and watch her tell Old Dull Business "Bye Bye"

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain
Sir William Jury Managing Dir.



Viola Dana
in
The $5. Baby

A Harry Beaumont Production

Story by
Irvin S. Cobb

Scenario by
Rex Taylor

A METRO PICTURE

Backed by NATIONAL ADVERTISING

Distributed only by

Metro Pictures Corporation

If you forget to book

Forget

Your Competitors won't! Not after notices like these:

NEW YORK TIMES—

Genuinely poignant. Wins your spontaneous sympathy.

EVENING MAIL—

It strikes its note of appeal as few films that have crossed the horizon of the silver sheet. "Forget-Me-Not" is a fine, clean, beautiful picture.

NEW YORK WORLD—

It is an excellent production in every particular.

A LOUIS BURSTON *Production*

Story by Henry R. Symonds
Scenario by John B. Clymer
Directed by W.S. Van Dyke

Jury Imperial Pictures Ltd Exclusive Distributor thruout Great Britain
Sir William Jury Managing Dir.

Backed by NATIONAL ADVERTISING

A METRO PICTURE

-Me-Not

NEW YORK AMERICAN—

"Forget-Me-Not," at the Criterion, held the attention engrossingly from the start to finish. It was charmingly and artistically told—genuinely poignant drama. Anybody who can sit nonchalantly through these several scenes must be callouser than any professional critic.

VARIETY—

The picture looks strong enough to go into any of the week stand houses and get money.

NEW YORK REVIEW—

A most remarkable picture. It is one of the finest pieces of work all the way around—in directing, acting and photography—that we have yet seen on the silver sheet.

NEWS—

"Forget-Me-Not" is aptly named. Few who see this little screen drama will soon forget its sweetness and charm.

FILM DAILY—

Exhibitors . . . can rest assured that they will be pleased with "Forget-Me-Not." Exploitation should be simple enough.

BILLBOARD—

The world will not soon forget "Forget-Me-Not."

SUITABILITY—Show this everywhere.
ENTERTAINMENT VALUE—100 percent.

Distributed by

Metro Pictures Corporation

Well, I swan!
If here ain't
QUINCY ADAMS
SAWYER
in the pitchers!
I don't swear often,
but this picture

QUINCY ADAMS SAWYER

is a plain humdinger

From the novel by
Charles Felton
Pidgin.

Adapted by
Bernard
McConville

Directed by
Clarence G
Badger

Presented by ARTHUR SAWYER HERBERT LUBIN Pictures
A METRO S.L. Special Production

Distributed by

Metro Pictures Corporation

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir Wm Jury Mn'g Dir.

Well, I allus said the boy'd make good

More'n ten million people have read the book about him

An' the play went quicker 'n hot cakes

Say, who's that playin' Alice Pettengill? Why, it's

Blanche Sweet

And there's Obadiah Strout himself. No, it's

Lon Chaney

Who's that purty girl with the black eyes—Lindy Putnam, the village vamp?—

Barbara La Marr

An' Abner Stiles, the blacksmith?—

Elmo Lincoln

Is that Mandy Skinner? No, I d'clare, it's

Louise Fazenda

Say, where'd they get this cast?

Never saw such a high-priced collection.

Why there's

June Elvidge

Gale Henry

Hank Mann

Joseph Dowling

Edward Connelly

Victor Potel

Claire McDowell

Kate Lester

Billy Franey

Taylor Graves

and Harry Depp

You've Only Read the First Chapter

in the book of big box-office business
Metro is printing on the screen this year

Watch for these to come:

The Rex Ingram Production *of*
TRIFLING WOMEN

◆

VIOLA DANA *in* June Madness
A Harry Beaumont Production

◆

Louis B. Mayer will present the
FRED NIBLO PRODUCTION *of*
THE FAMOUS MRS. FAIR

◆

COLD COURAGE
A Special Production of Ben Ames Williams's stirring sea romance
All the Brothers Were Valiant

◆

Robert Z. Leonard will present
MAE MURRAY in a new production

◆

LAURETTE TAYLOR
in Peg O' My Heart
By J. Hartley Manners

◆

And Other Equally Big,
Equally Powerful Drawing-Cards

A METRO PICTURE

ALL BACKED BY NATIONAL ADVERTISING

Metro Pictures Corporation

FIFTY MILLION

People Will Read, See, Hear and Talk About the

WARNER BROS. SCREEN CLASSICS

Our productions have been sold 100 per cent throughout the country. Our efforts are now centered in selling the Warner screen classics DIRECT-TO-THE-PUBLIC. This will assure exhibitors capacity business when they show our productions.

The following pages will convince you, Mr. Exhibitor, that Fifty Million people will see our advertising and read our publicity. This is merely the first broadside of our sweeping exploitation campaign. The figures do not include the millions of people who have read the books, those who read the "fan," national and territorial trade magazines, or those who will read the newspaper stories of our float en route to the Warner west coast studios.

There will be more advertising in the Saturday Evening Post, more advertising in the Trade Papers, more publicity stunts, newspaper stories and other avenues of advertising which patrons of your theatre will see, hear and talk about.

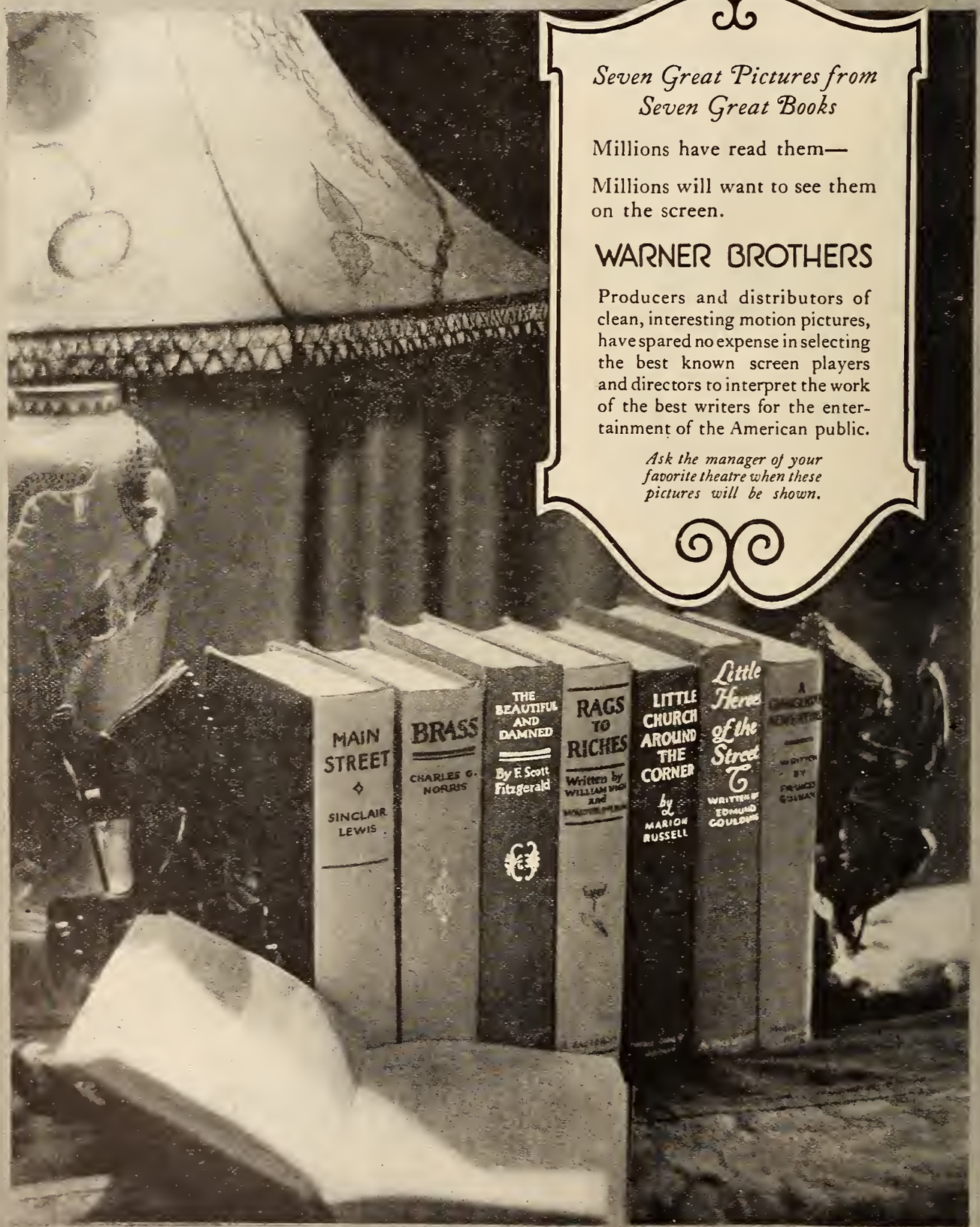
We have pledged Exhibitors the utmost cooperation, and we are constantly striving to surpass their wildest expectations.

WARNER BROTHERS

Circulation — 2,500,000

THE SATURDAY EVENING POST September 30th, 1922

WARNER BROTHERS



Seven Great Pictures from Seven Great Books

Millions have read them—

Millions will want to see them on the screen.

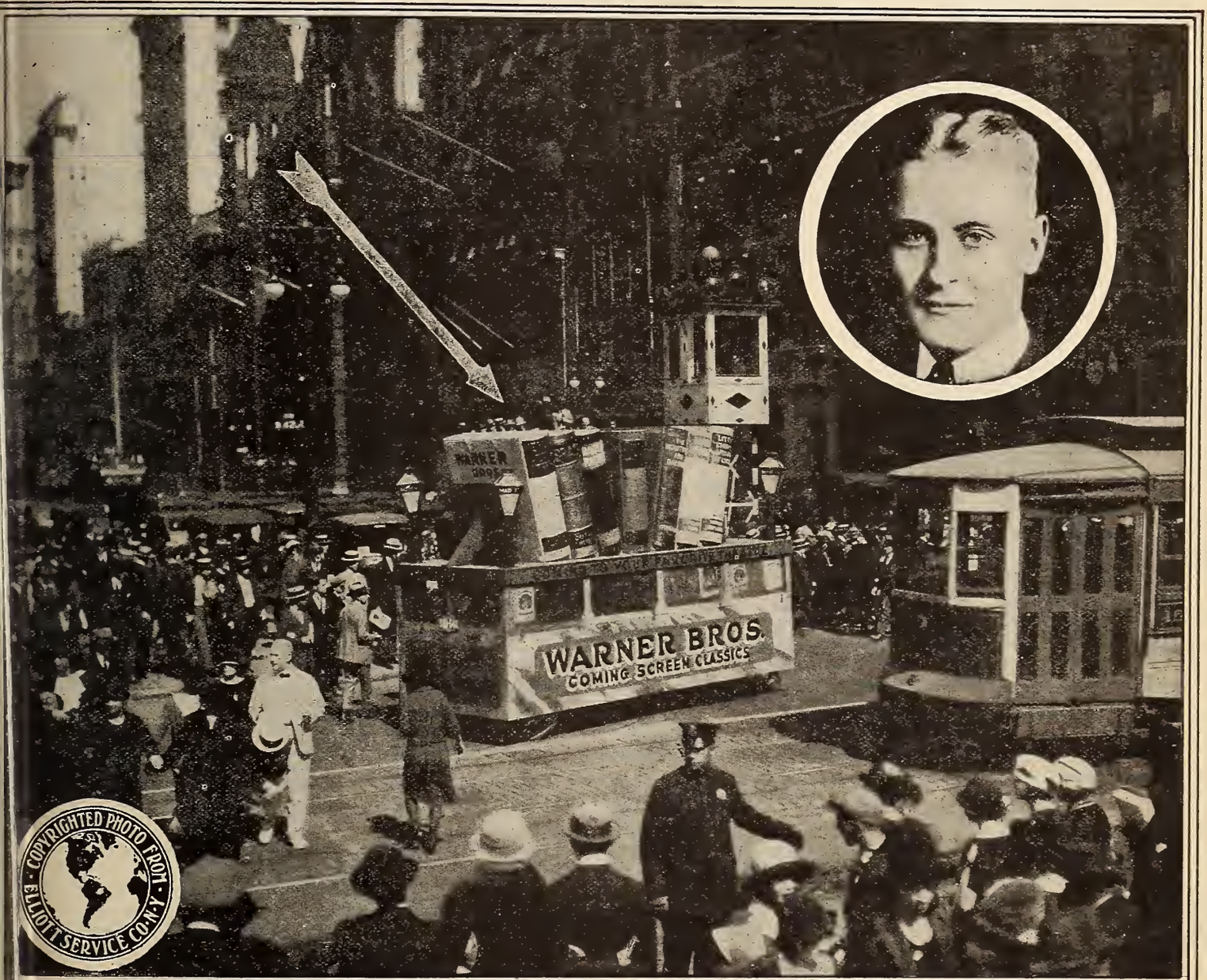
WARNER BROTHERS

Producers and distributors of clean, interesting motion pictures, have spared no expense in selecting the best known screen players and directors to interpret the work of the best writers for the entertainment of the American public.

Ask the manager of your favorite theatre when these pictures will be shown.

FIVE MILLION

Circulation of the Elliott Service – one of the Greatest Direct-to-the-People Pictorial News Agencies in the World. This Pictorial Service is posted in prominent places throughout the country.



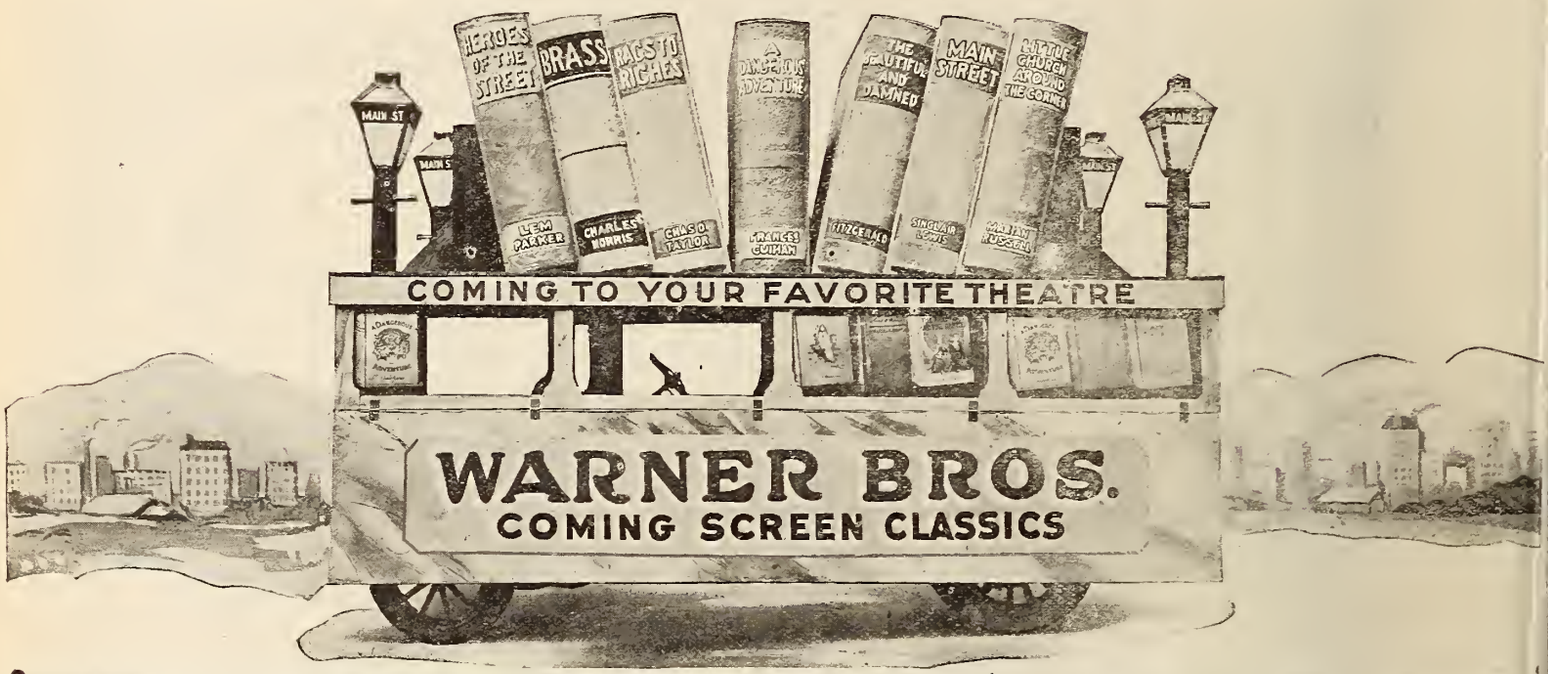
BIGGEST BOOKS IN THE WORLD

This huge float announcing the forthcoming array of Warner Brothers Screen Classics blocked traffic on its first appearance at 42nd Street and Fifth Avenue, New York, just prior to its start on a transcontinental tour to the west coast.

TWENTY-FIVE MILLION

This huge float - one of the greatest advertising stunts ever evolved in the industry - equipped with an Electrotone Calliope covering the principal cities en route from New York to Los Angeles will be seen by approximately *Twenty Five Million People.*

What the Eye sees becomes firmly imbedded in the Human Mind



TWENTY MILLION

National Bill Posting Campaign. These attractive twenty-four sheets are posted on the best billboard locations all over the United States. They will be seen by approximately *Twenty Million People* . . .

Now Read our FIRST page over again

SELZNI
REG. U.S. PAT. OFF.
PICTU

Leads You Can Well Afford to Follow

Entire Marcus Loew Circuit in GREATER NEW YORK
Entire Stanley Circuit in PHILADELPHIA
Entire Ascher Bros.' Circuit in CHICAGO
Entire A. H. Blank Circuit in IOWA
Entire Hostetter Circuit in NEBRASKA and IOWA
J. Lourie's Modern and Beacon THEATRES in BOSTON
Frank J. Rembusch's Theatres in INDIANA
Apollo Amusement Co.'s Apollo THEATRE in INDIANAPOLIS
Friedman Bros.' Tower Theatre in ST. PAUL
Fred Elliott's Clinton Square in ALBANY
E. Croninshield's Bijou in TROY, N. Y.
W. M. Smith's Rialto in OKLAHOMA CITY
W. A. Abrahamson's Zelda Theatre in DULUTH, MINN.
John Harwick's Theatres in the PACIFIC NORTHWEST
McMahon & Jacobson's Lyric Theatre in CINCINNATI
Southern Enterprise's Rialto Theatre in ATLANTA
Jack Partington's Granada in SAN FRANCISCO
Merle Davis' Ansonia Theatre in BUTTE, MONT.
Walter Read's Hippodrome in CLEVELAND
J. H. King's Crown Theatre in MOBILE, ALA.
Lovel's Columbia Theatre in PROVO, UTAH.

Smart Exhibitors
Controlling the
Best Theatres
in
Representative Cities
are playing
"LOVE IS AN AWFUL THING"
STARRING
OWEN MOORE
to
RECORD BREAKING BUSINESS

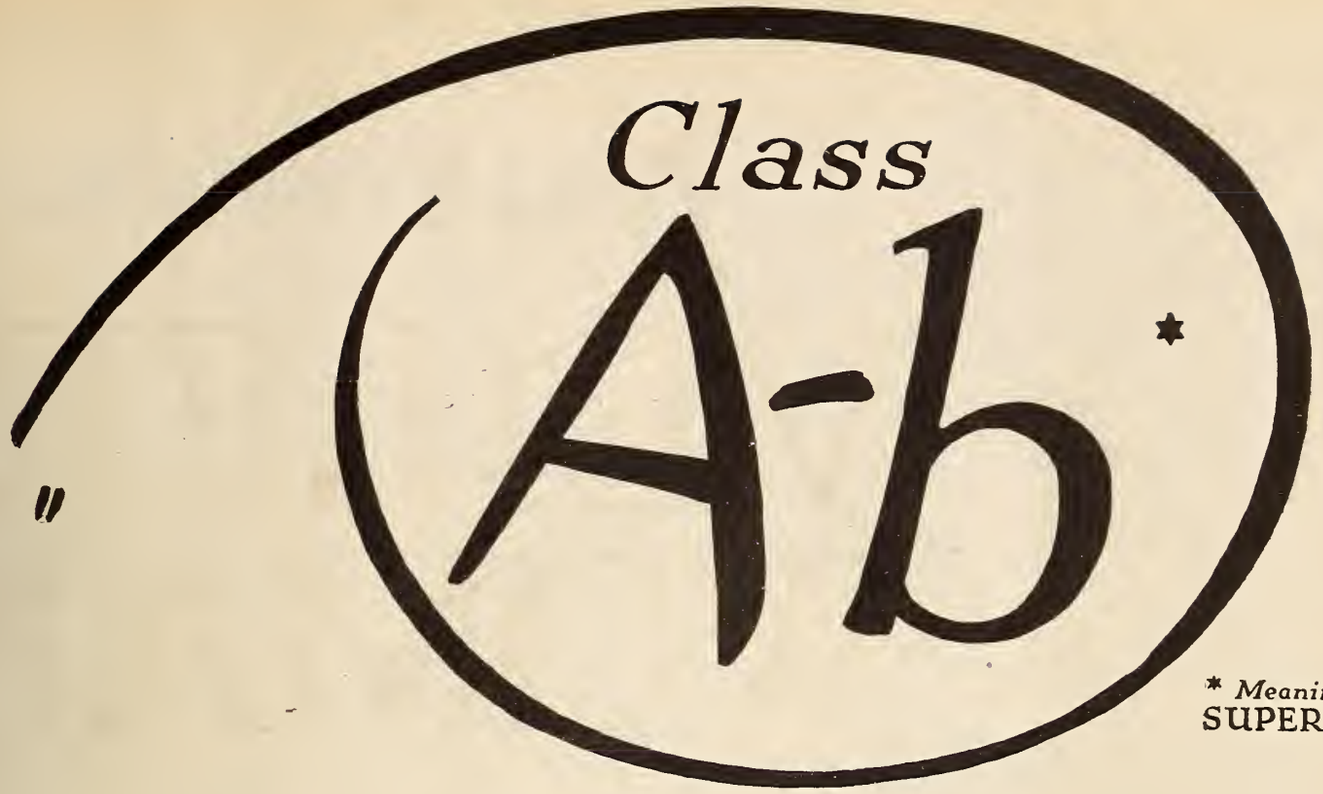
"The VEILED WOMAN

featuring
Marguerite Snow
from the famous novel by
MYRTLE REED
directed by
Lloyd Ingraham
A RENCO FILM COMPANY *production*

1st of the

HODKINSON BIG 7

Distributors of Official Urban Movie Chats



* Meaning SUPERIOR

says "SCREEN OPINIONS"

"The Veiled Woman"—Class A-b. (Superior)
"The Veiled Woman" is one of the most interesting of modern screen achievements. It is distinctly not "movie stuff," but is impressionistic in style.

Character development is excellent, the story is clearly defined and its points of argument clearly set forth. Lloyd Ingraham deserves a great deal of credit for his worthy attempt at the making of an inspirational picture.

SCREEN OPINIONS

There is easily enough drama with its accompanying love story to keep the spectator firmly interested throughout the progress of "The Veiled Woman," a picture produced by H. J. Reynolds and released by Hodkinson. It is a somewhat poignant story of simple souls told appropriately in a simple manner.

MOVING PICTURE WORLD

An agreeable absence of the sterotyped and exaggerated small town types so prevalent in the motion pictures.

The picture is almost flawless.

THE MORNING TELEGRAPH

A very unusual picture. Contains a moral and certainly gets away from the general run of picture themes.

"The Veiled Woman" is the most out of the ordinary picture that has been shown in some time, or rather it is Myrle Reed's story which is unusual. The theme is wholly unlike anything that has been used and is certainly a deviation from the general run of screen material.

For those who want pictures that are unusual, this latest Renco production can be highly recommended. It isn't likely that they have ever seen anything like it.

THE FILM DAILY

The offering is certain to excite considerable interest due to its unusual theme and the moral established. Again the characterization is well defined and stands out, particularly that of the title character. In its favor is the fact that it gets away from the ordinary run of photoplays and presents a line of drama which is absorbing up to the scenes which build the climax.

MOTION PICTURE NEWS

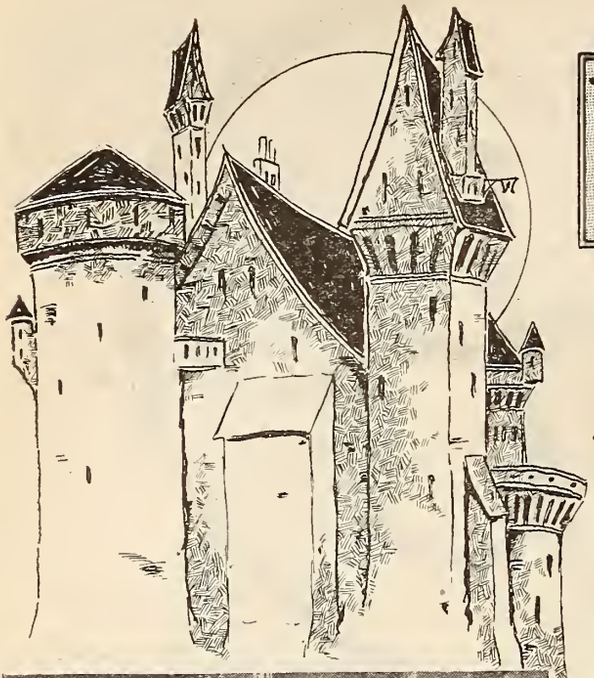
Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.

EXHIBITORS TRADE REVIEW

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS



VISUAL SYMPHONIES

Knightly romance ◆ Subtle farce ◆ Brilliant Stories ◆ Masterly direction ◆ colorful Costumes and settings ◆ Photography that Would have delighted Michael Angelo ◆ Forms the background for the new series Of two-reel screen epics

"THE STRANGE ADVENTURES of PRINCE COURAGEOUS"

starring

Little ARTHUR TRIMBLE

5 year old Screen Discovery

Supporting Cast of great Screen Players headed by

BESSIE LOVE

Stories by ROBT. H. LEE

Photography by HAL MOHR

Art Direction by NORMAN KENNEDY

FREDERICK G. BECKER

producing director

"Refreshing in its Purity of Presentation and Appeal — Arthur Trimble is destined to become the wonder child of the screen"

MYRON ZOBEL

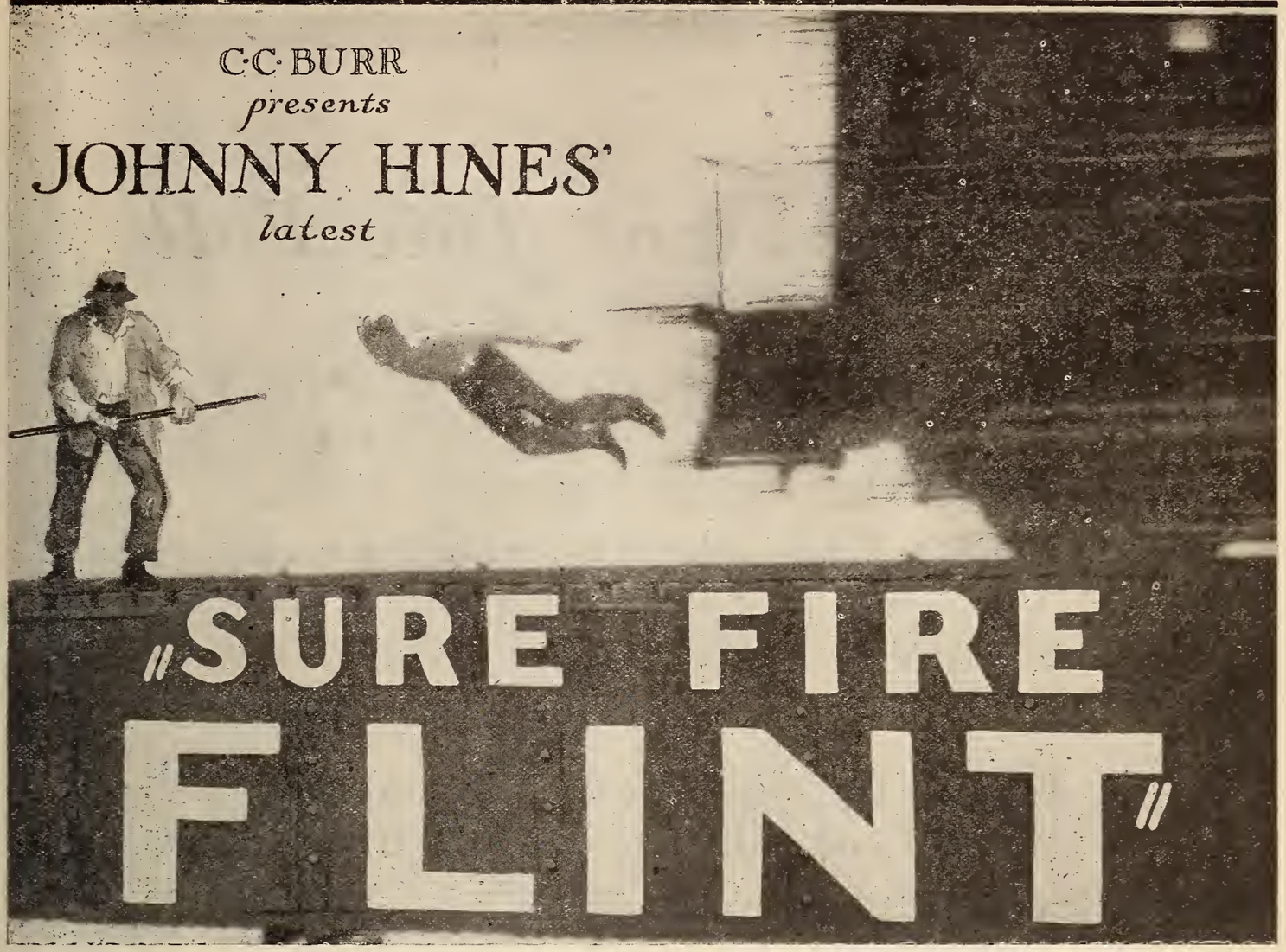
editor

"SCREENLAND"

HOLLYWOOD STUDIOS

C·C·BURR
presents

JOHNNY HINES'
latest



With This Marvelous Cast

JOHNNY HINES

DORIS KENYON

EDMUND BREESE

ROBERT EDESON

J. BARNEY SHERRY

EFFIE SHANNON

TO ALL EXHIBITORS:–

Reviewed "SURE FIRE FLINT"
at A. H. Flagg's Playhouse, Westfield, N. J., and it went over great—twice as many laughs as "Burn 'Em Up Barnes" and a much *bigger* production. As it is over length intended cutting out drags or gags that missed fire, but picture went over so strong it would be a crime to cut out laughs that are so hard to get, so we are sending it out on seven reels.
HERE IS A BIG PICTURE. Book It Quickly.
Prints will reach exchanges by the middle of next week.

C. C. Burr

MASTODON Films, Inc.
C. C. BURR, Pres.
133 W. 44th St.
New York, N. Y.

DISTRIBUTED BY

DAVE SEGAL
Royal Pictures, Inc.
1337 Vine Street, Philadelphia, Pa.

ROY SHERRY
Associated First National Pictures,
831 So. Wabash Ave., Chicago, Ill.

M. A. KLAUSNER
Mountain States Film Attractions,
1525 Tremont St., Denver Colo.

FLOYD BROWN
The H. Lieber Co.,
122 West New York St., Indianapolis, Ind.

A. H. BLANK ENTERPRISES
Des Moines Theatre Bldg.,
Des Moines, Iowa.

LOUIS HYMAN
All Star Features Distrib., Inc.
209 Golden Gates Ave., San Francisco, Cal.

SAM MOSCOW
Moscow Films, Inc.,
54 Broadway, Boston, Mass.

DAVIS & ALEXANDER
Columbus Film Service, Inc.,
119-121 Ninth St., Pittsburgh, Pa.

J. F. CUBBERLEY
F. & R. Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

SAM ZIEGLER
Commonwealth Picture Corporation,
729 Seventh Avenue, New York, N. Y.

WM. SKIRBOLL
Skirboll Bros. Gold Seal Prod.
21st & Payne Sts., Cleveland O.

Foreign Distributors—WM. M. VOGEL, 126 West 46th Street, New York City

Keep Straight This Fall

THE SIMPLIFIED SYSTEM OF ACCOUNTING FOR MOTION PICTURE THEATRES WILL STOP THE LEAKS AND TELL YOU EXACTLY WHERE YOU STAND ON OVERHEAD.

Specially adapted to smaller houses of 600 seats or under.

Special Price, $5.00

Regular Price, $10.00

A complete system, durable, accurate and easily operated, with full instructions.

FOR A LIMITED TIME ONLY

EXHIBITORS TRADE REVIEW
Knickerbocker Bldg. 152 West 42nd St
NEW YORK CITY

"A Picture That Will Certainly Please!"

Let the reviewers tell you about it—

"A picture that will certainly please Miss Stewart's admirers." —*Cleveland News*

"A Cinderella picture with a difference. Anita Stewart displays great charm and beauty." —*Cleveland Press.*

"Singular and interesting turns in the story—with a Tiffany setting:"— —*Cleveland Plain Dealer.*

Louis B. Mayer Presents

ANITA STEWART

in

"Rose O'the Sea"

From the famous Novel by Countess Barcynska, a book read by millions; Scenario by Bess Meredith; photographed by Dal Clawson.

FIRST NATIONAL PICTURES

Directed by Fred Niblo, Director of "The Three Musketeers"

A LOUIS B. MAYER PRODUCTION

A FIRST NATIONAL ATTRACTION

A Wonderful Picture! Don't Miss It!

Read what the Chicago Herald-Examiner, and other critics, both newspaper and trade, have to say—

"It is not often that a play sweeps forward with the spontaneity of dramatic action and thrill of events of 'Kindred of the Dust.' The picture is filled with the maximum of entertainment, a high water mark in the achievement of R. A. Walsh. A wonderful picture. You'll miss something real if you don't go to see it."
—*Chicago Herald and Examiner.*

"Splendid direction and good acting. A colorful romance with audience appeal—originality in treatment. Hard to equal. The photography is exceptional. No better story could be selected for Miriam Cooper. She makes it rich with tender emotion. It is Mr. Walsh's masterpiece. There is sentiment, humor, rugged exteriors, a fine thrill, tense suspense, and a fight realistic enough to startle anyone. A well rounded, high class feature—every class of audience can appreciate it."
—*Motion Picture News.*

"Sympathetic in appeal and strong in human interest. Expert acting and direction. Smooth, swift—a valuable box office asset."
—*Exhibitors Trade Review.*

"Holds the sympathy from first to last. Great heart interest."
—*New York Telegraph.*

The suspense is so great it nearly kills the audience. You'll never regret the time or money spent in seeing this one."
—*Chicago American.*

"Graphically told with absorbing interest from beginning to end. True to life and a genuine pleasure to see." —*New York American.*

"A rare pleasure of enjoying a good photoplay beautifully and simply done. The acting is wonderful. Direction is inspired."
—*New York Evening Post.*

"Superb direction—a splendid portrayal."
—*Los Angeles Examiner.*

FIRST NATIONAL PICTURES

R. A. WALSH
presents
"KINDRED OF THE DUST"
with Miriam Cooper

From Peter B. Kyne's Famous Story in the Saturday Evening Post, a Novel Read by Millions

Directed by R. A. Walsh; scenario by J. T. O'Donohoe; Photography by Lyman Broening and Charles Vanenger; art direction by William Menzies

A FIRST NATIONAL ATTRACTION

Use Film Reels that Last

BETTER Reels! Reels that withstand hard usage. Reels that are strong and sturdy. Projectionists are demanding reels that will not go to pieces under working conditions. They want reels that last.

GLOBE Film Reels meet the requirements and demand for a reel that will stand the wear and tear of hard service.

They are made carefully by a company with over twenty years of experience in the manufacture of all kinds of metal parts. The indestructible brass hub makes it mighty easy to fasten the film and take it off. Once the film is fastened, it will stay fastened.

Write for prices on better 10″ and 14″ Reels. No obligation is involved in doing so.

The Globe Machine & Stamping Co.

1250 West 76th Street **CLEVELAND, OHIO**

It's good business to sell *fifteen* shows instead of one, without increasing your overhead——

You can do it with

Ruth Roland

in

The Timber Queen

Every retailer knows that it's fine business to sell fifteen of an article *at one time*, instead of one.

His selling effort is no greater. His overhead is no greater. He has insured against having the balance of the business, with its profit, going to a competitor. With a good article he has pleased the customer and more than pleased himself.

You can do just that thing with "The Timber Queen." Give it a good send-off in your advertising. Get your people in for the first episode.

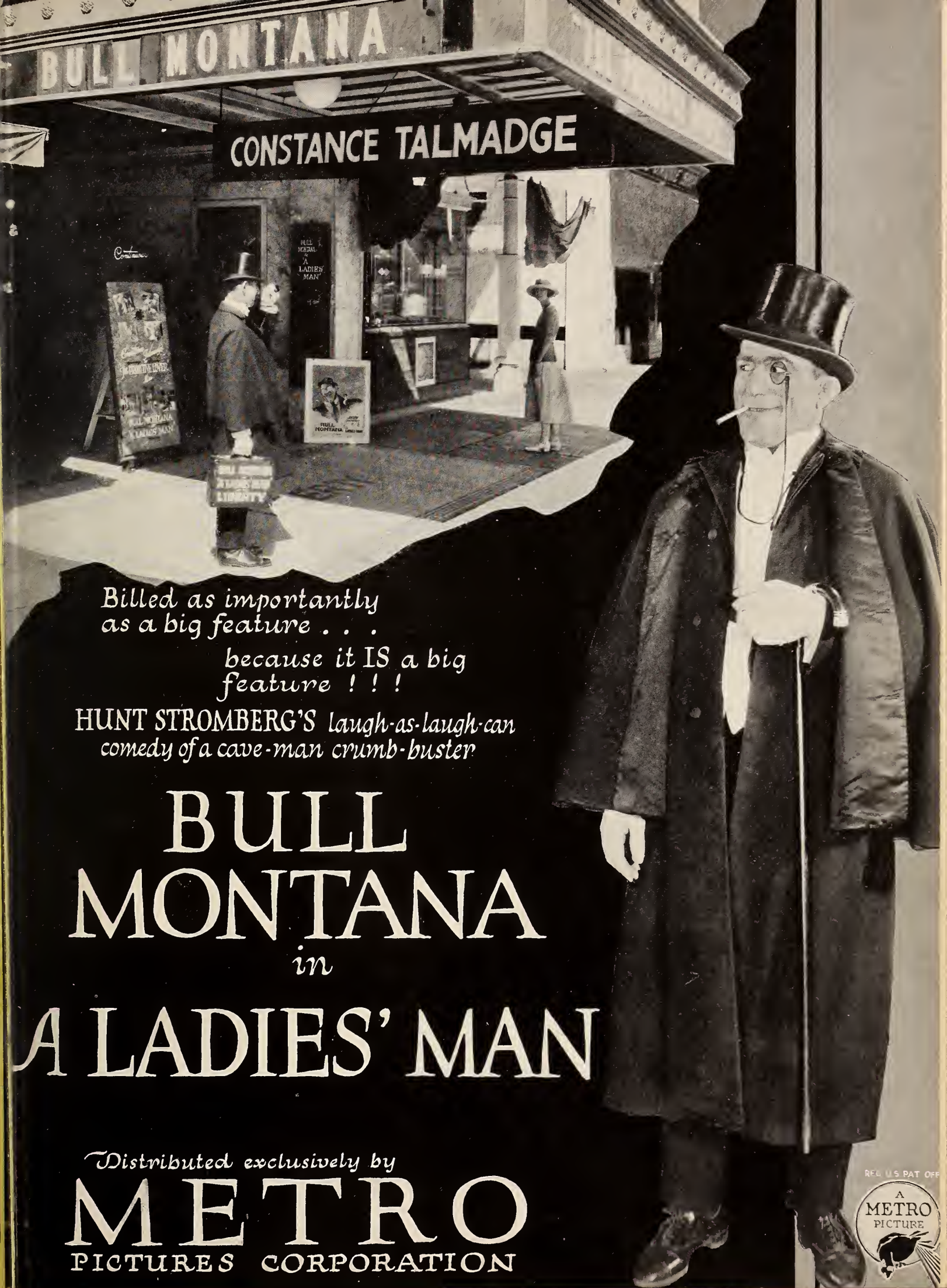
They are sold for the whole fifteen.

It's a great big Western serial, beautiful, thrilling, splendidly produced. It will live up to every good thing you say of it.

Pathéserial

Produced by
Ruth Roland Serials, Inc.

Supervised by
Hal E. Roach



Billed as importantly as a big feature . . .

because it IS *a big feature ! ! !*

HUNT STROMBERG'S *laugh-as-laugh-can comedy of a cave-man crumb-buster*

BULL MONTANA *in* A LADIES' MAN

Distributed exclusively by

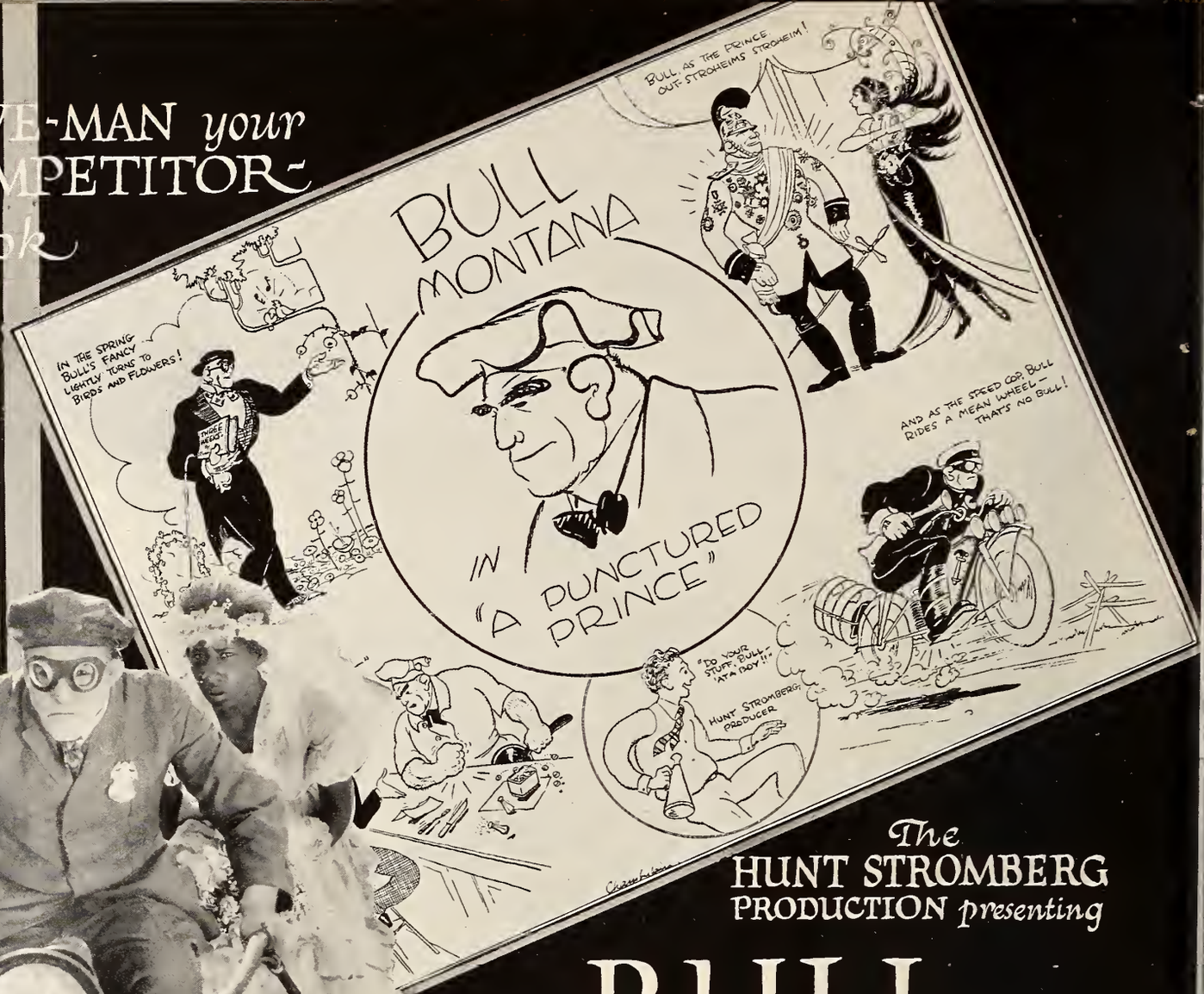
METRO

PICTURES CORPORATION

REG. U.S. PAT. OFF.

A METRO PICTURE

CAVE-MAN *your* COMPETITOR- *Book*



The HUNT STROMBERG PRODUCTION *presenting*

BULL MONTANA

in

A PUNCTURED PRINCE

A royally riotous two-reel comedy that leaps along like a motorcycle; it opens the chuckle throttle wide and passes everything on the road . .

A METRO PICTURE

REG U.S. PAT. OFF.

Distributed exclusively by

METRO PICTURES CORPORATION

Great 41 Paramount Pictures

No. 20

A COMEDY masterpiece acted by two big stars and a superlative cast. The most unusual western picture ever made. Packed with thrills and drama and laughter.

By Clyde Fitch
Scenario by Julien Josephson
Directed by Charles Maigne

(4 col. press ad. mats and electros at exchanges)

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L. LASKY PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter — and Tom Moore —

A Paramount Picture

PLAYGOERS PICTURES
presents

Face to Face

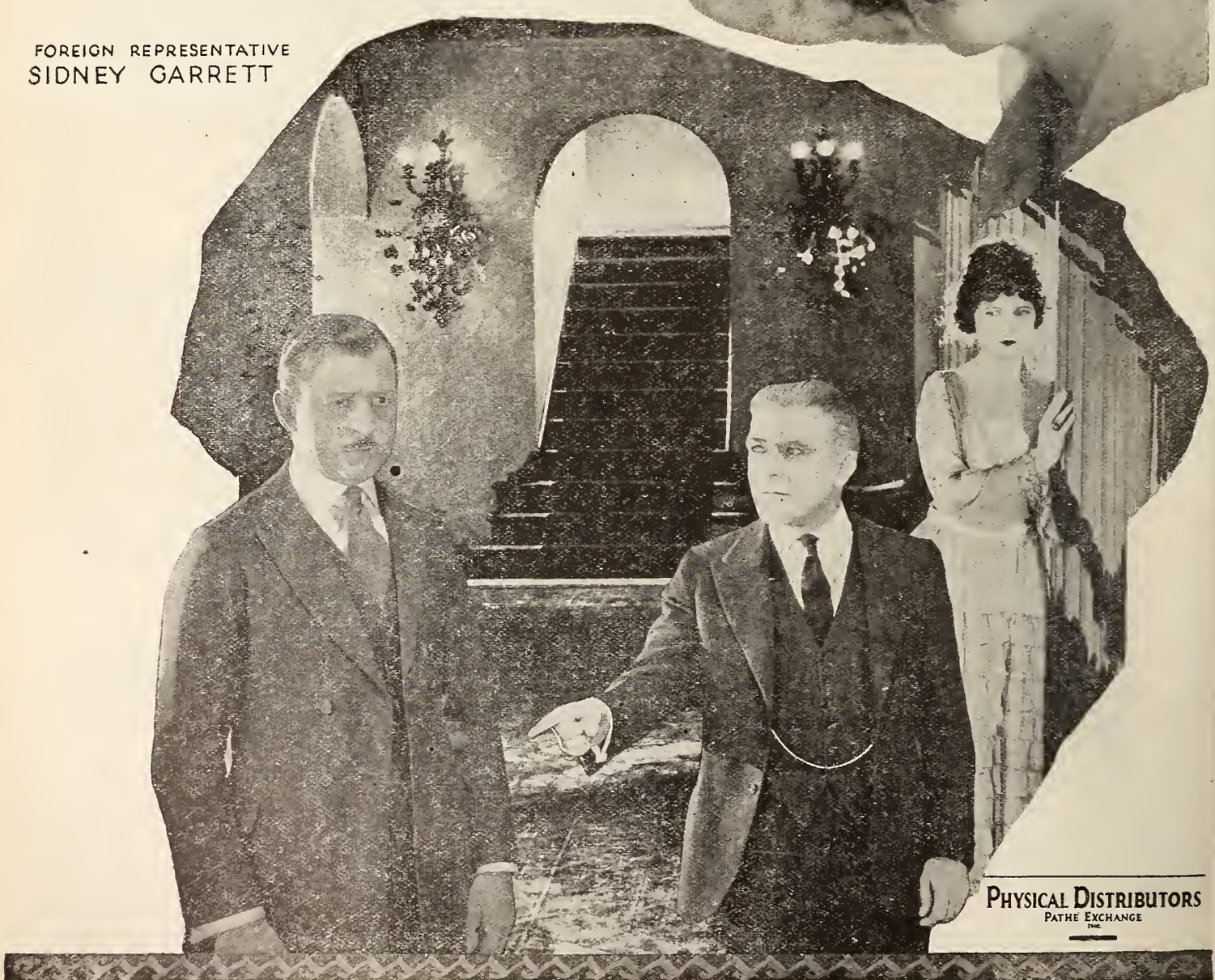
MARGUERITE MARSH *and* COIT ALBERTSON

THE accused admitted breaking into the house—and bonds were stolen. He admitted firing a shot—and a man was found dead.

A girl, a guest in the house, challenged this conclusive evidence. Her heart told her that justice was being thwarted.

Marguerite Marsh, Coit Albertson, Richard Stewart, Edna Holman, Joseph Marba, William Kendall and Frances White in five reels of excitement.

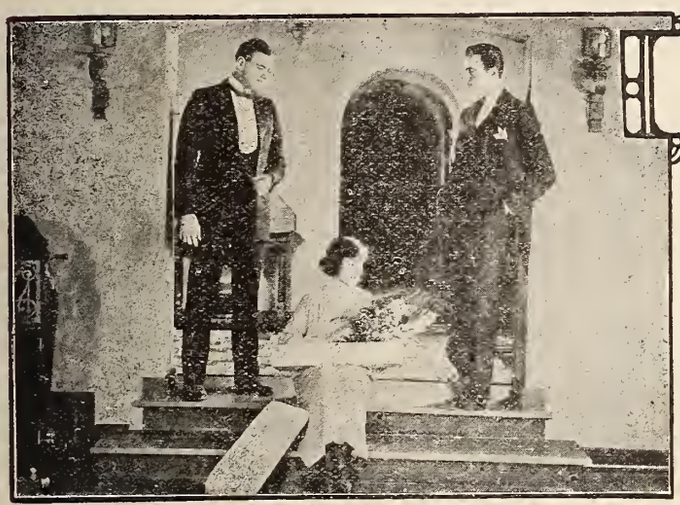
FOREIGN REPRESENTATIVE
SIDNEY GARRETT



PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

Florence Vidor's

First three starring productions through Associated Exhibitors are proving exceptional Box Office winners —



"Woman, Wake Up!"

Florence Vidor supported by Louis Calhern and Charles Meredith in a drama spiced with subtle satire by Ben Moore Clay.

Runs of not less than one week already registered in such theatres as these:

New State	Boston	Barbee's Loop	Chicago
Victory	Providence	Blue Mouse	Minneapolis
Grand	Pittsburgh	Tivoli	San Francisco
Aldine	Philadelphia	Winter Garden	Seattle
Liberty	Portland, Ore.	Pantages	Salt Lake City

"The Real Adventure"

From the famous novel by Henry Kitchell Webster. Supporting cast includes Clyde Fillmore, Nellie P. Saunders, Lilyan McCarthy, Philip Ryder. Directed by King Vidor.

Not less than one week in such representative theatres as:

New State	Boston	Liberty	Kansas City
Branford and		Adams	Detroit
Rialto	Newark	Gifts	Cincinnati
Aldine	Philadelphia	Clune's	
Temple	Toledo	Broadway	Los Angeles
Strand	Akron	Strand	San Francisco
Hippodrome	Sacramento	Heilig	Portland, Ore.

"Dusk To Dawn"

A wonderful novel by Katherine Hill and a splendid cast to support Florence Vidor, including Jack Mulhall, Norris Johnson, James Neill, Lydia Knott, Truman Van Dyke, Herbert Fortier, Peter Burke, Nellie Anderson and Sidney Franklin. A King Vidor Production.

Played a big week at the Capitol, New York City, and showing over the entire Marcus Loew circuit of vaudeville and motion picture theatres in Greater New York. Now playing in leading first run theatres everywhere

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.
FOREIGN REPRESENTATIVE—
SIDNEY GARRETT

ANNOUNCEMENT

TO THE MOTION PICTURE

Consider now with us in thoughtful amazement the crowning achievement of the cinema art—even the reproduction in motion pictures of

"THE DRAMATIC LIFE OF ABRAHAM LINCOLN"

After more than a year of intensive research, directed by Dr. Gilbert Ellis Bailey, Ph. D., of the University of Southern California, in co-operation with Ray R. and Albert L. Rockett, and Miss Frances Marion, the ROCKETT-LINCOLN FILM COMPANY announces that the preliminary work for the production of the dramatic life of Abraham Lincoln in motion pictures has been completed and that actual shooting will begin upon final O. K. of the working script, a product of the matchless genius of MISS FRANCES MARION.

This research, covering a period of two hundred and fifty years, from the origin of the Lincoln family in England to the present time, embraces hundreds of interviews with relatives, friends, neighbors, associates and acquaintances of our Martyr Chief Magistrate; also authors, educators, government officials, army and navy officers and the custodians of all the great collections of Lincolniana in America, thus exhausting every imaginable remaining source of contact with Abraham Lincoln and his times—THE LAST WORD FOREVER IN LINCOLN LORE AND EXPRESSION. SUPREME IN ENTERTAINMENT AND EDUCATIONAL VALUE.

The broad scope of this picture will compel the most sumptuous production and the largest cast in the history of the cinema, while the quality of the cast will be limited only by the genius of the American screen.

EXTRAORDINARY

EXHIBITORS OF THE WORLD

Without prejudice to any section, race, class or party, and in twelve reels of the most compelling drama since Calvary, this greatest of world stories.

"THE DRAMATIC LIFE OF ABRAHAM LINCOLN"

will be told with the WAR BETWEEN THE STATES as a background and with the strictest historical authenticity.

The producers believe the time has come to make history live again in action and to tell in animated scenes the great stories of the progress of humanity in order that the lessons may be better understood by all the people and that a sick world may be made to feel the healing inspiration of America's undying ideals.

Of this NEW ERA in pictures this Lincoln film is the herald and archetype and you are invited to share with us the fruits of it, for no conceivable subject can more quickly or more largely be transmuted into box-office returns.

LOOK FOR ADDITIONAL ANNOUNCEMENTS IN THESE COLUMNS.

Rockett-Lincoln Film Company

Executive Offices

SECURITY BUILDING, HOLLYWOOD, CALIFORNIA.

A. L. Rockett, Vice President.
R. R. Rockett, President,

2nd of the

HODKINSON BIG 7

Distributors of Official Urban Movie Chat

"MARRIED PEOPLE"

featuring

MABEL BALLIN

WHAT THE CRITICS SAY:

Mabel Ballin's beauty, charm and fine acting are the outstanding features of this production. Also the gorgeous clothes she wears will make a distinct ''hit'' with feminine fans. There are several magnificent interior sets that form a fine background for Miss Ballin's beauty. There are several angles besides the appeal for feminine spectators that Miss Ballin's fine raiment will exert, from which exhibitors can draw inspiration and exploitaton.

—MOVING PICTURE WORLD.

In a picture in which Hugo Ballin has ample opportunity to create attractive rooms and interesting compositions of which he is a master. It also gives Mabel Ballin a role of variety and a reason for wearing some beautiful gowns. As the petulant wife she conveys just the right impression.

Percy Marmont is excellent as the husband, he seems to be just the kind of a man such a woman would impose upon.

The picture holds the interest and has the quality that will attract the average audience.

—THE MORNING TELEGRAPH.

It offers the star quite a suitable role and plenty of good opportunities to be appealing.

Director Ballin has provided his usual finished and artistic production. There are many splendid interior sets and he has handled the story effectively, on the whole.

The star is very pleasing and wears a fine array of pretty new gowns that will easily attract her feminine admirers. She makes the most of the role of the piquant young wife, who is transformed from a simple country girl into a spoiled and extravagant woman. Percy Marmont is a good choice as the husband.

Audiences will be pleased with ''Married People,'' and you have a title with good exploitation possibilities.

—THE FILM DAILY.

Percy Marmount as the husband is very good.

Mr. Ballin's direction soars high above any of his other directorial efforts in this piece.

—EXHIBITORS TRADE REVIEW.

''MARRIED PEOPLE''—Class A-C

''Married People'' is an alluring title which should prove a valuable box office asset in conjunction with the name of the beautiful and talented star, Mabel Ballin.

The production may be classed among the best of the year. It is clean, entertaining, beautifully set and has the power of inspiring thought. The splendid acting of Mabel Ballin stands out beyond all else, for Dorothy Cleur, the extravagant, petulant, negligent wife, is a living person as portrayed by her; and she has made an intelligent distinction between the two phases of character described in the same woman under different circumstances.—SCREEN OPINIONS

Hugo Ballin has done pretty well by this story—a story which might have been easily ruined had he not embellished it with deft touches here and there. He has provided a number of compelling scenes all of which are enhanced with handsome settings.

The star gives a pleasing performance assisted by Percy Marmont.—MOTION PICTURE NEWS.

A HUGO BALLIN Production

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

Shadows

in the age of primitive man were strange and terrible. In modern times shadows have been made to provide four-fifths of all the theatre entertainment of mankind, in the form of motion pictures or "movies." At first these were confused and crude, making their appeal in places of the old "nickelodeon" type; but step by step the moving shadow picture has been developed to the degree of excellence displayed in the productions released by

SECOND NATIONAL PICTURES CORPORATION

out of the

SHADOWS

of the past, the haphazard methods, misdirected efforts, expensive experiments and domineering tactics which have come near to wrecking many of the older film concerns,

Second National Pictures Corporation

has emerged triumphant, the brightest hope and one best bet of independent producers and progressive exhibitors.

WHY

play the old, unsatisfactory, losing game when Second National is in a position to insure prosperity to wide awake producers and exhibitors alike?

CURRENT RELEASES

"ONE MOMENT'S TEMPTATION"—An unusual photoplay of rare charm and strong human interest, with Marjorie Villis, James Knight and Bernard Dudley.

"THE NIGHT RIDERS"—Thrilling Northwestern from the popular novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu.

"HER STORY"—Tense human interest photodrama, featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel."

"DAVID AND JONATHAN"—Picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, with Madge Titheradge.

"BROKEN SHADOWS"—Irish love story from the novel, "Nance," by Charles Garvice, featuring Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson.

Second National Pictures Corporation

140 West 42nd Street, New York City

Harrison Ford
"Rev. John Malden"

Marguerite
De la Motte
"Sympathy"

John Sainpolis
"Nate Snow"

Walter Long
"Sea Rover"

Buddy Messenger
"Mista Bad Boy"

Lon Chaney
"Yen Sin"

THE GREATEST STORY EVER TOLD IN MOTION PICTURES

SHADOWS

Presented by

B. P. Schulberg

A Tom Forman Production

Adapted from

Wilbur Daniel Steele's famous prize story "Ching, Ching, Chinaman"

It's a Preferred Picture

Produced by

PREFERRED PICTURES-INC.

B. P. Schulberg -Pres- J. G. BACHMANN-Treas

Distributed by

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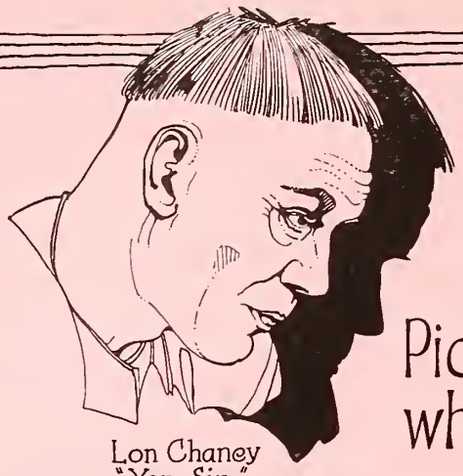
576 FIFTH AVENUE NEW YORK CITY



Lon Chaney
"Yen Sin"

Pictures and Stories which create the most lasting impression are those dealing with normal people in normal surroundings — with a sprinkling of tears, a laugh here and there, and thrills that quicken the pulses.

Harrison Ford
"Rev. John Malden"

Marguerite De la Motte
"Sympathy"

John Sainpolis
"Nate Snow"

Walter Long
"Sea Rover"

Buddy Messenger
"Mista Bad Boy"

Such a Picture is

SHADOWS

Created for exhibitors who can afford only the best

Prints at exchanges by October 15th

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg -Pres- J.G. BACHMANN-Treas

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

ANNOUNCING

To the Exhibitors and the Public the

GENE STRATTON-PORTER

Productions

Which will be made under the personal supervision of the Author, and which will include film dramatizations of the following of her record-breaking books:

MICHAEL O'HALLORAN
A GIRL OF THE LIMBERLOST
LADDIE
A DAUGHTER OF THE LAND
HER FATHER'S DAUGHTER
AT THE FOOT OF THE RAINBOW
THE FIRE BIRD

and others

Gene Stratton-Porter leads all other contemporary novelists in the number of her readers and sales. More than

10,000,000 COPIES OF HER BOOKS

have been printed and sold to English speaking readers, giving her an estimated audience of

50,000,000 READERS

and a marvelous sales record, beginning with the famous "Freckles" down to the present time of

1,645 COPIES SOLD EACH DAY FOR 18 YEARS

In addition to this matchless record of sales in the English language, there are EIGHT FOREIGN TRANSLATIONS, including the Arabic, and three Braille point editions for the blind.

The famous Bird Woman of the Limberlost country, in Indiana, is known wherever books are read. Her readers include readers and lovers of clean, wholesome, inspiring fiction and Nature Studies, between the ages of fifteen and ninety.

The first of her personally produced pictures, now being made with an all-star cast at the Ince Studios in Los Angeles, will be MICHAEL O'HALLORAN—a clean, simple story of real people, doing things in a sincere way, under the inspiring influence of an unusual newsboy—Michael O'Halloran, the most lovable youngster of modern fiction.

Up to June 1, 1922, the certified figures of the Doubleday & Page Company, showed that

1,061,473 COPIES OF MICHAEL O'HALLORAN

had been sold. Publishers estimate readers on a basis of five readers to the book, which gives this novel alone, more than FIVE MILLION READERS, who will be anxious to see Mrs. Porter's own screen version of her own story.

Gene Stratton-Porter has carefully selected a competent experienced staff of picture makers to produce her films. She will be with them every day to contribute her own genius to the work—to add the little, intimate psychological touches that have made her fiction people beloved by all the world; and to assure her millions of readers of a film version which will be true in spirit to the books.

MICHAEL O'HALLORAN will be ready for the public early in the Winter. Distribution arrangements will be announced later. Meanwhile, exhibitors who wish to make plans for booking

The Biggest Box-Office Attractions of the Year
and Most Widely Read Stories of Modern Fiction

may do so by communicating with

GENE STRATTON-PORTER PRODUCTIONS

609 North Western Avenue **Los Angeles, California**

C. C. BURR presents

"Secrets of Paris"

From Eugene Sue's famous story "The Mysteries of Paris"

Adapted by Dorothy Farnum
Directed by Kenneth Webb
Produced by the Whitman Bennett Studios
Art Director- Elsa Lopez

Lew Cody
Gladys Hulette
Montague Love
Dolores Cassinelli
J. Barney Sherry
Walter James

Realizing that exhibitors have long memories and that our reputation is our greatest asset, we want to say that we just screened "SECRETS OF PARIS" and go on record right here and now to say that this is a splendid attraction and one of the most interesting, thrilling, and colorful productions that we have seen for many a day.

—"this is the most remarkable cast that has ever passed through my hands"—

signed Whitman Bennett

Buster Collier
Rose Coghlan
Effie Shannon
Harry Sothern
Bradley Barker
Jane Thomas

As *Mr. Lasky's assistant and Producing Manager of Famous Players-Lasky for years — this means something.*

I personally recommend that every exhibitor save a date for this picture, as it looks like a "sure-fire" bet to me.

C. C. Burr

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

WM. M. VOGEL
Foreign Distributor
126 W. 46th St.
New York, N. Y.

MR. EXHIBITOR—

We take this occasion to thank you for your wires offering datss for Amalgamated Productions and the same have been forwarded to the Franchise holders in your respective districts. The names of the Franchise Holders will be announced immediately following a General Board meeting which will be held in New York City October Eighth and Ninth.

The First Production

"The Madonna in Chains"

E. K. LINCOLN

MARTHA MANSFIELD

MRS. RODOLPH VALENTINO

W. H. TOOKER

Will—Be—Ready—For—Release—Dec. 1—1922

The Amalgamated Exchanges

OF AMERICA, INC.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

Studios
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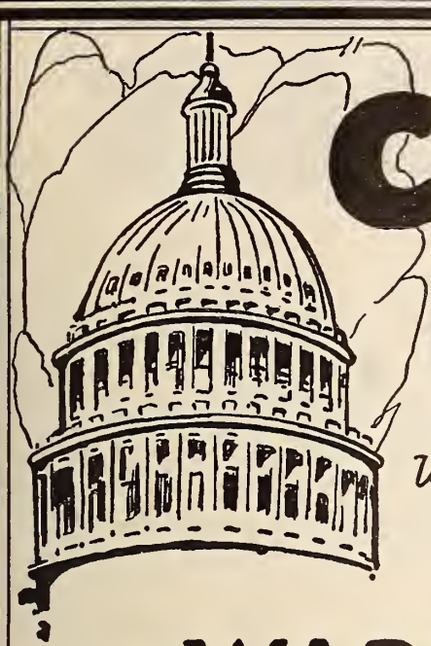
Yonkers, N. Y.



CAPACITY CROWDS

warmly greeted and enthusiastically applauded the first of the

WARNER BROTHERS

Seven Screen Classics

"RAGS TO RICHES"

(A Harry Rapf Production)

featuring

WESLEY BARRY

at the

CAPITOL THEATRE

During the week of SEPT. 24th.

Read the critics opinions on the following pages →

CRITICS PRAISE

Moving Picture World :—

"Rags to Riches"—Warner's offer a human interest knockout that promises gold mine for exbibitors. Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses anywhere.

Motion Picture News :—

Here is a photoplay combining all the elements which build smashing returns at the box-office Don't hesitate. Get this picture. Then take your money to the bank.

Film Daily :—

Barry's latest is another sure-fire box-office hit that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a really "family" picture.

Exhibitors Trade Review :—

"Rags to Riches" is rare entertainment. It a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. A peach of an audience picture.

New York World :—

Here, we think, is a photoplay of rare quality, combining fun, romance, heart interest and excellent dramatic composition. See "Rags to Riches". It is highly amusing and intelligently constructed.

Evening Journal :—

A more delightful and wholesome comedy than "Rags to Riches", the principal attraction at the Capitol Theatre, has not been seen in New York for many months.

Morning Telegraph :—

"Rags to Riches" has something to please most everybody and ought to create as fine a cinema record as it did as a speaking stage production.

"RAGS TO RICHES"

Mail :—

"Rags to Riches" is a human picture, one in which you can warm up with a personal feeling toward the characters. It is interesting, and it is delightfully played by the cast which Wesley Barry heads.

Globe :—

There is rarely a dull moment and this is due both to comic incidents introduced and capable acting.

Telegram :—

An interesting picture and Wesley Barry is its juvenile hero. The story is told in an entertaining and human manner.

Herald :—

Barry's best film to date.

American :—

Wesley Barry is amusing in "Rags to Riches" at Capitol.

Post :—

"Rags to Riches" brings smiles in an interesting film at Capitol.

Sun :—

Good Entertainment. The clever youth is surrounded by a thoroughly competent cast.

Times :—

"Rags to Riches" has a good measure of amusing moments, which are due to Wesley Barry.

Zit's :—

"Rags to Riches" is rich in comedy. The film is always interesting and amusing, and the blending of comedy and adventure makes "Rags to Riches" a good picture.

Variety :—

"Rags to Riches" gives promise of being another "School Days." It's a great film for the youngsters and an amusing one for their elders. A wholesome picture of this kind deserves support.

NOTICE

To Authors, Playwrights, Agents and Others Negotiating for the Screen Rights of Stories, Books and Plays

---

No person is or has been authorized to consummate deals for stories, books or plays for the firm of Warner Brothers, other than Jacob Wilk, 1476 Broadway, New York, or ONE of the Warner Brothers.

WARNER BROTHERS
1600 Broadway, New York City

Announcing

NOTORIETY

A high powered human drama combining the pathos of poverty with the dazzle of wealth

The FIRST of THE FOUR Feature PRODUCTIONS conceived & directed by

WILL NIGH

THE industry's leading independent director

PRODUCED and DISTRIBUTED BY

L. Lawrence Weber & Bobby North.

1600 Broadway — New York City

Conceived and directed by Will Nigh
Produced and distributed by
L. Lawrence Weber and Bobby North
1600 BROADWAY N.Y.C.

The Cast

Maurine Powers
Mary Alden
Rod La Roque
George Hackathorne
J. Barney Sherry
Richard Travers
Mona Lisa
John Goldsworthy
Anders Randolf
Ida Waterman

"NOTORIETY"

FOREIGN RIGHTS CONTROLLED BY THE APOLLO TRADING CORP, 1600 BROADWAY, N.Y.C.

J.A.PARTINGTON

E.H.ROTH

Booked by J.A.Partington and E.H.Roth for San Francisco's Finest Theatre

THE GRANADA

LEWIS J.SELZNICK presents

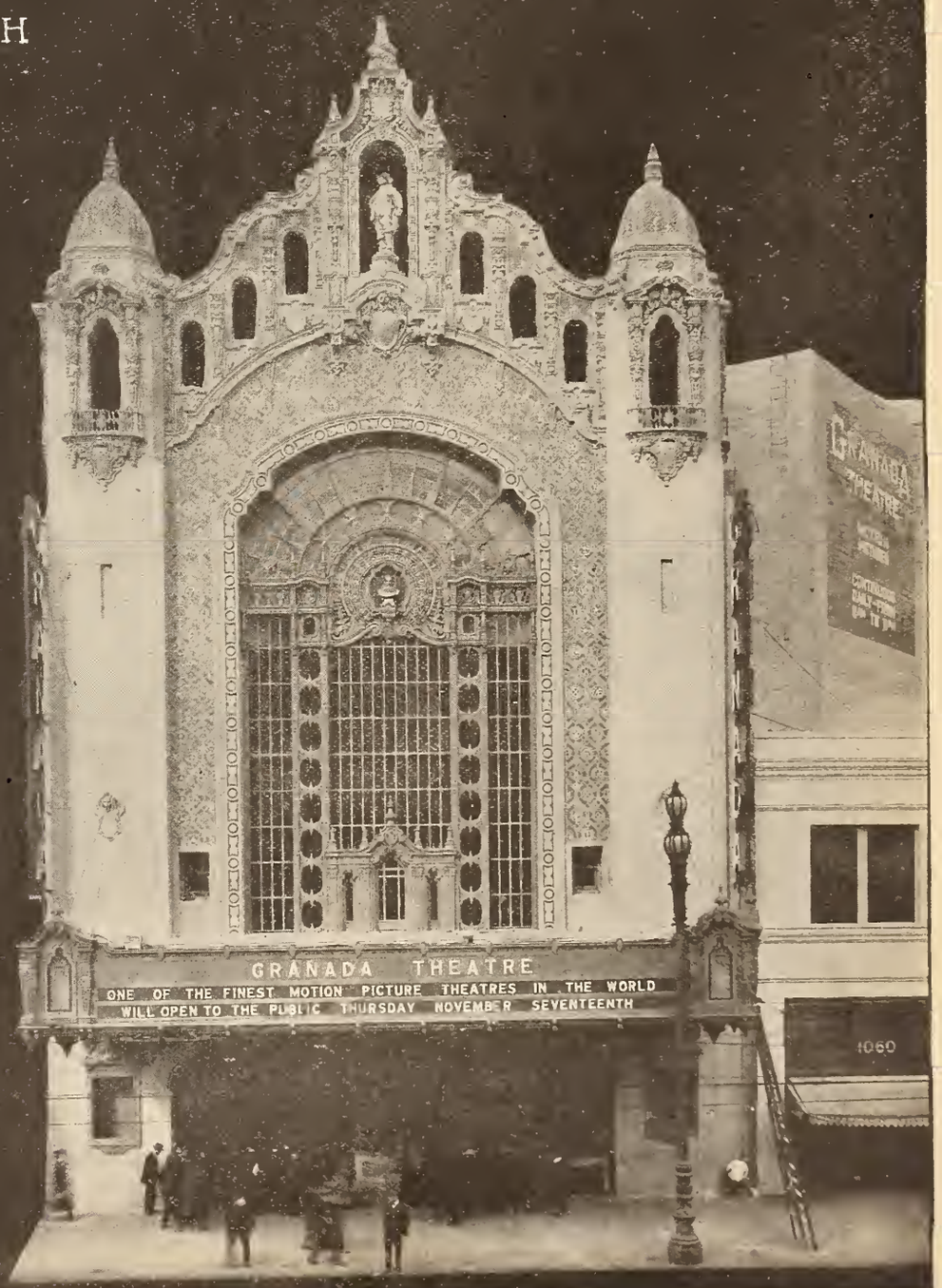
"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

A Victor Heerman Production

Cast Includes Marjorie Daw, Katharine Perry and Arthur Hoyt



Chicago Post Calls It "Inspirational"

But read all they have to say below about

R. A. WALSH'S

Kindred of the Dust

By Peter B. Kyne

THE CHICAGO EVENING POST SAYS

"Once again you can have that comparatively rare pleasure of enjoying a good photoplay beautifully and simply done. It is "Kindred of the Dust," showing at the Strand Theatre this week. And it is due to the acting, the staging, and the photography, that this is such an excellent production. The story by Peter B. Kyne and the salient points are fittingly transferred to the screen in the scenario by J. T. O'Donohue. But it is the acting that counts and, first of all, that necessary thing, a well chosen cast, has been provided.

"Miriam Cooper, as Nan of the Sawdust Pile, is one of the best of the young actresses on the screen today. Her artistry precludes all waste motion as well as excess emotion; her poise and command of a situation, added to her sympathetic portrayal of this part, are a delight.

"Ralph Graves, as Donald, gives an almost perfect impersonation of the boy torn between affection for his family and love for Nan.

"It is in this series of episodes that some effective scenes in a lumber camp are shown. Huge logs are sent down the chute and plunge into the river far below with the suspense dramatically sustained when you know that the launch bearing Donald's father (well played by Lionel Belmore) is bound to be struck.

"The log crashes into the boat, which, shattered, sinks to the river bed, and you have the sensation of going down with it as you watch Donald swim under and save his father from the wreckage. It is but one instance of the excellent photography and careful lighting effects throughout, and just as it is impossible to go into detail about these effects, so is it impossible to give individual mention to the entire company of competent players. It has many marks of inspirational direction."

with

MIRIAM COOPER

Directed by R. A. Walsh; Scenario by J. T. O'Donohoe; Photography by Lyman Broening and Charles Vanenger; Art Direction by William Manzies

Distributed by Associated First National Pictures, Inc. World Rights.

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Leo Maloney
in the
Range Rider Series
Two Reels Each

"Westerns" made as they should be made–like Class A features

IF you yourself were to make two reel Western dramas, for your own theatre and for your own crowds, and were prepared to spend any amount to make them *right,* you'd make them just like the Range Rider Series.

You'd want story, beauty, thrills, action, surprise.

They're all here!

Pathépicture
TRADE MARK

Directed by
FORD BEEBE

Jesse L. Lasky
presents

Rodolph Valentino

in

"THE YOUNG RAJAH"

Cast includes

WANDA HAWLEY and
CHARLES OGLE

Directed by PHILIP ROSEN

A Paramount Picture

JESSE L. LASKY PRESENTS

Rodolph Valentino

IN

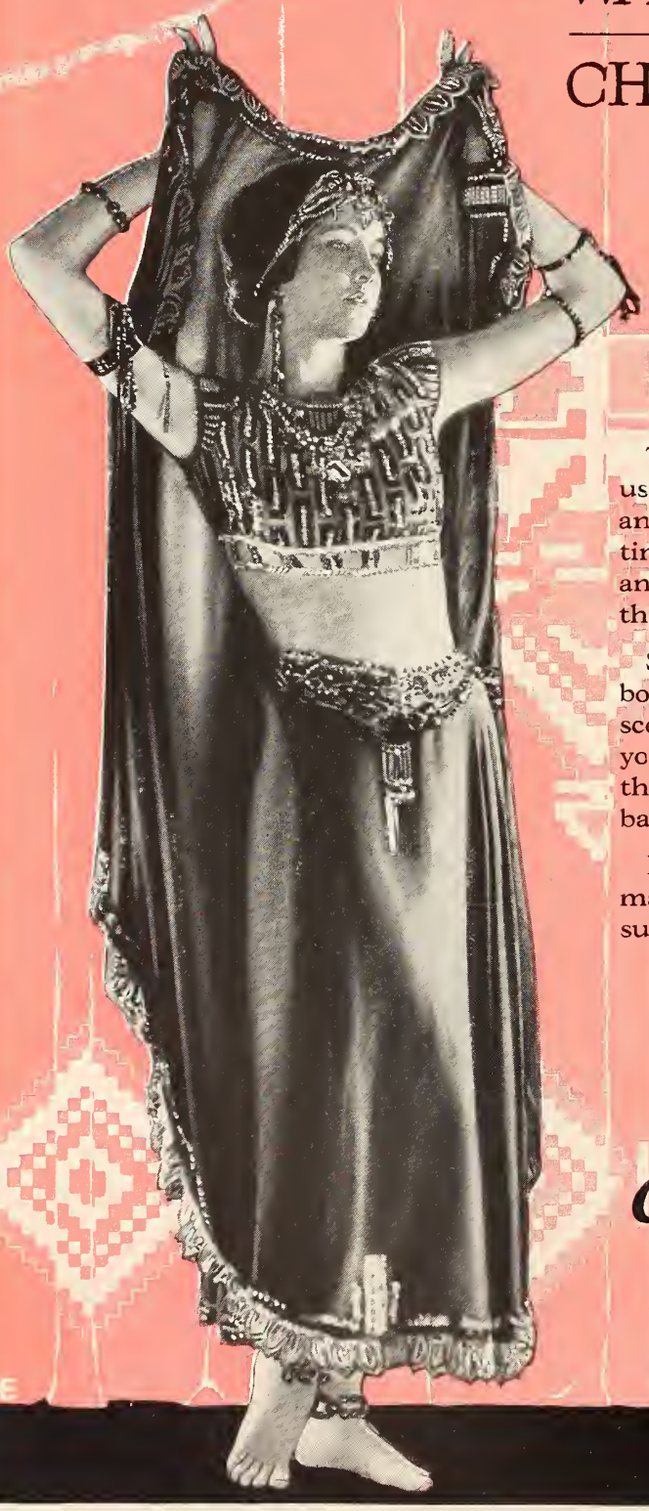
"THE YOUNG RAJAH"

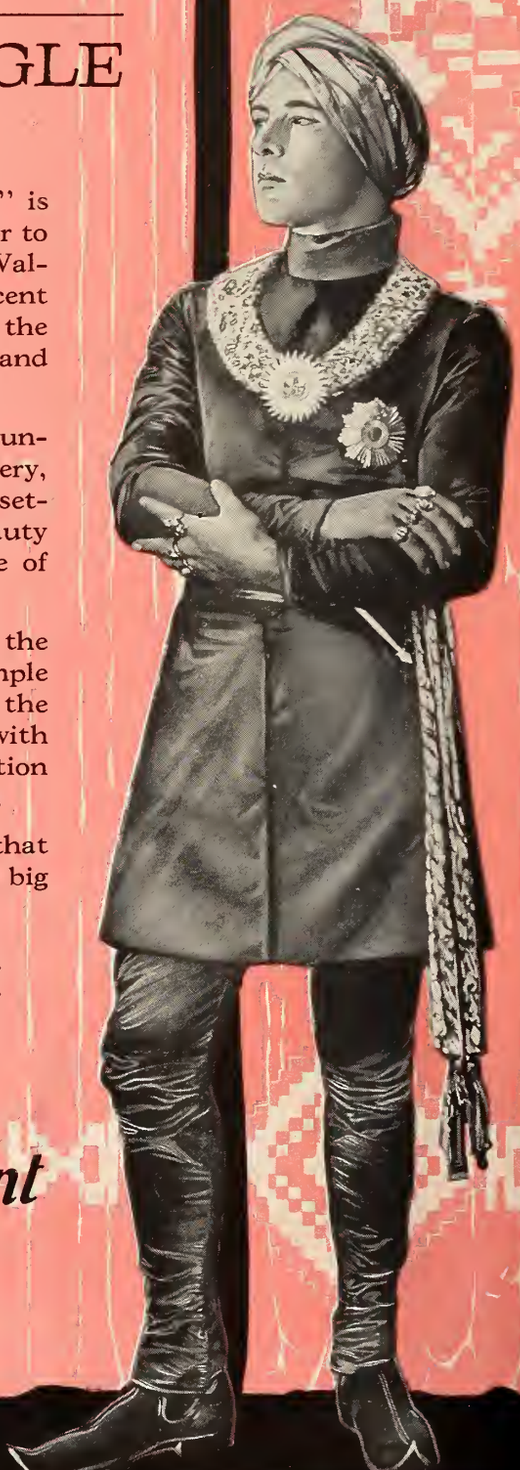
CAST INCLUDES

WANDA HAWLEY

AND

CHARLES OGLE





"THE Young Rajah" is a worthy successor to "Blood and Sand." Valentino the magnificent again proves himself the master of exotic roles and passionate romance.

The story is fascinating, unusual, full of thrills, of mystery, and of mighty drama. The settings bewilder in their beauty and luxury. The cast is one of the finest ever assembled.

Some of the high points are the boat race, the weird temple scenes, the battle of Arjuna, the young Rajah's fight for life with the plotters, the re-incarnation ball, the poignant love scenes.

It has all the elements that make for one of the year's big successes.

From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell.
Scenario by June Mathis.
Directed by Philip E. Rosen.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR

SELZNICK PICTURES
REG. U.S. PAT. OFF.
DISTRIBUTED BY SELECT

Critics have praised it as the best comedy creation since "Reported Missing"

Big showmen have shown their appreciation of its drawing power by booking it for all the country's finest theatres

LEWIS J. SELZNICK
presents

"Love Is An Awful Thing"

A VICTOR HEERMAN PRODUCTION
starring Owen Moore
Cast Includes MARJORIE DAW

SELLING PICTURES

With unique advertising accessories which helped drau

WARNER
SCREEN
"RAGS TO
with
WESLEY
A HARRY RAPP

Our nation-wide advertising campaign, backed up by our attractive advertising novelties, is but another assurance that we are constantly and earnestly striving to help you, Mr. Exhibitor to derive the maximum box-office results when you book a Warner Brothers picture. Our policy is dedicated to exhibitor co-operation.

TO THE PUBLIC

remendous crowds to the Capitol Theatre, N.Y. to see

BROTHERS CLASSIC RICHES"

BARRY

PRODUCTION

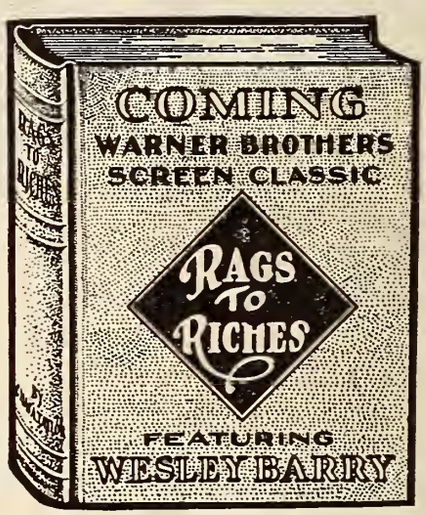
Never in the history of Broadway were so many merchants eager to use these co-operative cut-outs for display in their windows. They are in five striking colors, size 9 × 12, with an easel on back, and they are so constructed that the merchant shares in the value of the advertising. You will find that the merchants will be more than anxious to use them.

EXPLOITATION

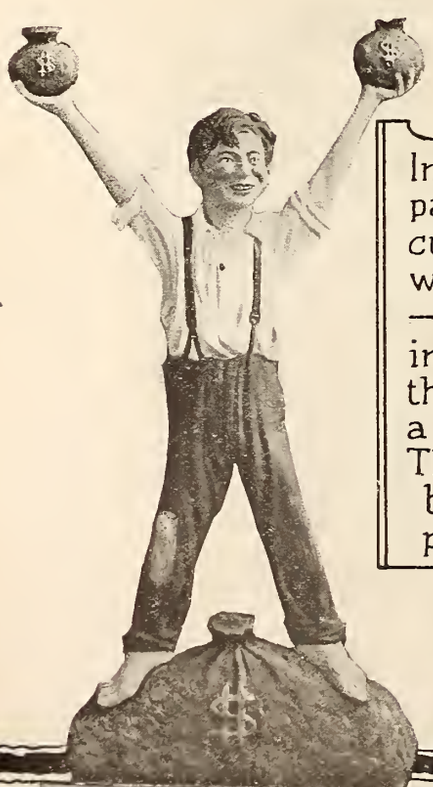
An attractive advertising novelty

TWENTY IN EVERY

Four colored door-knob hanger with string attached, size 4 x 6



Beautifully colored sticker, actual size



Inexpensive life-size papier mache novelty cut-outs, natural colors with easel on back — never before used in connection with the exploitation of a motion picture. These cut-outs are bound to attract public attention

NOVELTIES

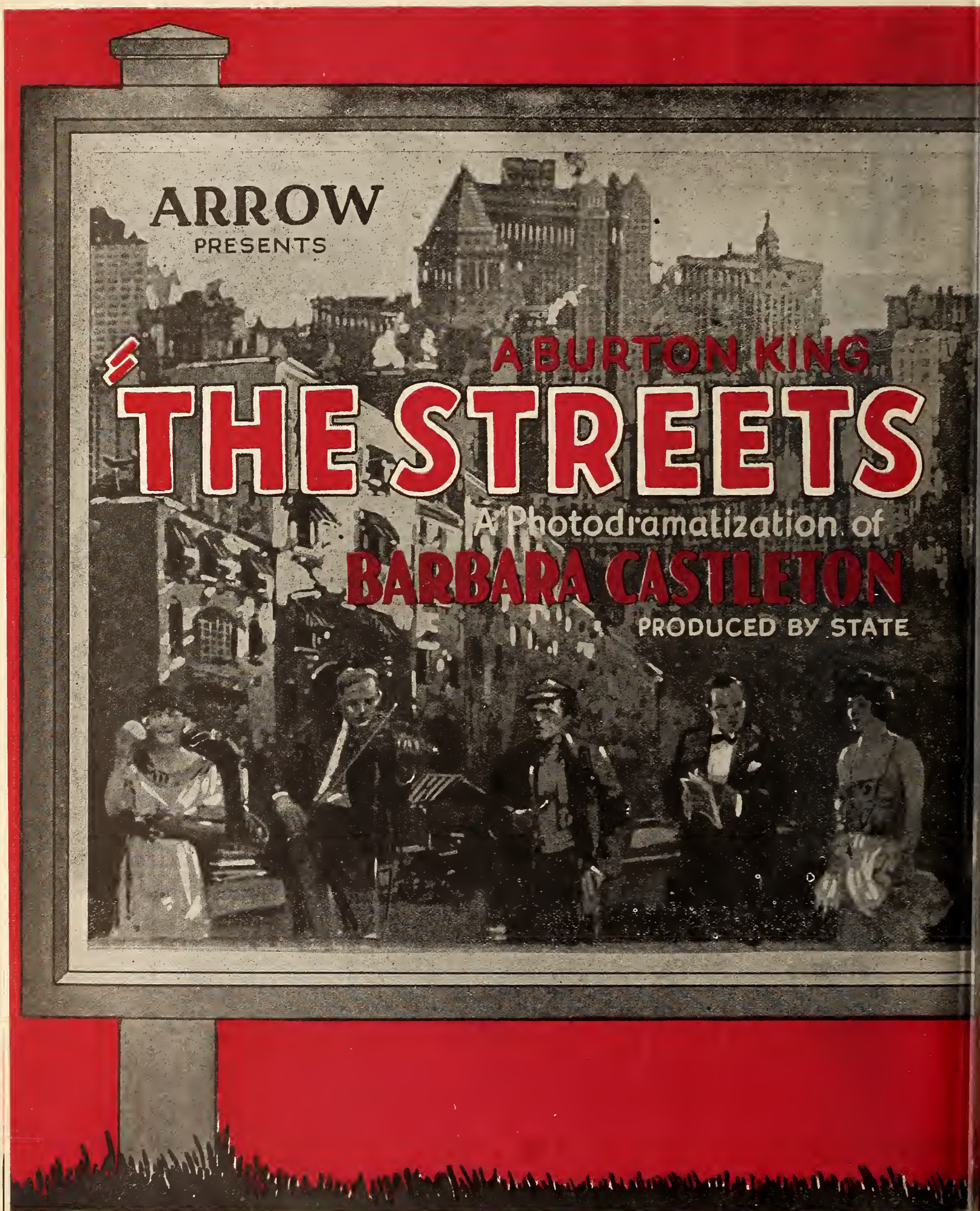
taken into the household is a

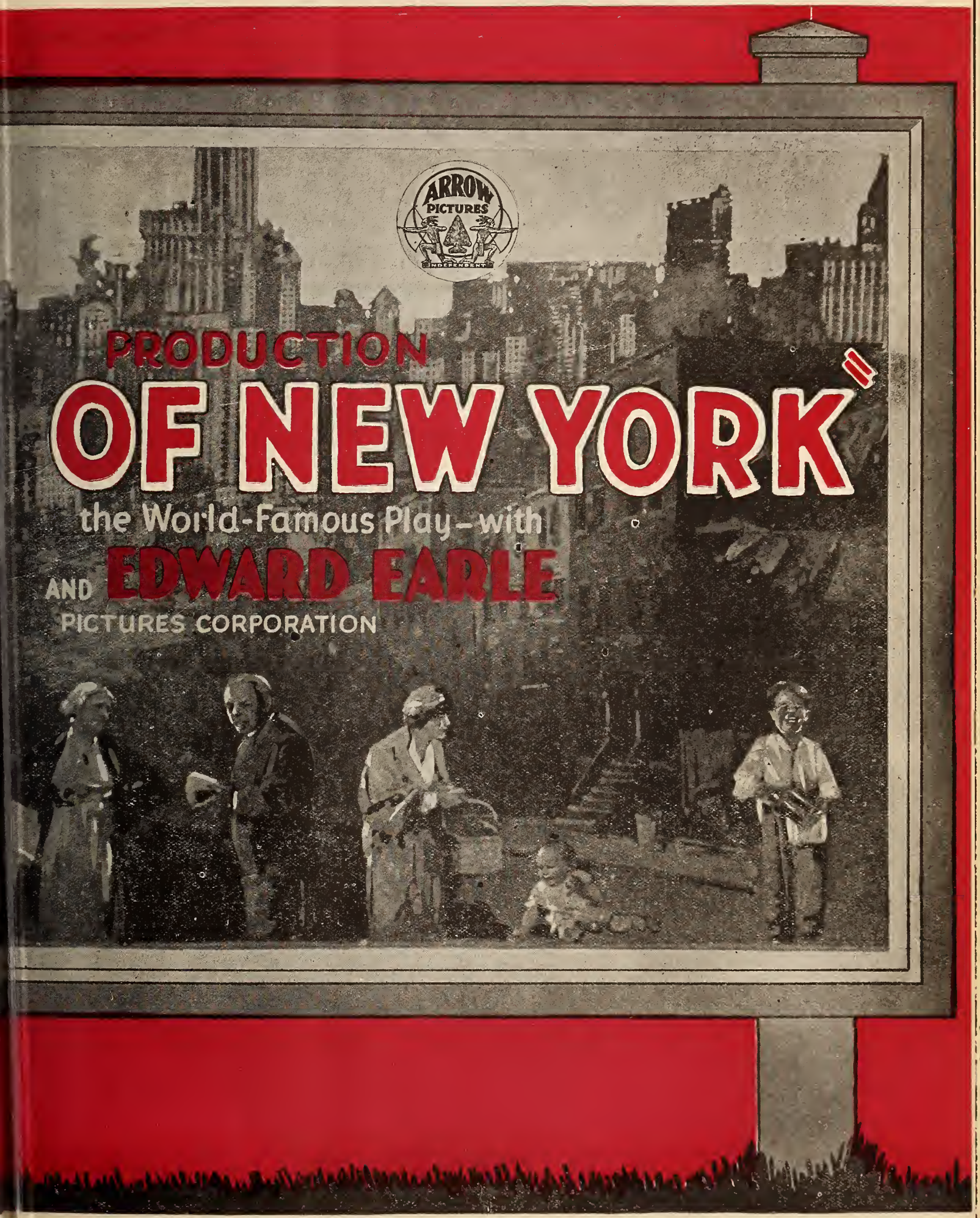
FOUR SHEET HOME

Sliding novelty, beautifully colored, shows a contrast of Barry in rags and in riches ~

Paper hat, four colors, size 11×17

Lithographed blotter, four colors, size 4×8½


ARROW
PRESENTS
A BURTON KING
THE STREETS
A Photodramatization of
BARBARA CASTLETON
PRODUCED BY STATE


ARROW
PICTURES
INDEPENDENT
PRODUCTION
OF NEW YORK
the World-Famous Play—with
AND EDWARD EARLE
PICTURES CORPORATION

CHARLES MILLER PRODUCTION *presents*

"THE MAN SHE BROUGHT BACK"

WITH EARLE FOX, DORIS MILLER AND FRANK LOSEE

A PLAYGOERS PICTURE

IT has the dramatic punch that audiences are strong for. A young recruit in the Royal Mounted is sent out to get his man. He sneaks back alone. He is disgraced and dishonored before the girl he loves. Then her faith rekindles his manhood and he fights his way to her favor. When, single handed, he wades into a snarling pack of lawbreakers and licks them with his bare fists, you'll know by the noise your audience is happy.

If Your Patrons Like
Royal Mounted Stories,
PUT THIS ONE DOWN—

Motion Picture News,
September 23rd, 1922.

FOREIGN REPRESENTATIVE SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

Theatres which know the value of these BOX OFFICE TITLES

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Gifts	Cincinnati
Circle	Columbus
Empress	Omaha
Smith's	Indianapolis
Pantages	Kansas City
Orpheum	Fort Wayne
Rivoli	Denver
Strand	Denver
Hippodrome	Sacramento
Clune's Broadway	Los Angeles
Portola	San Francisco
Pantages	Salt Lake City
Winter Garden	Seattle
Ansonia	Butte

Don't Doubt Your Wife
By and With Leah Baird

When Husbands Deceive
By and With Leah Baird

When the Devil Drives
By and with Leah Baird

PRESENTED BY
ARTHUR F. BECK
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT
FOREIGN REPRESENTATIVE—
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

4th of the

HODKINSON BIG 7

Distributors of Official Urban Movie Ch

"HEART'S HAVEN"

"Should Prove a Sure-Fire Success"

Benj. B. Hampton, producer of so many successful screen plays, has scored another triumph with the adaptation of Clara Louise Burnham's popular novel, "Heart's Haven." For here is a story that is as different in plot construction as day is from night. Based on a theme borrowed from one of the most subtle forces of nature, the story of "Heart's Haven" is carried along with surprising developments, finally culminating in a climax that is as true to life as the changes of the seasons.

Few indeed are the readers of American fiction who are not acquainted with the novels of Clara Louise Burnham. Endowed with one of the most brilliant minds of her profession, Miss Burnham has provided the public with a number of highly successful novels, of which the story of "Heart's Haven" is easily the leader.

Viewed from the angle of the box-office, "Heart's Haven" is a picture that can be depended upon to show extraordinary returns. The exploitation possibilities are practically unlimited.

What the Critics Say:

EXHIBITORS TRADE REVIEW:
This picture will have a tremendous appeal.

M. P. NEWS:
Exudes a wholesomeness sure to be appreciated.

EXHIBITORS HERALD:
Has all the charm and simplicity and wholesomeness of Burnham novels and is a welcome change from the usual hectic drama and domestic tragedy. Its appeal is heightened by very beautiful photography throughout and several well drawn characterizations. Where audiences appreciate simple sentiment carefully portrayed it should succeed.

MORNING TELEGRAPH:
This picture is extremely well made and the cast is a fine one.
The picture is a finished piece of work.

FILM DAILY:
"Heart's Haven" should prove a sure-fire success.

SCREEN OPINIONS:
"Heart's Haven" is a picture that holds inspiration. The production is wholesome and thoroughly entertaining, and has an abundance of human interest and considerable comedy in which Frank Hayes, a tiny dog and two small children play no small part.

A Benj. B. Hampton Production

from the great novel by
ARA LOUISE BURNHAM

with ROBERT McKIM-CLAIRE ADAMS
and CARL GANTVOORT

'OR FALL RELEASE

d Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

'THE MADONNA IN CHAINS'

By Edward Owings Towne

FEATURING

E. K. LINCOLN
MARTHA MANSFIELD
MRS. RODOLPH VALENTINO
AND W. H. TOOKER

To Be Released in December

The First of a Series of Twelve
Distinctive Photoplays

THE AMALGAMATED EXCHANGES OF AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

STUDIOS
New Rochelle, N. Y.
Yonkers, N. Y.

AMALGAMATED PRODUCING CORPORATION
Presents

STAN LAUREL
in
THE EGG

- IT'S GOLDEN

A CACKLING COMEDY GUARANTEED *to* HATCH HILARITY.....

Distributed Exclusively by

METRO
PICTURES CORPORATION

REG US PAT OFF
A METRO PICTURE

AMALGAMATED
PRODUCING
CORPORATION
presents

A riotous comedy of social errors; as absurd as a butler's whiskers

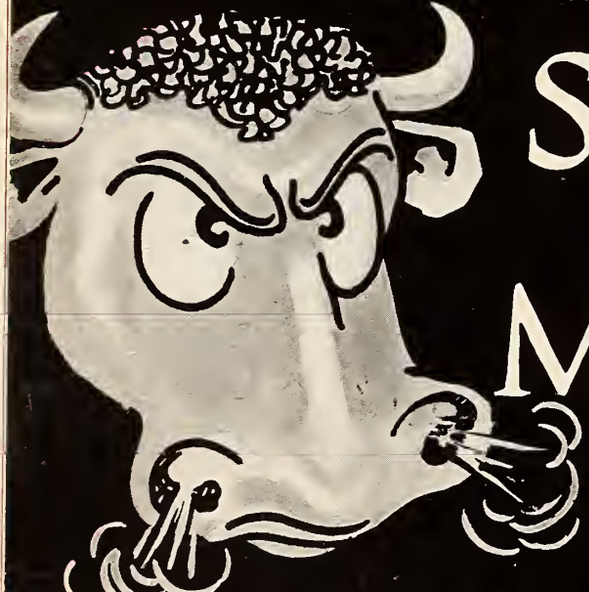
STAN LAUREL

in

The WEAK END PARTY

A picture with a moral:
Don't eat steak with a spoon

and on the way is a third



STAN LAUREL COMEDY — MUD *and* SAND

As Spanish as an omelette;
as full of bull as a bull himself

REG US PAT OF

A METRO PICTURE

Distributed Exclusively by

METRO PICTURES CORPORATION

A National Advertising Campaign That Means Big Money For You At The Box Office!

Reproduction of full page advertisement which appeared in the Saturday Evening Post, Oct. 7

Save a day for
Richard Barthelmess
The Week of OCT. 9-16

RICHARD BARTHELMESS can act. The boy who might have chosen handsome hero parts, chose instead, the subtle Chinaman rôle of "*Broken Blossoms*," the old-fashioned boy of "*Way Down East*," the never-to-be-forgotten soldier of "*Sonny*," the sailor lad of "*The Seventh Day*," and that remarkable character study, "*Tol'able David.*"

But even these great pictures can be surpassed by Richard Barthelmess and his great director, Henry King. In "*The Bond Boy*," they prove it.

COUNTRY-WIDE PREMIERE *of*

The "BOND BOY"

Written by George Washington Ogden
Directed by HENRY KING

"*The Bond Boy*" is a great and human story — its people natural, and Barthelmess makes you live the part with him.

"*The Bond Boy*" is the kind of picture that only happens once in a while, perhaps because it takes a Barthelmess to do it. For, of the dozen photoplays that are world classics, Richard Barthelmess has helped to establish more than half. His newest picture, "*The Bond Boy*" is an indication of what the motion pictures of the future are going to be. Don't fail to see it.

* * *

To the left are the names of prominent theatres cooperating in the Clean and Better Picture movement by participating in "*The Bond Boy*'s" country-wide premiere, beginning October 9th. Save a day or an evening to attend. And take all the family—*all!*

Prominent Theatres giving premier showings October 9-16

CITIES	THEATRES
Atlanta	Metropolitan
Atlantic City	Colonial & Virginia
Albany	Strand
Boston	Gordon's Olympia
Baltimore	Rivoli
Buffalo	Shea's Hippodrome
Birmingham	Tutwiler
Chicago	Chicago
Cleveland	State
Cincinnati	Strand
Columbus	Colonial
Chattanooga	Rialto
Denver	America
Dallas	Hope
Dayton	Strand
Des Moines	Des Moines
Duluth	Garrick
Davenport	Capitol
Erie	Strand
Evansville	Victory
El Paso	Ellaney
Fort Worth	Phillips Egypt
Fort Wayne	Orpheum
Houston	Strand
Indianapolis	Circle
Kansas City	Newman
Knoxville	Strand
Los Angeles	Kinema
Louisville	National
Milwaukee	Alhambra
Minneapolis	Garrick
Memphis	Strand
New York City	Strand
Newark	Branford
New Orleans	Strand
Nashville	Knickerbocker
Norfolk	Wells
Omaha	Rialto
Oklahoma City	Empress
Peoria	Madison
Philadelphia	Stanley
Pittsburg	Grand Opera House, Liberty
Portland	Liberty
Providence	Strand
Patterson	Regent
Rochester	Eastman
Richmond	Broadway
St. Louis	New Grand Central
San Francisco	Tivoli Opera House
Seattle	Coliseum
St. Paul	Capitol
Syracuse	Strand
San Antonio	Rialto
Salt Lake City	American
Spokane	Clemmer
Schenectady	Strand
Savanah	Odeon
Sioux City	Princess
South Bend	Blackstone
Sacramento	T & D
Toledo	Valentine
Tacoma	Colonial
Tulsa	Strand
Terre Haute	Liberty
Tampa	Strand
Washington	Metropolitan
Wichita	Palace
Wheeling	Liberty

Other theatres will show "*The Bond Boy*" at later dates. Watch their announcements.

A FIRST NATIONAL ATTRACTION

Think of it! National advertising to back a foremost screen star in Big Time pictures. "Our Dick" has made good! He's going stronger with every picture. You should put him over Big. His pictures are worth it. Tie up NOW with this *Richard Barthelmess* nation-wide campaign in the Saturday Evening Post and other mediums, reaching 10,000,000 persons, by informing your patrons he is coming to your theatre. Quick! Line up with the real showmen, the live wire exhibitors. Try to book "The Bondboy" for the first show date you can get. For "The Bondboy" is bigger even than "Tol'able David." Bring business back with a bang and at the same time pave the way for future Box Office successes with coming Barthelmess attractions. Every one is an Honest-to-God picture.

FIRST NATIONAL PICTURES

INSPIRATION PICTURES, Inc.
565 Fifth Avenue, New York City
CHAS. H. DUELL, JR., *Pres.*

A FIRST NATIONAL ATTRACTION

Did You Ever Stop to Consider the Unusual Number of Really Big Time Attractions First National is Offering You in It's Great Fall Selection!

Check Over the Stars, Producers and Pictures Listed Here

Norma Talmadge in "The Eternal Flame"
Constance Talmadge in "East is West"
Thomas H. Ince's "Someone to Love"
R. A. Walsh's "Kindred of the Dust"
Hope Hampton in "The Light in the Dark"
Richard Barthelmess in "The Bondboy"
Thomas H. Ince's "Skin Deep"
Maurice Tourneur's "Lorna Doone"
Katherine MacDonald in "White Shoulders"
John M. Stahl's "The Dangerous Age"
Strongheart in a Laurence Trimble-Jane Murfin Production "Brawn of the North"
A Charlie Chaplin Comedy
Katherine MacDonald in "The Woman Conquers"
Mabel Normand in a Mack Sennett Production, "Suzanna"
Guy Bates Post in a Richard Walton Tully Production, "Omar the Tentmaker"
Marshall Neilan's "Minnie"
An Edwin Carewe Production
Jackie Coogan in "Oliver Twist"

First National Attractions

We are giving you the pictures —and there's never been a time in the history of motion pictures when so many Big Time Attractions came in such a bunch. It's up to you to make the most of them. Show your Showmanship! Go to It!

FIRST NATIONAL PICTURES

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

HAL ROACH *presents*

"Snub" Pollard Comedies

Two Reels

Twice as long.

Twice as good.

Twice as funny.

With the star comedian who in one reel comedies played in MORE theatres than any screen comedian.

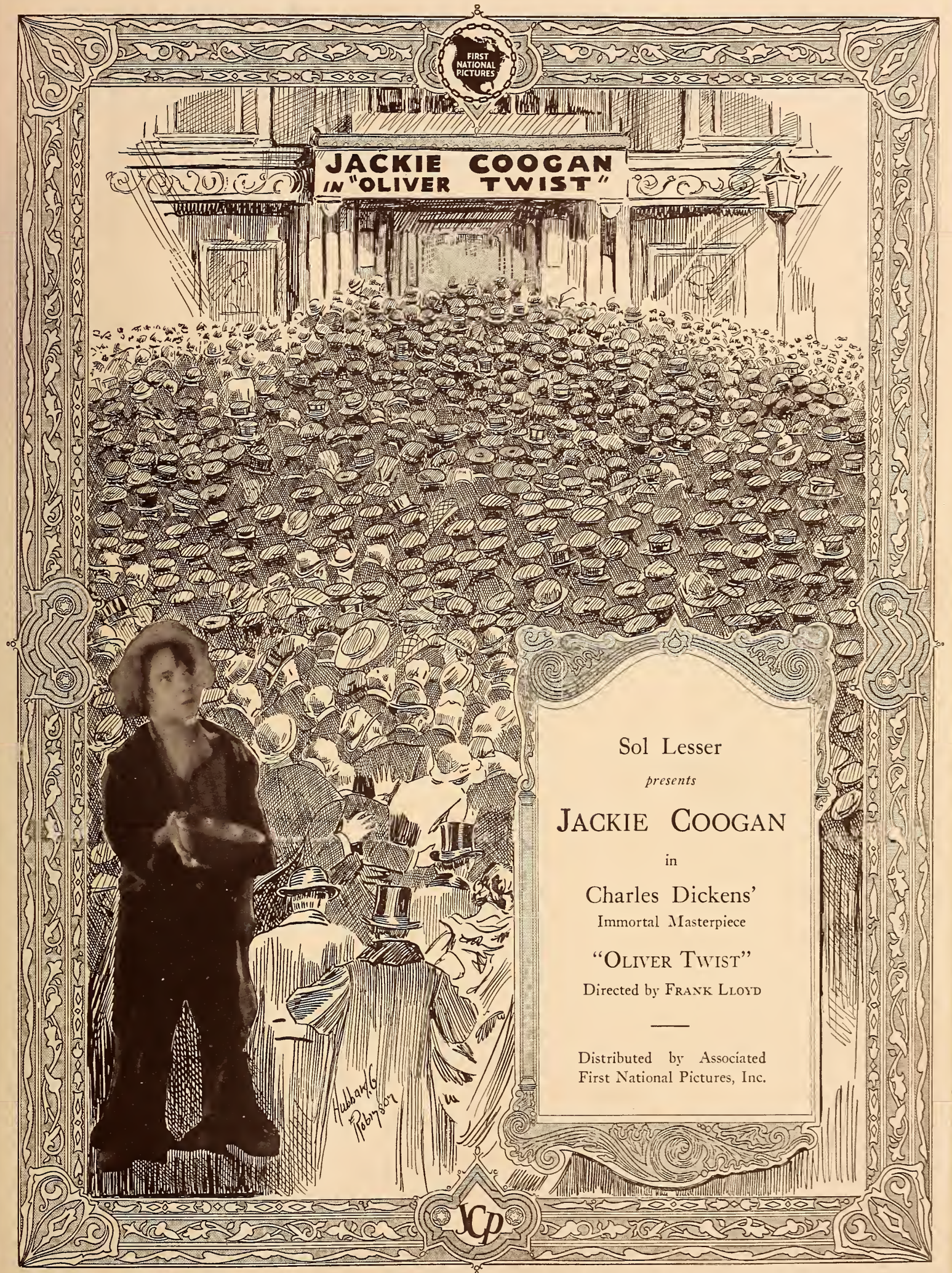
A wonderful comedy attraction.

"Sure to make a strong bid for popular approval."

MOVING PICTURE WORLD.

Pathécomedy

TRADE MARK



Sol Lesser

presents

JACKIE COOGAN

in

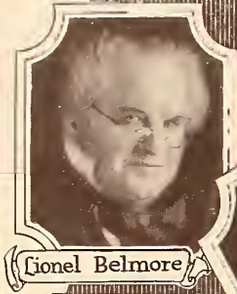
Charles Dickens'

Immortal Masterpiece

"OLIVER TWIST"

Directed by FRANK LLOYD

Distributed by Associated
First National Pictures, Inc.


Lionel Belmore

Lon Chaney

Gladys Brockwell

Lewis Sargent

James Marcus

Edouard Trebaol

Esther Ralston

JACKIE COOGAN
As
Oliver—the little boy that craved more love.

Nelson McDowell

George Siegmann

Joan Standing

Gertrude Clair

Taylor Graves

2 plus 2 equals 4

YOU KNOW THAT!

These pages are the producer's pledge of

SERVICE!

. . . not their venture into salesmanship.

The purpose of these pages is to give to exhibitors the assurance of the producer's cooperation and to convince them that service, ample in measure and abundant in suggestion and of money-getting power is theirs when they book

JACKIE COOGAN

in

Charles Dickens' Classic Masterpiece

"OLIVER TWIST"

JACKIE COOGAN
As *Oliver* ~ in the establishment of Mr. Sowerberry

Do These Scenes Invite Interest?

Charles Dickens'

"OLIVER TWIST"

has been evoking like interest for nearly a century! Millions of readers have imagined these episodes; you will realize them when you project

JACKIE COOGAN

in

"OLIVER TWIST"

on your screen and your patrons will reward you with their tribute of laughter and tears . . . and money at the box office!

Exploitation!

On this and following page are but a few suggestions that are easily realized.

Your Street Exploitation!

A Dog Contest!

Appropriate Stage Settings!

The Walking Book!

Old Clothes Matinee!

Accessories!

Music Cues!

A full description of these and many other new and novel stunts will be found in the Special Service Campaign book on "Oliver Twist" compiled especially for you, Mr. Exhibitor.

(***Write for your copy today***)

FIRST NATIONAL PICTURES
JACKIE COOGAN
in Charles Dickens'
'OLIVER TWIST'
Your House Attaches
JACKIE COOGAN in "OLIVER TWIST"
Charles Dickens'
'OLIVER TWIST'
JACKIE COOGAN in 'OLIVER TWIST'
JACKIE COOGAN in 'OLIVER TWIST'
OLIVER TWIST
Did not wear these kind of clothes
BOYS' CLOTHING
Charles Dickens
'OLIVER TWIST'
Now on Sale
See the screen version at the
KINEMA
Starring
JACKIE COOGAN
Ye Olde Book Shoppe
GROCERIES-PROVISIONS.
HATTERS & FURNISHERS
More Stunts That Will Get Money!
Your Lobby!
Your House Service!
Clothes Tieups!
Window Tieups!
Hat and Cap Tieups!
Grocery Store Displays!
These and many more are yours to command!
JCp

AN INVINCIBLE TRIO

Jackie Coogan
Charles Dickens
"Oliver Twist"

A Household Word!

The name of Charles Dickens' "Oliver Twist" has been a household word for a century. To the book and the story is now added the name of

JACKIE COOGAN

who enters to give reality and spirit to the dream child of Dickens.

JACKIE COOGAN
CHARLES DICKENS
"OLIVER TWIST"
} *An Invincible Trio!*

PARAMOUNT'S 1922 PROMISE *was performed!*

Last May Paramount announced to exhibitors its "Famous 41."

And hundreds of exhibitors booked their Paramount Pictures on the advance announcement.

What a demonstration of the power of Faith!

And how has that faith been rewarded?

Starting with the very first of the now famous 41, Paramount's promise has been performed.

Think of "Blood and Sand," of "Manslaughter," "The Old Homestead," "To Have and To Hold," "Clarence." Space is too limited to remind you of them all, but a few are pictured here.

Paramount's Famous 41 have proved the lions of the season!

These pictures were booked on faith. That faith has been justified.

Faith in Paramount will continue to reap rewards. The exhibitor who shows Paramount Pictures is the one who is keeping faith with his patrons.

And keeping faith with your patrons *pays*.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *President*
NEW YORK CITY

Paramount Pictures

If it's a Paramount Picture it's the best show in town

This Advertisment, with different wording, appears in the Ladies' Home Journal in December.

Another Box Office Record Shattered!

-and without any effort-

JACKIE COOGAN

in

"OLIVER TWIST"

Is the reason

Directed by

Frank Lloyd

Distributed by Associated First National Pictures

LOOK!

Scene ....Anaheim, Calif.
Time .....The Present

With only the usual line of advertising,

Jackie Coogan

in

"Oliver Twist"

Crept into Anaheim to test its value at the box office.

Result!

Smashed every record ever made in the house and had the whole town crazy to see it.

Every box office will enjoy the same experience with this immortal masterpiece.

presented by

Sol Lesser

A Campaign Book De Luxe

will give the Exhibitor a clear idea of the colossal exploitation to be obtained with this super-production.

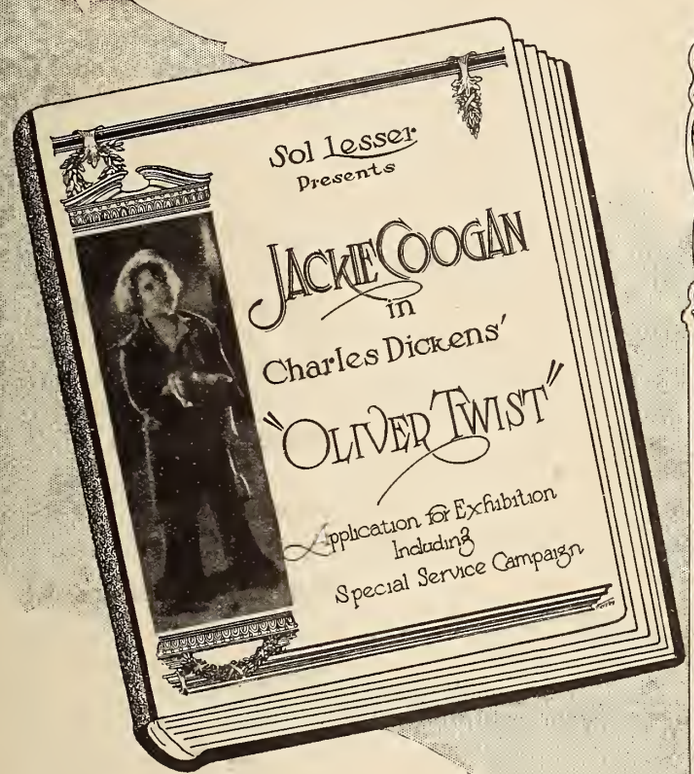
(As an example)

20 Pages of stunts!

25 pages of press stories!

10 pages of newspaper tieups

—and everything else you need!



100 Pages!

The greatest volume of its kind ever produced.

Within its pages will be found every possible aid and suggestion for the exhibitor who has booked

JACKIE COOGAN

in

"OLIVER TWIST"

This is an *open market* picture released by Associated First National Pictures, Inc., with release date set for early November, 1922.

To obtain a Campaign book, write Associated First National Pictures, Inc., 6 and 8 West 48th Street, New York City, and it will be shipped you immediately.

For Booking See Your Nearest First National Exchange

Vitagraph Announces Twelve Great Specials

A Notable Selection From the World's Best Available Screen Material

VITAGRAPH announces the acquisition of rights to novels and plays from twelve of the world's famous authors and playwrights —each story a masterpiece from the pen of a master. This series of special productions will be one of the greatest achievements in the history of motion pictures.

EACH story has been selected with the greatest care by men who know what the public wants. Although no two are alike in theme and plot structure, each embodies the necessary ingredients of strong human interest and vital, universal appeal that enter into the making of big, powerful, box office attractions.

STUDY the list carefully. ***Each one an assured success.*** Vitagraph's faith is pledged that none will be disappointed in the quality of the finished work.

VITAGRAPH feels that the public and the exhibitor will confidently look forward to the brilliant production of this illustrious series with something of the pleasure we take in announcing it.

S P E C I A L S

THE NINETY AND NINE . . . **Ramsay Morris**
Hunted and haunted, he touches the lowest depths. The exalted faith of a girl lifts him from the mire. Through a blazing forest he drives, sacrificing all, to prove his redemption.

MASTERS OF MEN . . . **Morgan Robertson**
An epic of the sea. On its merciless waters, a boy's character is moulded. The mountains from which he once fled, become mole-hills. He returns to play a man's part.

THE MAN NEXT DOOR . . . **Emerson Hough**
Scorning convention, she brings to the narrow city a breath of the wide spaces. But there is a charmed circle she cannot hope to enter—until she meets "The Man Next Door."

A READY MADE HUSBAND . . **Rupert Hughes**
She steals Tom's good looks, Dick's happy disposition, Harry's taste and breeding—and more,—and makes herself a perfect mate. Then what,—and what of the "remnant" youths?

HIDDEN HOUSE . . . **Amelie Rives**
A story of weird happenings and ghostly sensations. In the shell of this beautiful girl are imprisoned two natures—one fostered by the maniacs who reared her—the other crying for love—and release.

THE KIDNAPPED MILLIONAIRES . . **Frederick Upham Adams**
When several of the country's most powerful financiers are strangely missing, there is havoc in the world's markets. An heiress and an editor, after sensational adventures find them—and love.

MY MAN . . . . **Edith Ellis**
Deserted by her husband, and with a baby to care for, she finds that society demands awful retribution for a crime. Through, the light of faith burns brightly, until vindication comes.

THE MAN FROM BRODNEY'S . . **George Barr McCutcheon**
An island rich with rubies and sapphires. Into the struggle comes the man from Brodney's. He is of fighting stock—luckily for him, and the Princess.

A SHOP GIRL . . . **C. N. and A. M. Williamson**
She is a shop girl—a model; while he is a millionaire. Love tries to bridge the gulf between them, while caste and convention seek to widen it. A world-old battle.

STEELE OF THE ROYAL MOUNTED . . **James Oliver Curwood**
A tensive drama of God's country, where the weak fall by the wayside—and only the strong survive. A tale of throbbing, vital impulses, told by one who has been there.

THE TENDERFOOT . . . **Alfred Henry Lewis**
A thriller of the West. "Tenderfoot" describes him—but he learns fast. The worm finally turns and, in turning, bumps into a lot of adventure and romance.

WHO'S WHO . . . . **Richard Harding Davis**
Officially he was dead. Nor can he return to life without extreme peril to himself. Then comes news of the "dead man's" inheritance—and the girl, and he is in a quandry.

A New Standard of Excellence in Screen Entertainment

VITAGRAPH

ALBERT E. SMITH PRESIDENT

A New Masterpiece By a Supreme Artiste

A flawless photoplay gem in a new and flawless setting —Such is Mary Pickford's just completed 1922 reproduction of

"Tess of the Storm Country"

Famous screen classic in which she made her early cinema triumph. As a great diamond glitters in a new mounting so does this photoplay gem stand supreme in the new setting given it by this peerless artiste.

A Marvellous Picture

Wondrously made—A picture so much greater than the original as to beggar description and defy comparison—A picture of such stupendous attraction that millions will clamor to see it—A more beautiful Tess by a more beautiful Mary Pickford—A picture for the grownups and the children, for every man and every woman—A picture all the world will love—A superb screen gem in an entirely new setting.

Millions Are Waiting to See This New Masterpiece At Your Theatres

The Crowning Achievement of Mary Pickford's Career

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Ray For Every Theatre Patron

Charles Ray's "A Tailor Made Man" has everything in it for any theatre audience.

A beautiful love story with the star in a new romantic role. Delicious and uproarious comedy. Many of the most thrilling action scenes ever photographed.

There is Ray as the humble worker—The bashful lover—The novice in high society in his first dress suit—As the budding business man.

A discouraged Ray—A dominant Ray—A fighting Ray—A winning Ray.

Book Now This Ray Feature Your Public Will Rush To See

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America

Direction···Joseph De Grasse

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

You'll Say So, Too.

"One of the finest photoplays of the season."—N. Y. Sun.

"By far the best picture George Arliss ever made."—N. Y. Evening World.

"High-class entertainment which no lover of pictures will wish to miss."—New York Daily News.

"In every way a fine picture. To watch the performance of George Arliss is a delight."—New York Tribune.

"Not merely George Arliss's strongest and most human picture, but bids fair to be considered one of the finest here this year."—New York Herald.

"Arliss makes you feel no one could have done it better."—New York Mail.

"An excellent performance by George Arliss, and no matter what Mr. Arliss does before the camera or on the stage it is worth seeing."—New York World.

"'The Man Who Played God' scores a point. George Arliss's performance is so smooth and genuine that enjoyment of the story is unalloyed."—New York Times.

"An example of George Arliss's most careful and beautiful acting. An uplifting picture as well as a beautiful one."—New York Telegraph.

"Drew capacity audiences at the Broadway Strand."—Detroit Free Press.

"Another photoplay to be proud of."—Detroit Evening Times.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

This Order tells the story

INTER OFFICE RUSHGRAM

To HOME OFFICE
From NEW YORK EXCHANGE

October 4th, 1922

Rush fifteen additional prints of "A WOMAN'S WOMAN" for immediate use. These extra prints necessary because of Keith-Moss-Proctor Circuit bookings.

Moe Streimer,
Sales Manager.

MS/KE

ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION
729 SEVENTH AVENUE
NEW YORK, N. Y.

Claremont Film Labratory,
430 Claremont Parkway,
New York City.

October 4th, 1922.

Gentlemen:

Please print twenty (20) additional prints of "A Woman's Woman" immediately. Rush fifteen (15) of these to our New York Exchange.

Very truly yours,
ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION.
H. Weinberg
General Sales Manager.

KH:G

Praised by Audiences wherever shown. Booked by the Big Keith-Proctor-Moss New York City Circuit. A picture that pulls every class of picture-goer; that creates strong word-of-mouth advertising, and has big exploitation possibilities.

Albion Productions Incorporated presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

A Quail Every Day

For thirty days will sicken any man. The same kind of picture every day for a month will sicken any theatre patronage.

That's why exhibitors always seek something new, different and distinctly novel.

And that's what exhibitors get when they book

"The Glorious Adventure"

The first all-color feature-length photoplay.

This picture has everything any audience can want. It has spectacular melodrama—thrilling scenes of the great London fire—pirate ships—a midnight prison marriage—beautiful Lady Diana Manners—gorgeous gowns—glittering gems.

It's New—It's Novel—It's Different

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

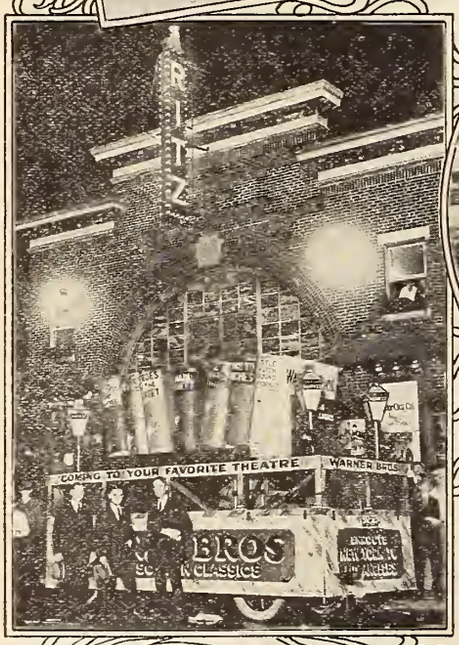
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

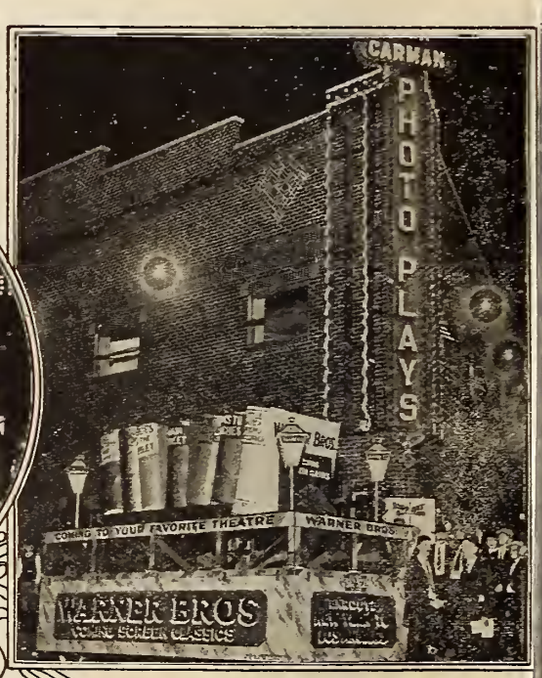
—A Branch Office located in each United Artists Corporation Exchange—

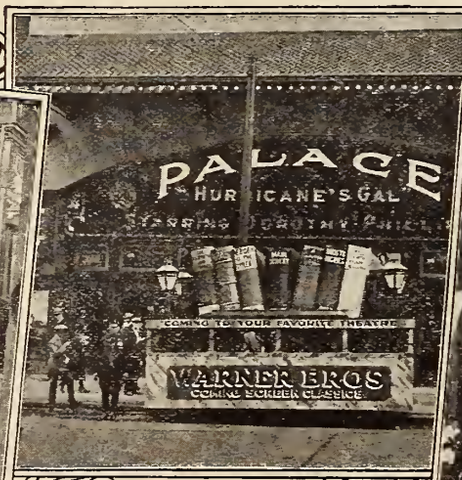
WARNER EXHIBITOR

Unlimited co-operation is assured exhibitors who book a Warner Brothers Classic of the Screen.

Our productions are sold 100% throughout the country. And our entire efforts are now concentrated in selling the picture to the public so that you, Mr. Exhibitor, can reap the benefits when you show our attractions.

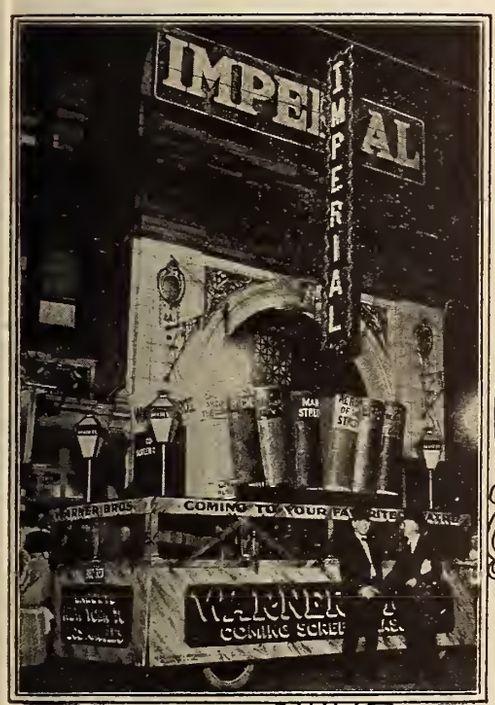


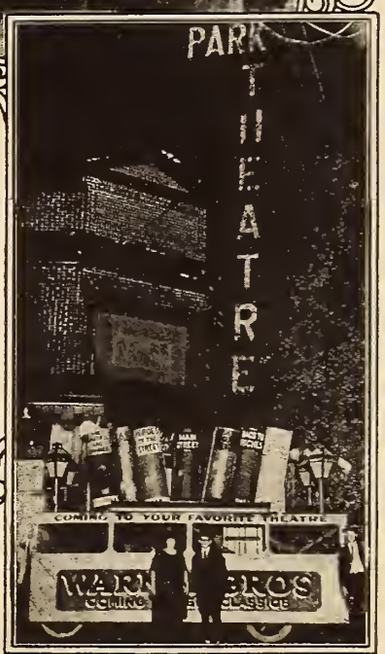




BROTHERS
CO-OPERATION

The first stop of our transcontinental float was made in Philadelphia. These pictures of the float in front of the various theatres in that city are convincing proof of the co-operation we are according exhibitors. The tour of the float is but part of our nation-wide publicity and advertising campaign.





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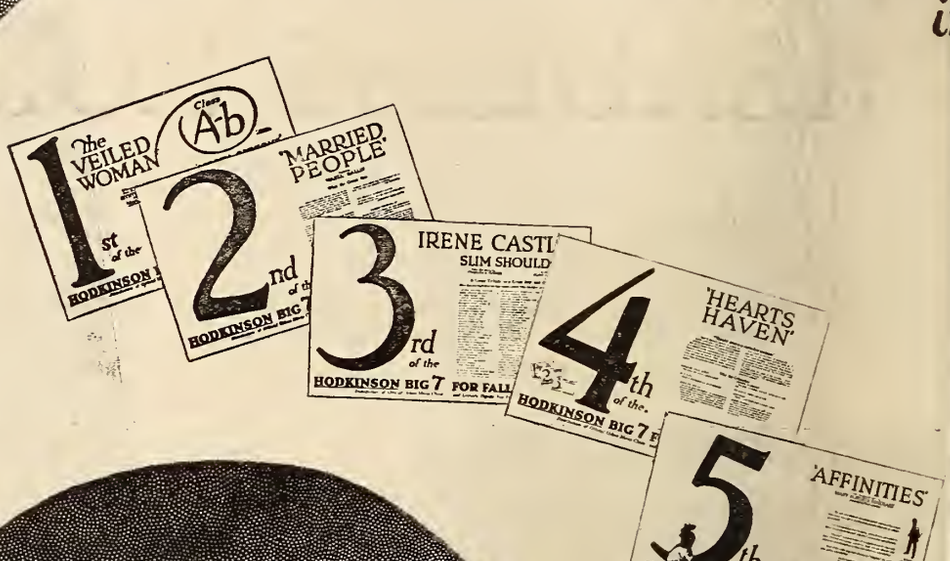

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of the

HODKINSON BIG

Distributors of Official Urban Movie Cl

LL ROGERS

"he "HEADLESS HORSEMAN"

The most sophisticated theatre audiences in America pay as high as $10 a seat to see Will Rogers, Star of the Ziegfeld Follies and one of the biggest drawing cards on the American Stage.

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As Ichabod Crane, in the picturization of "The Legend of Sleepy Hollow," Rogers gives the screen one of the most finished bits of fine comedy ever run through a projecting machine.

Forty-eight publishers have issued this book in one form or another, and it is available in fifty-three different editions. Hundreds of thousands of copies have been sold; it is justly considered "The best known short story in the English language."

Here you have a ready-made audience that includes every man, woman and child who has ever languished with Ichabod over the charms of Katrina, or felt the gooseflesh creep at the weird and ghostly night-riding of "The Headless Horseman."

Adapted from

WASHINGTON IRVING'S

"LEGEND OF SLEEPY HOLLOW"

a C.S.Clancy *Production*

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

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MARION DAVIES

Two Continents are
singing the praises of

"When Knighthood Was in Flower"

Cosmopolitan Productions' wonder picture.

At the Criterion Theatre, New York

"When Knighthood Was In Flower" is now in its sixth week. During that time there has not been a single vacant seat at any performance and the turn-away from the box-office has averaged a thousand daily.

At the Roosevelt Theatre, Chicago

"When Knighthood Was In Flower" opened October 11th with thousands unable to gain admittance. In order to accommodate the enormous crowds the doors are now being opened at 9 A. M. and performances started at 10.30. Yet thousands are being turned away.

At the Scala Theatre in London

This American-made picture drew such a tremendous crowd at the opening October 2nd that the police had to hold back the throngs and traffic was retarded for blocks. It has been playing to the capacity at the Scala since.

"When Knighthood Was in Flower"

Also opens for indefinite runs at Grauman's Rialto, Los Angeles, October 16th; Columbia Theatre, Washington, October 23rd; Park Theatre, Boston, October 26th; Garden Theatre, Milwaukee, October 28; Royal Theatre, Kansas City, October 29th, with other leading cities opening as rapidly as possible.

"The most amazingly beautiful picture ever made."
—N. Y. Evening Mail

Directed by
ROBERT G. VIGNOLA

Settings by
JOSEPH URBAN

Created by
COSMOPOLITAN
PRODUCTIONS

A
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IN

WHEN KNIGHTHOOD WAS IN FLOWER

MARTIN JOHNSON FILM COMPANY

PRESENTS

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A tribe of head hunters on the warpath!
Hundreds of savages dancing in weird frenzy!
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A strange tribe of monkey people!
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Adventure! Danger! Beauty! Surprise!

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The adventures of a Southern beauty who ran away to escape a loveless marriage and matched her enthusiasm against the speed of New York's business swirl.
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story by Derck Bram

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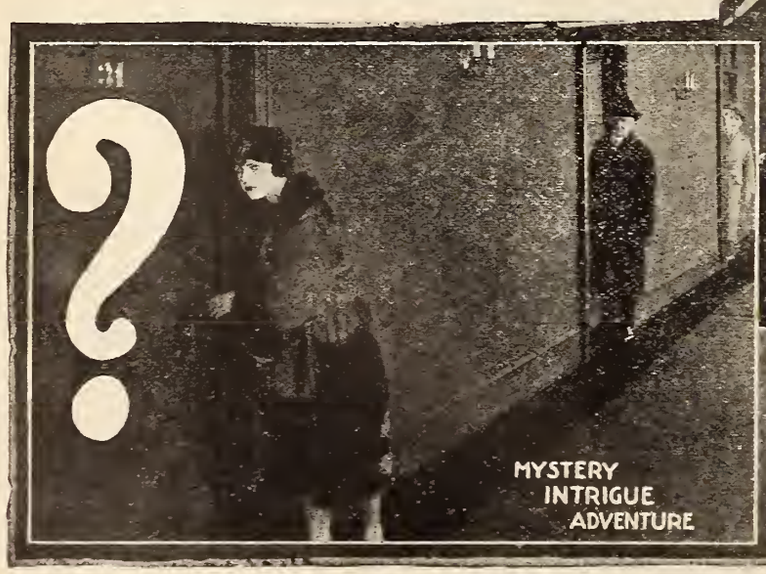

"It's Better Than 'Smilin' Through'"

says ~ ~ ~

Motion Picture News

"The Eternal Flame"
First National—7453 Feet
(Reviewed by Charles Larkin)

"SMILIN' THROUGH" was a splendid picture. "The Eternal Flame" is a better one.

As the Duchesse de Langeais, Honore de Balzac's colorful character, Norma Talmadge attains new emotional heights. Whether as the loyal wife, the court beauty, the coquette, or the nun fleeing from love in a convent, Miss Talmadge is superb.

"The Eternal Flame" has been produced without regard for expense. The setting for the grand ball at the palace sets a new standard for lavish interiors. It is a treat for the eye. The French streets, the interior of the Duchesse's home, the Boar's Head Inn, the convent, all have been staged with meticulous attention to detail. The subtitles are unusually artistic, being changed ever and anon to relieve monotony. The photography and lighting are perfect.

The production brings before our eyes all the grandeur, romance, thrill, adventure, beauty and tragedy of the days of Louis XVIII. Although the feature is in eight reels, there is very little padding. Here is an instance where such length is needed. It is impossible here to enumerate all the dramatic situations. The most thrilling moment, however, is that in which General de Montriveau seeking to destroy the beauty of the woman who has played with his heart, seeks to brand her with a red hot iron. In staging the scenes attending this climax, every opportunity for thrilling an audience is taken advantage of.

This is Frank Lloyd's finest directorial work to date. The cast is one of uniform excellence. Conway Tearle gives a masterful portrayal of de Montriveau, Adolphe Jean Menjou is convincing as the Duc de Langeais, Rosemary Theby is an admirable Madame de Serizy, Kate Lester lends dignity to anything in which she appears. "The Eternal Flame" should be a box office bonanza.

8 Reels of the Wine of Life
Adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langlais."

Personally directed and supervised by Frank Lloyd.

A First National Attraction

Joseph M. Schenck presents

Norma Talmadge

in the Drama Magnificent

"The Eternal Flame"

FIRST NATIONAL PICTURES

"Buster Rocked Them with Laughs for a Solid Week!"

That's what the Exhibitor's Herald says. But read the whole review.

" 'My Wife's Relations' kept the Chicago theatre audiences rocking in their seats with laughter for one solid week. The situations are well conceived and logically worked out. The contrast between the size of the comedian and the half dozen others in the cast each weighing over 200 pounds, furnishes a laugh at the start. Buster is the victim of an unwelcome and misunderstood wedding; he is taken home by the bride and for a considerable time treated rather rough by her knock-about father and five tough brothers. Then a letter is found on Buster's person and thinking he is about to inherit $100,000 they change their tactics, move to a better home and look up to their sister's husband. When it is found, however, that the letter was addressed to someone else, their visions of wealth vanish as does Buster. Keaton manages to space the laughs so well through this two reeler, the interest never lags for a moment. One of the best Keaton comedies thus far produced.

Joseph M. Schenck presents

BUSTER KEATON

"My Wife's Relations"
"The Electric House"
"The Playhouse"
"The Boat"

"The Frozen North"
"The Blacksmith"
"The Paleface"
"Cops"

Written and Directed by Buster Keaton and Eddie Cline

A First National Attraction

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in

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Coming Soon!

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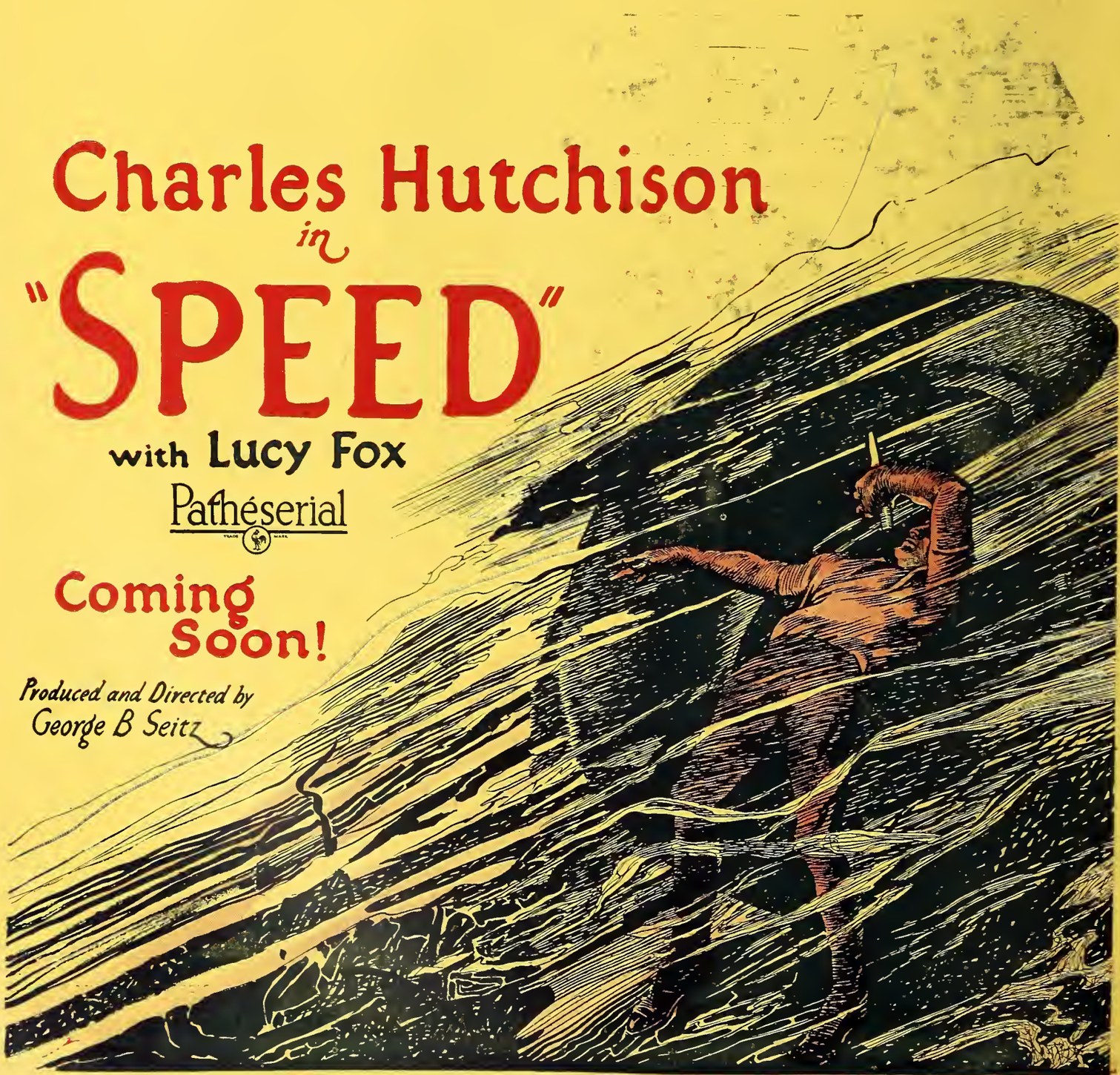

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By Rigdwell Mc Cullum
Directed by Ernest C. Warde

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Big physical encounters; heroism; a dramatic mill-wreck and a story of the outstanding bravery of a man up against a big physical situation. Now playing everywhere.

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EST. 1919

"Bigger than 'Blood and Sand'"

At the Strand, Omaha, "The Old Homestead" broke the "Blood and Sand" record. Read this wire:

"Business steadily increased during our ten-day run until we had the best Saturday of the year. It drew better than 'Blood and Sand.' Enthusiastically received by press and public.

"A. H. BLANK."

And here's another:

" 'The Old Homestead' established a new record for the week at the Empire, New Bedford, Mass. This is remarkable in that all the theatres opened with new shows on our fifth day and still we broke records.

"NORMAN M. DIXON."

And—

In Salt Lake City, Paramount Empress Theatre, "The Old Homestead" beat "Manslaughter," playing over 24,000 admissions on the week. On Saturday night they had to close the box-office.

"The Old Homestead"

is the one picture in all the world that every human being, old or young, rich or poor, highbrow or lowbrow, will cry over, and laugh over, and thrill over.

And here's a friendly tip to exhibitors—PLAY UP THAT CYCLONE. You can't say too much about it. It's positively the greatest spectacular effect ever achieved in motion pictures, and it brings down the house every time.

Jesse L. Lasky presents a

JAMES CRUZE PRODUCTION

The Old Homestead

WITH THEODORE ROBERTS

George Fawcett, T. Roy Barnes, Harrison Ford, Fritzi Ridgway. Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson.

A Paramount Picture

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The Inimitable George Arliss

You've played George Arliss as the crafty schemer, as the statesman and diplomat and in high-class comedy-drama. Play him now in another new role—

Arliss, the Romantic Lover, in
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Love on the screen like love in real life—that's what the incomparable Arliss gives in his latest and greatest picture. Holds his audiences spellbound for reel after reel.

The wonderful Arliss in a wonderful picture, a picture full of romance that thrills, with delicious comedy, plus plenty of action.

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GEORGE ARLISS

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"THE MAN WHO PLAYED GOD"

From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name

Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director — Clark Robinson

Direction by Harmon Weight

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DOUGLAS FAIRBANKS — D. W. GRIFFITH
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MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

The Crowning Achievement of Mary Pickford's Career

A Marvelous Picture For New Generations

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"Tess of The Storm Country"

As new as it is beautiful; as beautiful as it is appealing; more appealing to all classes than any photoplay ever made by "The World's Sweetheart."

A Gorgeous Cinema Epic

Powerful in its simplicity, tremendous in its human emotion, superb in its love story, with a supreme portrayal by the screen's foremost artiste of the incomparable Tess.

Million Want to See

This new "Tess of the Storm Country" produced under such vast improvements in photoplay-making as to bar all comparison with the original.

A Brand New Picture For a Brand New Public

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A Rippling Rollicking 5 Part Comedy

Old boy Bluebeard may have been the original lady-killer, but our hero could knock-'em-dead, too!

In Paris—home of pleasure and play, beauty and lure—with girls, girls, everywhere.

Until it got to be too much of a good thing.

So he ran away—straight into the arms of the only girl he ever really wanted to marry.

You've been looking for a novelty feature. Unusual, enticing, possessing the appeal which gets attention and attendance.

This is it. Five reels of romantic adventuring along the boulevards of Paris.

The posters match the sparkle of the action. Exploitation and advertising copy in the campaign book like this:

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INVITING as a demoiselle's wink.

SPICY as a whispered scandal.

What a play you can make on "One Night in Paris!"

Boulevard and Cafe Life at its gayest

The Cast

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Story and Direction by WILLIAM WATSON

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"Up in the Air About Mary" is a breezy little comedy with a farmhouse background, the "old swimmin' hole" and a country youth, portrayed by Joe Moore, who is by no means the beauty of the Moore family, but shares the engaging mannerisms of his brothers, Tom and Owen.

Louise Lorraine, a pretty girl, who is a blended likeness of Norma Talmadge and Mary Thurman, is the heroine, and a group of bathing beauties add to the scenic charms of the film.

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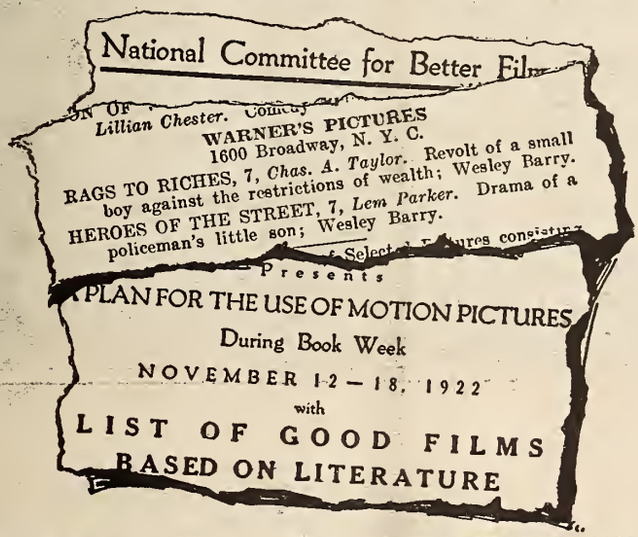
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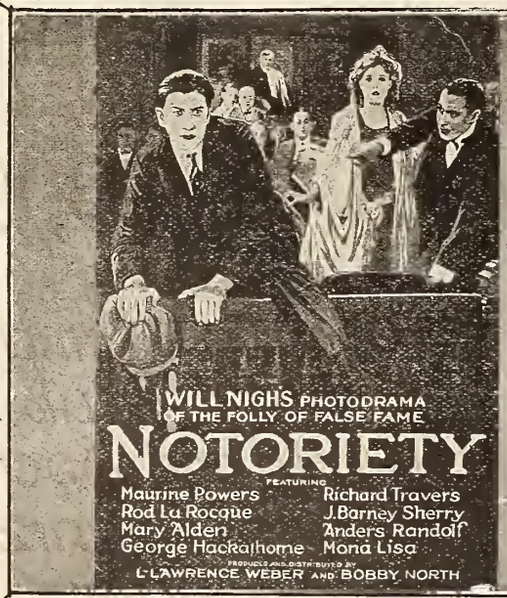

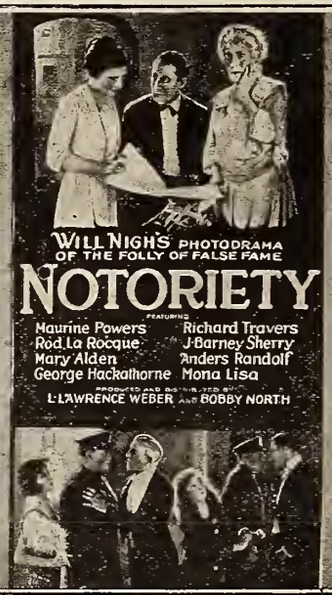

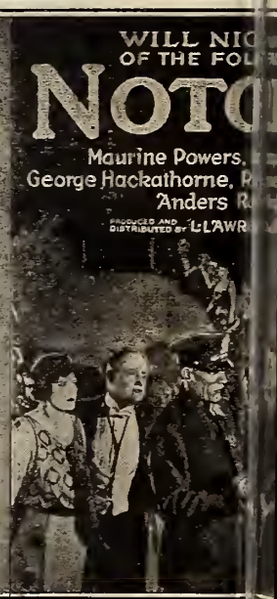

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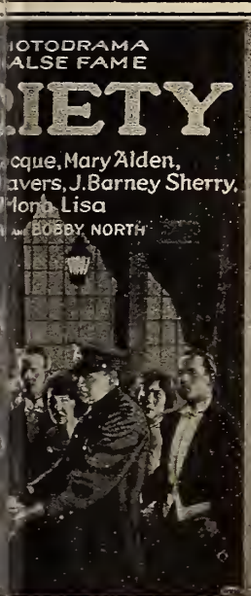

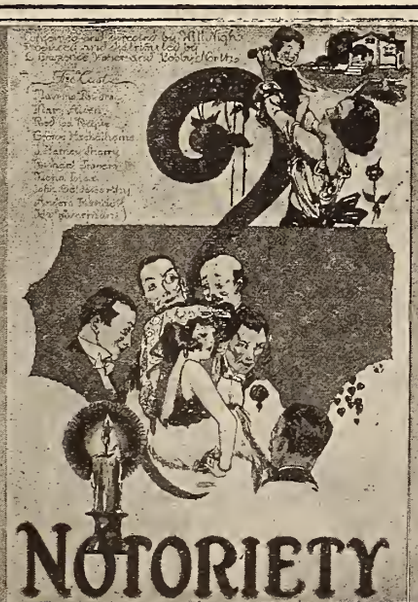

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IT IS SUCH PICTURES AS SHADOWS THAT ARE BRINGING HONOR AS WELL AS PROFIT TO THE MOTION PICTURE INDUSTRY AND CREDIT TO PICTURE PLAYERS WHO LIKE LON CHANEY CAN REACH ARTISTIC HEIGHTS STOP TO BEN SCHULBERG MY HEARTIEST CONGRATULATIONS ON THE SUCCESS THAT HAS ATTENDED HIS FINE VISION TO YOU MY CONGRATULATIONS THAT SUCH AN ATTRACTION HAS COME TO YOUR HANDS FOR DISTRIBUTION STOP THE FACT THAT WE HAVE BOOKED SHADOWS AT OUR KINEMA THEATRE IS BEST EVIDENCE I CAN OFFER OF COMPLETE CONFIDENCE IN BOX OFFICE VALUE STOP ITS ARTISTIC MERIT IS BEYOND THE CAPRICE OF ANY AUDIENCE TO DENY.

SOL LESSER.

We'll Pay for our Mistakes
If you'll pay for our successes!

Distributed by
AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

C. C. BURR

presents

Johnny Hines' Latest Comedy Riot

"SURE FIRE FLINT

Story by
Gerald C. Duf
Titles by
Ralph Spence
Directed by
Dell Henderso

Featuring
Johnny Hines
Doris Kenyon
Robert Edeson
Edmund Breese
Effie Shannon
Charles Gerard
Barney Sherry

Produced by
MASTODON
Films, Inc.
C. C. Burr, Pres.
133 W. 44th St.
New York City

Distributed by

ı Zierler,
ımonwealth Pictures Corp.,
—7th Ave., New York City.

A. Klausner,
ıntain States Film Attrac,
Tremont St., Denver, Colo.

is Hyman,
Star Features Distributors,
Golden Gate Ave., San Francisco, Cal.

Davis and Alexander,
Columbia Film Service, Inc.,
119-121 Ninth St., Pittsburgh, Pa.

Floyd Brown,
The H. Lieber Co.,
'22 W. New York St., Indianapolis, Ind.

A. H. Blank,
A. H. Blank Enterprises
Des Moines Theatre Bldg., Des Moines, Ia.

Wm. Skirboll,
Skirboll Bros, Gold Seal Prod.,
21st & Payne Sts., Cleveland, O.

J. F. Cubberley,
F. & R. Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

Dave Segal,
Royal Pictures, Inc.
1337 Vine St., Philadelphia, Pa.

Sam Moscow,
54 Broadway,
Boston, Mass.

Sole Foreign Distributor—Wm. M. Vogel, 126 W. 46th St., New York City.

The first crack out of the Box!!!

"FLINT" proves 'SURE FIRE!'

C. C. Burr Presents

Johnny Hines' Latest Comedy Riot

Featuring

JOHNNY HINES — DORIS KENYON
ROBERT EDESON — EDMUND BREESE
J. BARNEY SHERRY — EFFIE SHANNON
CHARLES GERARD

In the Greatest Laugh Producer Since "Mickey"

"SURE FIRE FLINT"

Story by Gerald C. Duffy, Titled by Ralph Spence, Directed by Dell Henderson

Produced by
MASTODON FILMS, Inc.
C. C. Burr, Pres.
133 W. 44th St, N. Y. City

Distributed by the Leading Independent Exchanges

THE FACE IN THE FOG

with **Lionel Barrymore,**
Seena Owen, Lowell Sherman,
Louis Wolheim, Mary McLaren,
George Nash

Three Capacity Weeks on Broadway at the Rivoli, Rialto and Broadway

Scheduled for one week at the Rivoli, this vivid, thrilling melodrama was so enthusiastically received that, after packing the house there it moved down to the Rialto and there repeated its success. Then another record-breaking week at the Broadway. "A Nick Carter story in a Tiffany setting" one paper called it. It's the most vital, engrossing, mystifying, tense and fascinating photoplay ever filmed. It's to the screen what "The Bat" is to the stage.

> **"We are not going to tell you a thing about the story. It's too good to tamper with," says *Harriette Underhill, in the New York Tribune.***

We'll tell you, however, that it is Jack Boyle's greatest "Boston Blackie" story faultlessly acted by a cast of stars, wonderfully produced, with the greatest fight ever staged and filled with action from the first reel to the final fadeout.

"We want to stand right up on our hind legs and tell the world that "The Face in the Fog" is one of the finest crook pictures ever produced. We fail to recall a more dramatic series of scenes. We have never looked at more artistic night photography than that presented in the almost two reels of action in a dense fog."

CHARLES LARKIN, *Motion Picture News*

Created by COSMOPOLITAN PRODUCTIONS

J. W. McMAHON

If it wasn't RIGHT, these men wouldn't even book it. But because it is RIGHT,

Love Is an Awful Thing

has just completed a record week at

McMAHON & JACKSON'S
LYRIC THEATRE
CINCINNATI

A Splendid SELZNICK Cast Starring~

OWEN MOORE

BY VICTOR HEERMAN
A VICTOR HEERMAN PRODUCTION

JEROME M. JACKSON

EXHIBITORS

Your attention is called to the

"Voice of the Box Office"

Pages 1477 to 1481

The ONLY BOX OFFICE REPORTS built for you by Paid Correspondents in all the Key Cities of the Country.

Follow the Picture by reading this department.

Know what the Public thinks.

Know what the attendance was.

Know what the Press of the country says about any particular picture.

Know what the admission price was.

L. W. BOYNTON
Editor and Publisher

Katherine MacDonald

The American Beauty

In Her Finest Picture~

White Shoulders

FIRST NATIONAL PICTURES

Katherine MacDonald's Best Box Office Picture

"WHITE SHOULDERS" unquestionably eclipses anything Miss MacDonald has done up to date. It is stronger in dramatic force; there is a more fascinating story; her character delineation is more vital and living; and it is a more finished and artistic production.

Ten million persons have thrilled to this story by George Kibbe Turner in the Saturday Evening Post.

The picture has audience appeal through its rare beauty and strong entertainment value.

It is a box office asset because of its wide advance advertising in the most popular story magazine circulated.

Presented by B. P. Schulberg; directed by Tom Forman; adapted by Lois Zellner, and produced by Preferred Pictures, Inc.

Don't Miss Any of Her New Series of Finer Pictures

"THE WOMAN CONQUERS"
A tale of adventure and a New York society girl's battle for life and love in the snow wastes of the Arctics. Directed by Tom Forman; story by Violet Clark.

"DOMESTIC RELATIONS"
A drama of marriage when the glamor fades—a realistic portrayal of the domestic discords in the homes of the poor and the rich. Directed by Chet Withey; story by Violet Clark.

"THE WOMAN'S SIDE"
A story of political intrigues, plots and the fight for power with a woman taking her part in the fray—one that appeals to women. Story and direction by J. A. Barry.

"THE BEAUTIFUL LIAR"
From stenographer to Follies star; from trolley car to town car; from hall room to hotel; from lunch counter to Rector's —that's the comedy drama by George Marion, Jr. Directed by Wallace Worsley.

"HEROES AND HUSBANDS"
A drama of heart stealers and heart dealers and how a young girl finds the best way to catch a husband. Directed by Chet Withey; story by Charles A. Logue.

"THE INFIDEL"
A strange story with the glamcr of the tropical isles, of a girl and a man who, faithless in everything, believe in Love. Directed by James Young; story by Charles A. Logue.

PRESENTED BY B. P. SCHULBERG

FIRST NATIONAL ATTRACTIONS

YOUR SOURCE FOR REELS

Should be a company with long experience in the manufacture of them. This company should supply you with strong and substantial reels that will stand the wear and tear of severe service.

The results obtained by the users of GLOBE Reels proves that GLOBE Reels have endurance and are most satisfactory for severe service.

The Globe Machine & Stamping Co.

1250 West 76th Street **CLEVELAND, OHIO**

"The hit of the bill!"—*N. Y. Herald*

HAL ROACH *presents*

Our Gang Comedies

Two parts

The first "Our Gang" comedy, "One Terrible Day," was a riot at the Rivoli in New York.

The audience fairly screamed with joy; it got weak with laughter!

> *"The best thing on the Rivoli Theatre program* this week," says the N. Y. Post, "is the funniest comedy shown for some time, 'One Terrible Day,' bringing forth screams of laughter."
>
> *"The outstanding hit of the bill* at the Rivoli," says the N. Y. Herald, "is a rollicking Pathe comedy, 'One Terrible Day.'"

Play "Our Gang" comedies for more laughter, maximum entertainment, and thoroughly satisfied audiences.

Pathépicture

TRADE MARK

A dramatic comedy of jazz, jilting, jeopardy and joy . . .

VIOLA DANA

in

Knee-deep in praise from the daily and trade press

JUNE MADNESS

A HARRY BEAUMONT PRODUCTION

Adapted by Mr. Beaumont from CROSBY GEORGE'S *story*

REG US PAT OFF

A METRO PICTURE

REELAND REVIEWS—

. . . It's full of pep and fast-moving nonsense. It will entertain your audiences.

TELEGRAPH—

Centrifugal force is the outstanding feature of most of Viola Dana's best efforts. This is particularly true of "June Madness."

VARIETY—

. . . Miss Dana is a capital comedienne.

NEWS—

. . . Pace and pep . . .

MOVING PICTURE WORLD—

. . . Metro feature will be a good investment . . .

MOVING PICTURE NEWS—

. . . Metro's dynamic star fairly bubbles over with vivacity, vitality and peppery enthusiasm. . . . "June Madness" is entertaining. . . . The piece will be enjoyed by your patrons.

WEEKLY REVIEW—

. . . "June Madness" is one of the liveliest of Viola Dana's pictures. . . .

Distributed by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain. Sir Wm. Jury, Managing Dir.

The story of a girl who didn't know she was bad....

Youth to Youth

The First of METRO'S Special Stories Series.

Enacted by a Distinguished Cast...
Headed by **Billie Dove**

A METRO PICTURE

Story by HULBERT FOOTNER *Scenario by* EDITH KENNEDY
Directed by EMILE CHAUTARD.

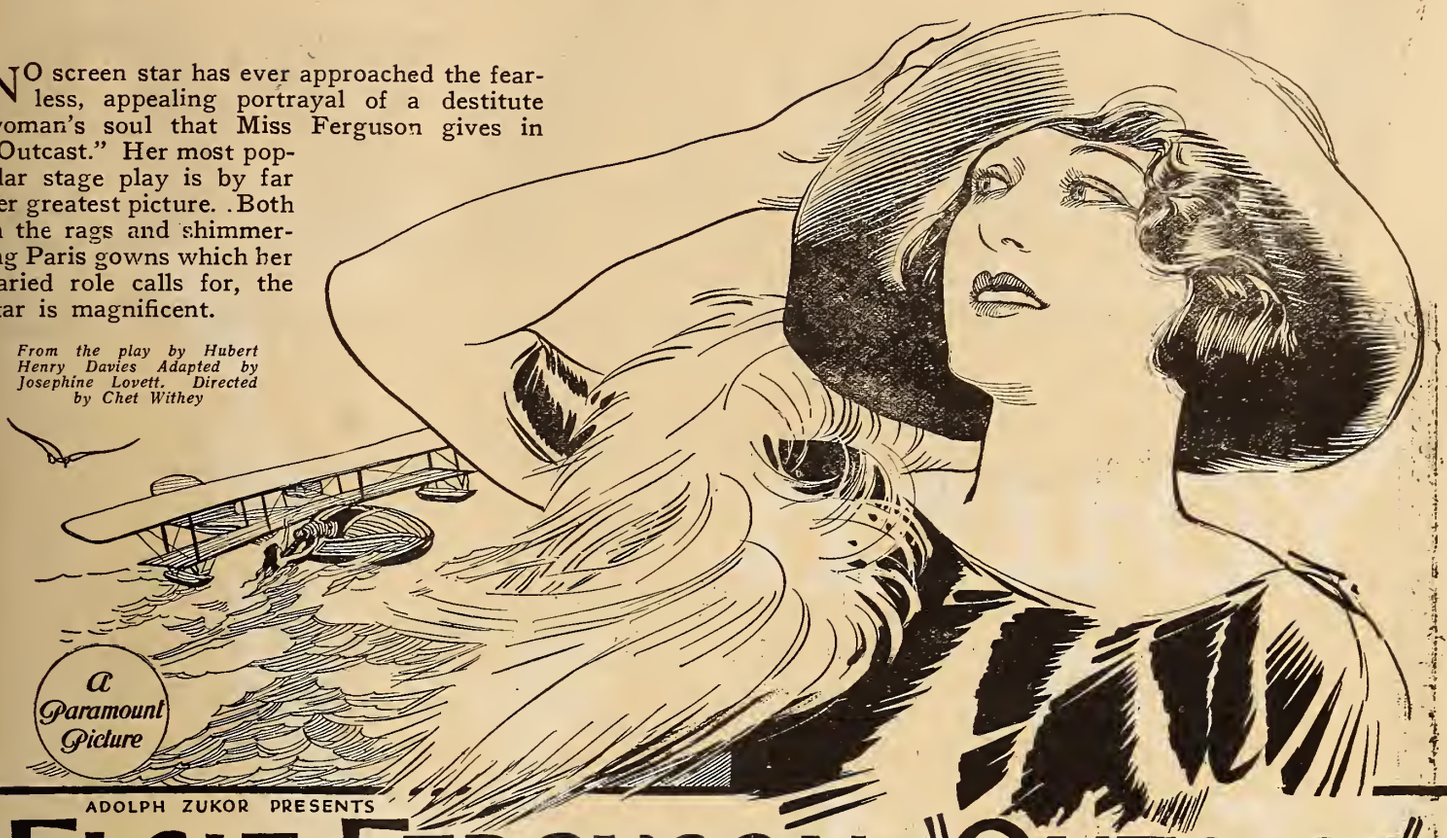
BACKED BY NATIONAL ADVERTISING

Distributed by **Metro**

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain Sir. William Jury Mng Dir.

NO screen star has ever approached the fearless, appealing portrayal of a destitute woman's soul that Miss Ferguson gives in "Outcast." Her most popular stage play is by far her greatest picture. Both in the rags and shimmering Paris gowns which her varied role calls for, the star is magnificent.

From the play by Hubert Henry Davies Adapted by Josephine Lovett. Directed by Chet Withey



A Paramount Picture

ADOLPH ZUKOR PRESENTS

ELSIE FERGUSON IN "OUTCAST"

Can You Afford a $60, 000 Advertising Staff?

PARAMOUNT spends over $60,000 a year for the press ads and other accessories.

No theatre in the world could afford to hire such a staff of experts, writers and artists.

But you get their services for nothing. They are working for you—turning out the finest advertisements that brains and money can produce.

The above four column press ad on "Outcast" can be secured in cut or mat form at your exchange. Use it—use them all. You'll find that they pay.

If It's Worth Running It's Worth Advertising!

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

We Are

Friday...October 27TH, was the greatest day in our history!

This was the day "SHADOWS" was first shown to an audience...an audience that was as representative of the world and its viewpoint as an audience could possibly be.

It comprised people from all walks of life and from every quarter of the globe there was Hayakawa..Abe Blank of Des Moines E.V. Richards of New Orleans... Sam Katz of Chicago..in fact, people from everywhere. There were critics from all the trade-papers dailies, magazines. There were artists, producers directors, distributors, writers; foreign buyers, rewind girls, publicity men, and a great many not connected with pictures.

Here are some of the comments after the showing:

HAYAKAWA said, "Lon Chaney's characterization of an Oriental is the truest and most realistic impersonation an Occidental could possibly portray."

HARRISON, of Harrison's Reports, said, "The picture is in a class with 'THE MIRACLE MAN'".

Produced by
PREFERRED PICTURES-INC.
B.P. Schulberg-*Pres.* J.G. Bachmann-*Treas.*

Proud!

GILBERT EMERY, the playwright, said, "It is the most legitimate drama I have ever seen in motion pictures."

GEORGE BLAISDELL said, "This is a picture which will make new reputations and fortify others."

It is not merely because "SHADOWS" is a great picture that we are proud - after all, great pictures are expected of every producer. The fact that our second picture is one which has already created so much talk, and is acclaimed so wholesome and out-of-the-ordinary and one that will bring the whole industry honor and esteem, is what makes us proud!

"SHADOWS" will create prestige profits and respect for your theatre.

Your patrons will thank you for the opportunity of having seen a picture so different and worth while.

You will hold your head high during the run of "SHADOWS"

When will you run it ?

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

Everybody who is anybody will be there

The Season's Social Event
Third Annual Supper Dance

THEATRE OWNERS' CHAMBER OF COMMERCE

Novelties! Surprises! Sensations!

Saturday Night, Dec. 2nd, 1922
Hotel Astor Gold Room

Music by Vincent Lopez, personally conducting his two Jazz Orchestras

Dining at Midnight Dancing Until Dawn

Tickets $10 per person

Apply Office T.O.C.C.
1540 Broadway. Tel. Bryant 2496.

Principal Pictures Company
present

Elinor Glyn's "The WORLD'S A STAGE"

starring

DOROTHY PHILLIPS

supported by

KENNETH HARLAN
and BRUCE MAC RAE

Elinor Glynn's version of a screen stars life in Hollywood

Address:

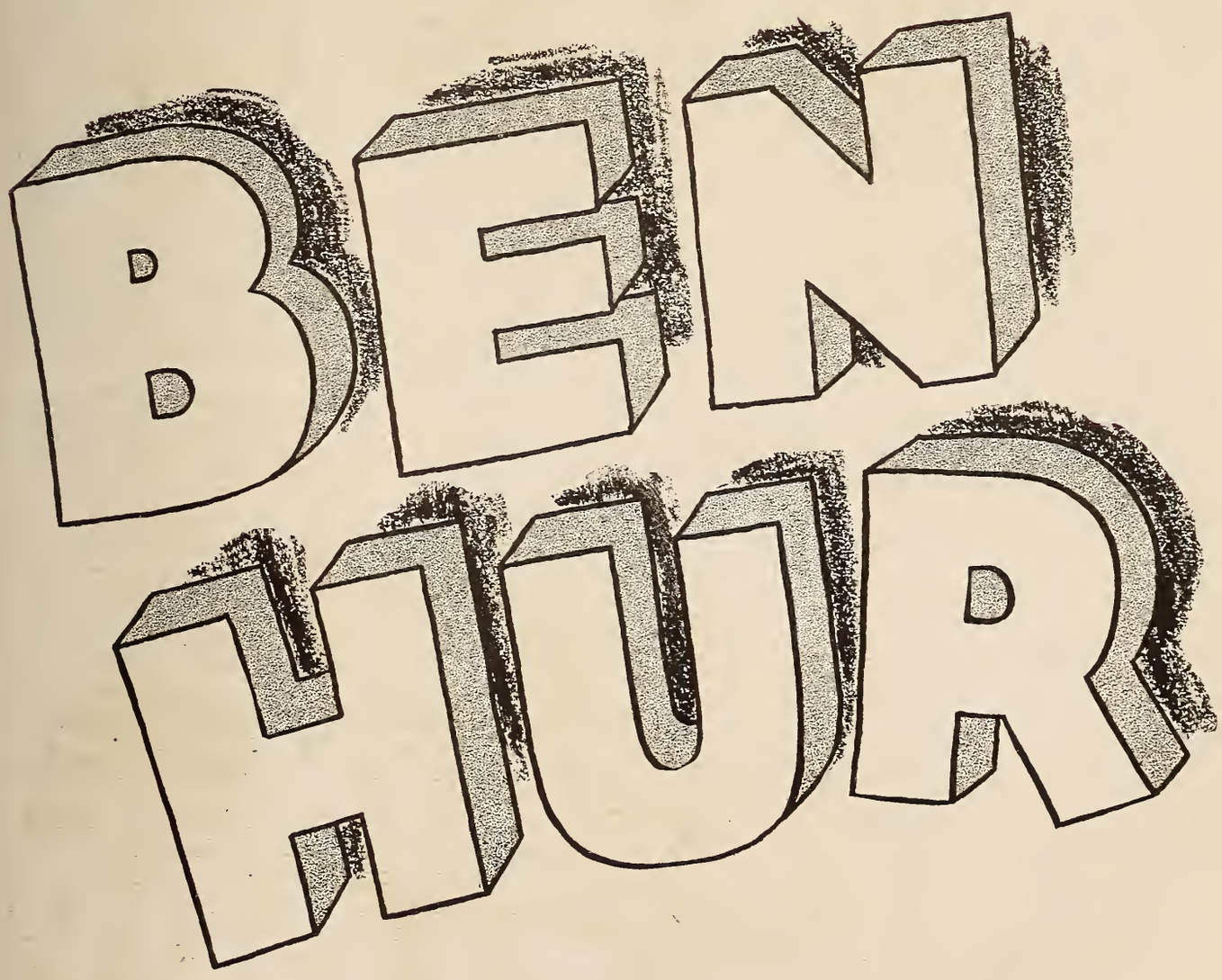
IRVING M. LESSER
Loew State Theatre Bldg.
NEW YORK, N. Y.

MIKE ROSENBERG
5528 Santa Monica Blvd.
Hollywood, Cal.

THE
FLOOD
WILL SWEEP
YOU AWAY !
THE
SIN
FLOOD
ASK
GOLDWYN

What show has had the longest run in the history of the legitimate theatre ?

Correct.



Goldwyn
is producing it !

THE FACE IN THE FOG

with **Lionel Barrymore,**
Seena Owen, Lowell Sherman,
Louis Wolheim, Mary McLaren,
George Nash

by Jack Boyle
directed by
Alan Crosland
A
Paramount
Picture

Three Capacity Weeks on Broadway at the Rivoli, Rialto and Broadway

Scheduled for one week at the Rivoli, this vivid, thrilling melodrama was so enthusiastically received that, after packing the house there it moved down to the Rialto and there repeated its success. Then another record-breaking week at the Broadway. "A Nick Carter story in a Tiffany setting" one paper called it. It's the most vital, engrossing, mystifying, tense and fascinating photoplay ever filmed. It's to the screen what "The Bat" is to the stage.

> **"We are not going to tell you a thing about the story. It's too good to tamper with," says *Harriette Underhill, in the New York Tribune.***

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"We want to stand right up on our hind legs and tell the world that "The Face in the Fog" is one of the finest crook pictures ever produced. We fail to recall a more dramatic series of scenes. We have never looked at more artistic night photography than that presented in the almost two reels of action in a dense fog."
CHARLES LARKIN, *Motion Picture News*

Created by COSMOPOLITAN PRODUCTIONS

BOOK
DEPENDABLE
PICTURES
ASSOCIATED EXHIBITORS
Dependable Pictures Corp'n
MORRIS KOHN PRESIDENT
presents
"Till We Meet Again"
A
WILLIAM CHRISTY CABANNE
PRODUCTION
Adapted By
EDMUND GOULDING
from a story by
WILLIAM CHRISTY CABANNE
Associated Exhibitors
ARTHUR S KANE PRESIDENT
With A Distinguished Cast Including.....
MAE MARSH
NORMAN KERRY
WALTER MILLER
MARTHA MANSFIELD
JULIA SWAYNE GORDON
J. BARNEY SHERRY
FOREIGN REPRESENTATIVE
SIDNEY G
PHYSICAL DISTRIBUTORS

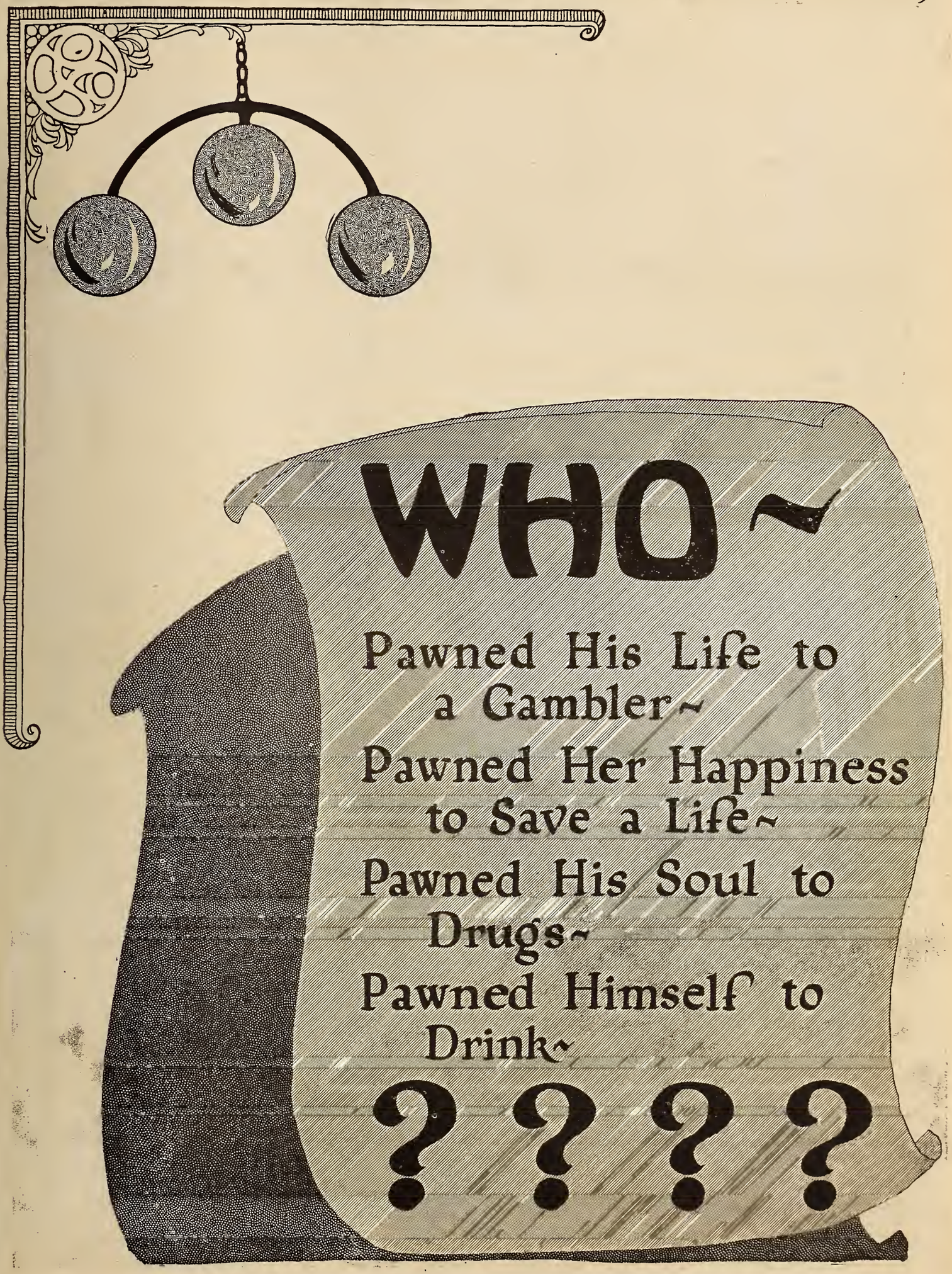
"Till We Meet Again"

A girl is loved by a rich young aristocrat, yet her heart is touched by the selfless devotion of a crook who had been her only friend in an hour of greatest need.

The stress of her indecision is experienced by the audience whose sympathies are equally divided.

Suspense reaches the breaking point when the two men meet and the drama ends with one of the most gripping climaxes ever screened.

Not one photoplay in a hundred carries the thought, power, beauty and sincerity of "Till We Meet Again," already declared by exhibitors a marvellous audience picture.


WHO ~
Pawned His Life to a Gambler ~
Pawned Her Happiness to Save a Life ~
Pawned His Soul to Drugs ~
Pawned Himself to Drink ~
? ? ? ?

SYRACUSE MOTION PICTURES CO.

presents

WYNDHAM STANDING

in "*The ISLE of DOUBT*"

with

GEORGE FAWCETT *and* DOROTHY MACKAILL

Story by DEREK BRAM

Photographed by ARTHUR CADWELL

Directed by HAMILTON SMITH

Moving Picture World

"The Production Reveals an Unmistakable Knowledge of What Proves Interesting on the Screen."

Exhibitors Herald

"With a Story of Absorbing Interest, 'The Isle of Doubt' is a Picture of Qualities that Make It Worth While Entertainment."

Motion Picture News

"Several Original Twists and Situations are Injected into the Plot—The Direction of Hamilton Smith is Praiseworthy. The Photography is Uniformly Good Throughout.—Mr. Standing is an Ideal Type for the Adventure-loving Bachelor."

Exhibitors Trade Review

"Abundance of Thrills, Colorful Atmosphere and a Romantic Love Story Combine to Make 'The Isle of Doubt' a Picture Which is Likely to Please the Great Majority of Movie Patrons."

A PLAYGOERS PICTURE

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

PLAYGOERS PICTURES PRESENTS

HER MAJESTY

WITH

MOLLIE KING AND CREIGHTON HALE

There are two heroines in "Her Majesty" and Mollie King is both of them In one role she is a delightful imp, mischievous, lovable and true In the other part she is a spoiled and wilful beauty, but really fine when put to the supreme test. The story contains two romances and is correspondingly rich in action, plot, suspense and audience appeal. A satisfying feature, highly praised by exhibitors and reviewers.

"Mollie King Exhibits Real Emotional Ability."—*Motion Picture News.*
"Mollie King in a Dual Role—The Rich Little Poor Girl and the Poor Little Rich Girl—A New, Romantic Version of the Cinderella Tale—The Picture Leaves One Satisfied."—*Moving Picture World.*
"Measures High in All the Essentials; Story, Cast, Settings, Costuming, Suspense and General Appeal."—*Exhibitors Herald*

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC

Three Times In One Issue 'Photoplay' for

Dirigo Films *Inc.*
presents

KATE DOUGLAS WIGGIN'S

Story of the Heart

Timothy's Quest

Directed by
Sidney Olcott

Scenario by
Katherine Stuart

featuring

JOSEPH DEPEW HELEN ROWLAND
MARIE DAY MARGARET SEDDON
VIVIA OGDEN BERTRAM MARBURGH
GLADYS LESLIE

In every particular here is a picture of "Big League" caliber; great story; great author name; remarkable cast and perfection in acting; possessing the element of appeal to all those better elements; possessing humanness that is universal in its appeal to all classes. In every city where it has been shown the box-office receipts and the newspaper notices have both been great.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

November Declares That "Timothy's Quest" Is A Great Picture

Timothy's Quest—*American Releasing Corp.*

A STORY so simple and so tremendously effective because of that simplicity that one wonders why so many pictures rely on superlatives in the matter of costs and sets and extras. Just Kate Douglas Wiggin's book—as it was written by the author—and New England as it really is.

The plot develops around a little boy and girl who run away from a tragic slum environment to find a mother and a home. They land in a stiff village populated, mostly, by spinsters and find their way to a white farm house in which an embittered old woman (remarkably portrayed by Marie Day) lives. How they smooth away her bitterness and make their home in her heart is told so well that the watcher never feels a moment of false sentiment or a suspicion of boredom. Master Joseph Depew and Baby Helen Rowland are the children, and they—with the rest of the cast—are fine. For everybody.

PHOTOPLAY'S SELECTION
OF THE SIX BEST
PICTURES OF THE MONTH

MANSLAUGHTER
WHEN KNIGHTHOOD WAS IN FLOWER
REMEMBRANCE
VALLEY OF SILENT MEN
TIMOTHY'S QUEST
LOVE IS AN AWFUL THING

It is rather difficult to select the six best individual performances of the month. We're quite sure that Marie Day as *Avilda Cummins* in "Timothy's Quest" deserves a place. And probably Max Linder in the six

Opened October 15th for a minimum run of three weeks at Miller's Theatre, Los Angeles.

Opened October 15th at Markowitz' Strand, San Francisco.

Opened October 15th at Lourie's Modern and Beacon, Boston.

Opened October 15th at the Strand, Portland, Maine, and across the entire Boas' Circuit.

Opened October 15th at Fay's, Providence.

Opening Nov. 5th at the State-Lake, Chicago.

A picture rated by many exhibitors and critics as "the best picture of the 1922 fall season." Screen it in any of the American branches.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

GREATER EVERY MINUTE

VOICE OF THE BOX OFFICE

"Voice of the Box Office" makes your paper unique in its service to the exhibitor and, in my opinion you are furnishing the best service of its kind that we have at our command today."

FEELEY THEATRE,
Hazelton, Pa.
M. H. Goodman, Mgr.

VOICE OF THE BOX OFFICE

Voice of the Box Office appears to me as one of the best mediums through which an exhibitor can determine in advance the box office value of a production without actually seeing the picture."

M. Van Praag, President
M. P. T. O. of Kansas.

VOICE OF THE BOX OFFICE

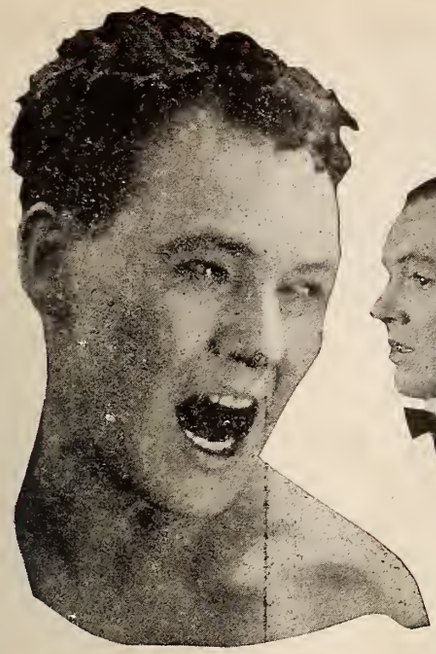
It is a difficult matter these days to get reliable information on the real box office value of the pictures. Your publication, however, has gone a long way in bringing this data to the exhibitor. Voice of the Box Office reports are thoroughly impartial and I find them of great value when seeking information as to the value productions are from a box office viewpoint.

Shea's Incorporated
Buffalo, N. Y.
Vincent R. McFaul, Mgr.

VOICE OF THE BOX OFFICE

My heartiest congratulations on your Voice of the Box Office reports. I have found them of great value in booking pictures. I have every reason to believe these reports are the best obtainable.

Mitchel H. Mark Theatrical Enterprises
Buffalo, N. Y.
A. L. Skinner, Mgr.



Oh Joy!

CHARLES RAY

IN THE BIG 6

Six Cylinders of Joy and Love and Laughter

"Alias Julius Caesar"
By Richard Andres

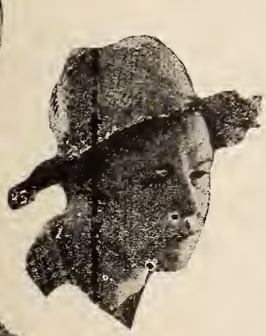
"R. S. V. P."
By Rob Wagner

"The Deuce of Spades"
By Charles E. Van Loan

"Smudge"
By Rob Wagner

"The Barnstormer"
By Richard Andres

"Gas-Oil-Water"
By Richard Andres



Distributed by First National Exhibitors Circuit. Inc.

Presented by ARTHUR S. KANE; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc. Chief Camera, George Rizard.

Barthelmess Again Scores Triumph in Picture Big as "Tol'able David"

We've told you about what the newspaper critics said. Now read what the trade reviewers have to say.

A swinging noose behind him! Bloodhounds baying in pursuit. And he on his knees to the girl whose honor he saved—asking now that she save him.

Presented by Inspiration Pictures, Inc., Charles H. Duell, president. Adapted by Charles E. Whittaker from the story by George W. Ogden; Photographed by Roy Overbaugh; Edited by Duncan Mansfield; Art Director, Charles O. Seesel. Directed by HENRY KING.

STAR WINS ANOTHER PERSONAL TRIUMPH

"Barthelmess again scores a great personal hit and does some exceedingly fine work. He has an opportunity to do what is probably the best acting of his career. He rises fully to the occasion and his magnificent work elicits your sympathy and holds your attention throughout. A vivid forceful story, rich in human interest. Also a pretty romance. Some of the finest acting ever seen on the screen. A fitting companion for "Tol'able David."—Moving Picture World.

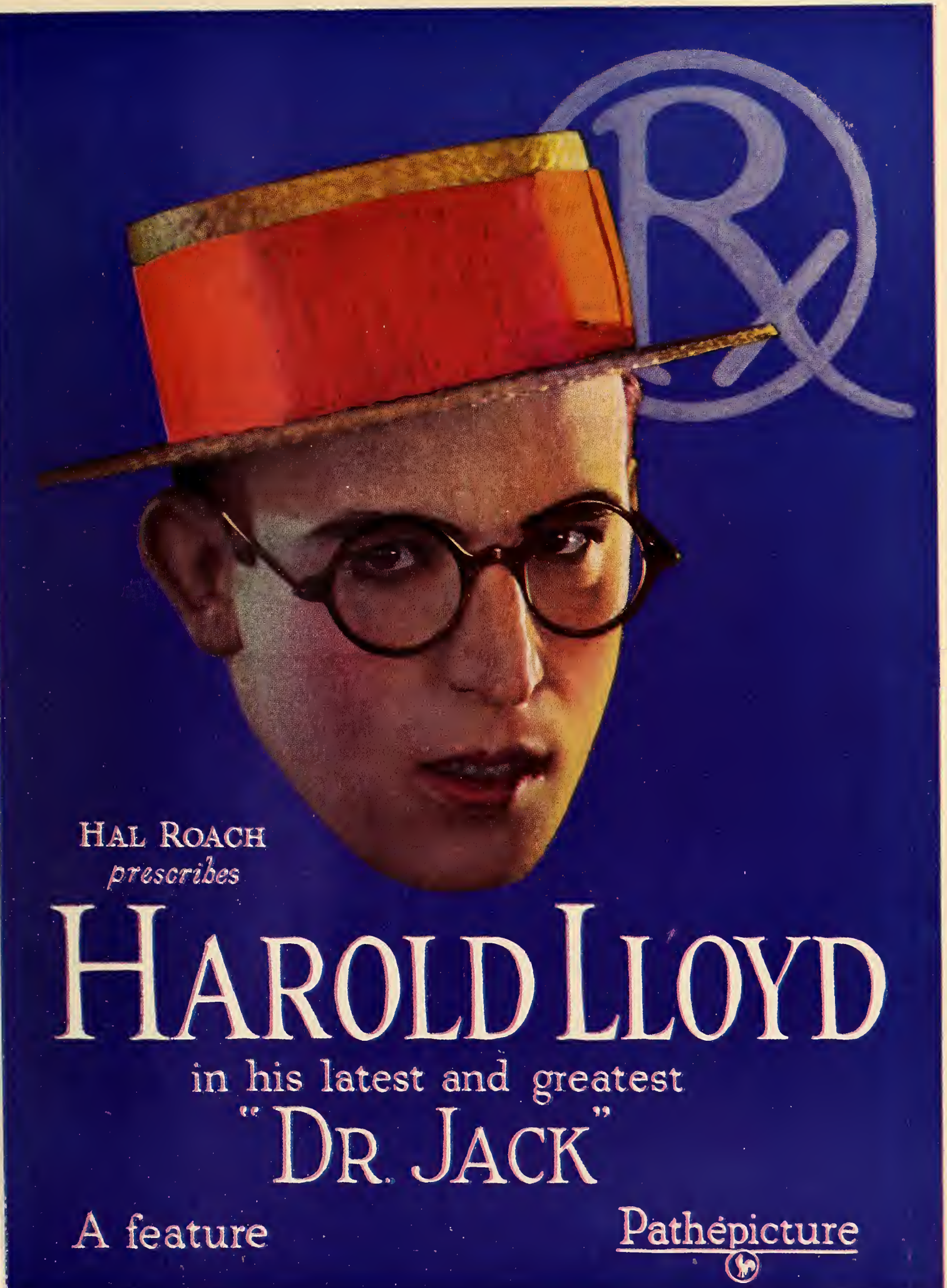
WILL STRIKE TO THE DEPTHS OF THE HEART

"Another memorable piece of work by Barthelmess. A picture that will strike the depths of the most stoic of theatre patrons. The story is good but Barthelmess' work makes it great. It is strong emotional drama, of unerring heart appeal in which the star's performance especially, and the production as a whole, will stand out in recollection. —"Exhibitor's Herald.

SCORES ANOTHER HIT STRAIGHT IN BULLSEYE

"Score another hit straight in the bullseye for Richard Barthelmess! This ever popular star in his latest vehicle —'The Bond Boy,' keeps an audience on the edge of keen anticipation, moves the spectators to tears, thrills them with almost savage realism and carries them along on the sweep of an irresistible emotional wave to a wonderful climax. The great majority of movie fans will revel in its powerful impetus, grieve with the much-abused hero, follow his fortunes and misfortunes with bated breath and rejoice when, with the shadow of the gallows over him, he escapes, proves his innocence and wins the girl of his heart. It is mighty good melodrama all the way through, beautifully photographed, directed with rare skill and presented by a talented company of players. Exhibitors cannot afford to overlook 'The Bond Boy,' which registers as one of the season's best attractions."—Exhibitors Trade Review.

A FIRST NATIONAL ATTRACTION


℞
HAL ROACH
prescribes
HAROLD LLOYD
in his latest and greatest
"DR. JACK"
A feature
Pathépicture

"Dr. Jack" is the greatest comedy ever made.

But it is more than a comedy.

It not only arouses tidal waves of laughter but it sounds the depths of the human soul in the intensity of its pathos. The genius that conceived and created the picture realized that laughter is the greatest when it follows upon emotion; that pathos is sublime when it is preceded by laughter.

Pathépicture

HAROLD LLOYD *in* "DR. JACK"

"Dr. Jack" is a triumph for Harold Lloyd; for Hal Roach; for the unique and wonderful staff that collaborated in its making. It is no less a triumph for the entire motion picture industry, for it shows the greatness of the motion picture.

HAROLD LLOYD *in* "DR. JACK"

There can be only one "greatest."

The public has determined, by its laughter and its dollars, its enthusiasm and its praise, the greatest box-office star before the public today.

Phenomenal and unprecedented runs upon his recent pictures, ranging from three to nineteen weeks in the largest cities, with doubled and tripled time in the smaller, with attendance record after attendance record smashed with bewildering frequency, prove that there is but one greatest star—Harold Lloyd.

He, the greatest star, is now presented in his latest and greatest picture—a feature—
"Dr. Jack."

Pathépicture

Dependable, because every print takes all the quality that is in the negative and carries it through to the screen.

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Announcing the inimitable

Will Rogers

in two comedies
"A Ropin' Fool" (Two Parts)
and "Fruits of Faith" (Three Parts)

Broadway and Main Street know Will Rogers equally well.

The same, clean, fresh -- original humor that makes Broadway audiences roar - makes Main Street audiences howl.

He is the star and his --- pictures the pictures for - the whole family to see.

Coming Soon

Pathécomedy
TRADE MARK

ADOLPH ZUKOR
PRESENTS A

George Fitzmaurice
PRODUCTION

"KICK IN"

WITH

Betty Compson
Bert Lytell *and*
May McAvoy

Adapted for
the screen by
OUIDA BERGERE
From the play by
WILLARD MACK

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

FIFTY million fans will have the time of their lives at "Kick In," and they'll all say it's better than "On With the Dance."

It's melodrama de luxe, the king of crook stories, the last word in action and suspense. Fitzmaurice has many great box-office hits, but none so big as "Kick In." There have been all-star casts before, but none finer than this one.

One of the five biggest pictures of the season --- and you know how big the first four were!

From the play by Willard Mack
Adapted by Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

WITH

Betty Compson
Bert Lytell
and **May McAvoy**

A

George Fitzmaurice

PRODUCTION

"KICK IN"

PRESENTED BY ADOLPH ZUKOR

Motion Picture News

Thrills, romance, mystery, a very fine cast, excellent direction, photography of a very high quality, elaborate settings, a stirring climax—these are the principal ingredients of this William Christy Cabanne contribution. If ever a picture boasted a wide variety of scenes, this one is it. The observer is carried through a maze of situations each more interesting than the big punch in a lot of average filmplays. In spite of this variety the continuity runs smoothly to the fadeout.

Mae Marsh is the star, and she does some of the finest acting of her career. As Marion Bates, who is tricked by her guardian, thrown into an insane asylum, escapes and finds refuge with a gang of crooks, Miss Marsh has ample opportunity to display some real emotional fireworks. Walter Miller contributes a convincing portrayal in the role of Jim Brennan, head of the gang. The remainder of the cast is adequate.

The picture has an overabundance of thrills. It starts with a leap and jumps along merrily right to the end, when there's one of the kind of climaxes that draw an audience to the edge of the seats. Marion's escape from the asylum, her adventures in the lonely house occupied by the crooks, the Spanish Inn moments, the attempt to kidnap her and the thrilling rescue at the end when a radio outfit is introduced to summon police aid are just a few of the dramatic situations. Its all very good and we predict for this entertaining picture real success at the box office.

IT IS A GOOD PICTURE. CAPABLY DIRECTED, WELL PLAYED & ALTOGETHER INTERESTING.

Variety

This is the first of the Dependable Pictures productions sponsored by Morris Kohn and directed by Wm. Christy Cabanne. It is a good picture. Just as good as a lot of those getting the big first runs. It is capably directed, well played and altogether interesting. The title seemingly is the only weak point about the picture from the box office standpoint.

The cast is a corking one, with Mae Marsh and Martha Mansfield featured. Miss Marsh runs away with the honors among the women, and Walter Miller, playing the seeondary lead, does likewise with the men. Miller is a eomer worth watching as a leading man.

The pieture is effectively done with character bits contributed by Diek Lee and Tammany Young that stand out. The former does a "nance" erook that is a work of art. Cabanne has handled this portion of the picture most cleverly. *Fred.*

Regional in News Value; National in Service

Moving Picture WORLD

Observed from any one of its several angles of appeal, this Associated Exhibitors' production, "Till We Meet Again," has the popular note. It brings back a charming star, Mae Marsh, after a considerable lapse of time. It has an appealing story treated with pathos, humor and a dash of the melodramatic, pictured against a variety of interesting backgrounds. It has been produced with a definite understanding of what is generally liked on the screen and should be satisfying on any program.

The star in one of her most characteristic roles again expresses an art that is peculiarly her own. Her moments of pathos are handled as no one else succeeds in doing.

Showing a keen sense of showmanship values, the picture includes several of the tried-and-true angles of interest. The heroine who escapes from an insane asylum wanders into a deserted country house inhabited by a gang of crooks. The romantic interest begins. An attractive cabaret scene appeals because of a Spanish dance and a display of fine lighting. When the beautiful home of the girl's protector is invaded by burglars, the call for help via radio and the response is a big thrill. The cast includes Martha Mansfield and Norman Kerry.

IT HAS THE POPULAR NOTE. SHOWS A KEEN SENSE OF SHOWMANSHIP VALUES.

BOOK DEPENDABLE PICTURES

DEPENDABLE PICTURES CORP'N
MORRIS KOHN PRESIDENT, *Presents*

"Till We Meet Again"

A
WILLIAM CHRISTY CABANNE *Production*

with a distinguished cast including ***Mae Marsh***
Norman Kerry, Walter Miller, Martha Mansfield, Julia Swayne Gordon, J. Barney Sherry

Adapted by Edmund Goulding *from a story by* WILLIAM CHRISTY CABANNE

Associated Exhibitors
ARTHUR S. KANE, PRES.

WE PREDICT FOR THIS ENTERTAINING FEATURE REAL SUCCESS AT THE BOX OFFICE."

SHOULD WIN WIDESPREAD POPULARITY AND BRING THE SHEKELS STREAMING FREELY INTO THE BOX OFFICE.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

EXHIBITORS TRADE REVIEW

The numerous admirers of fast moving crook melodrama will find entertainment exactly to their taste in this picture. It is keyed up to top speed from the first to the final reel and punctuated with thrills enough to fill a serial. Not that "Till We Meet Again" is to be listed according to a serial standard of excellence, for it registers as an exceptionally high-class feature in point of fine direction; clever acting and skilled direction. Also, the plot, while furnishing constant surprises and a legion of totally unexpected situations, is so well constructed that it is easy to follow, in fact the perfect continuity achieved is one of the film's strongest points. Director Cabanne and his talented cast of players have done their work intelligently and with great effect, the result being an attraction which should win wide-spread popularity and bring the shekels streaming freely into the box office.

Points of Appeal.—It is seldom that such rapidfire action as distinguishes this production can be kept up for six reels without a jarring note or illogical sequence in the situations which arise. But there isn't a hitch in the progress of events, one incident blends into another with perfect smoothness, the tension never slackens and it is impossible to anticipate what is coming next. The persecuted heroine wins instant sympathy, the romantic phases and melodramatic punches are splendidly developed and a crashing climax is attained.

Cast.—Mae Marsh is excellent in the exacting role of Marion Bates, which calls for a dynamic display of energy and the star's ability as a forceful emotional actress has never been manifested to better advantage. Norman Kerry is a handsome and pleasing lover, Walter Miller, scores as Brennan, the outlaw chief, and the support is flawless.

Photography, Lighting, Direction.—There are some charming exteriors, the interiors are well filmed and the lighting effects admirable. No break occurs in the continuity and the action never falters.

The Morning Telegraph

A swift moving and absorbing crook drama revolves about Mae Marsh.

It teaches the valuable lesson never to sign on the dotted line without reading the paper.

The picture is most interesting and pleasing and has an excellent cast.

Martha Mansfield is very pretty and attractive as the girl friend and Walter Miller is a handsome crook, who meets with an untimely end, and Tammany Young is very amusing as another crook.

A SWIFT MOVING AND ABSORBING CROOK DRAMA. MOST INTERESTING AND WITH AN EXCELLENT CAST

DAILY NEWS

Title of picture, "Till We Meet Again."

Story and direction by Wm. Christy Cabanne.

Featuring Mae Marsh.

Released by Associated Exhibitors.

Presented by Loew's State Theatre.

This picture has to recommend it to moviegoers an excellent actress in the person of Mae Marsh, a delightful band of burglars of the Gilbert and Sullivan type, quite the jolliest crew of criminals we have seen in some time, some original war scenes and a thrilling fight in the final reel in which Mae, thanks to Cabanne, the director, does not stand around and register horror but takes an active part.

AN EXCELLENT ACTRESS IN THE PERSON OF MAE MARSH. A THRILLING FIGHT IN THE FINAL REEL

EXHIBITORS HERALD

This is the first of a series of Dependable Pictures Corporation productions for Associated Exhibitors and is a pleasing romance with a cast that should go far towards attracting patrons to the box office. The players included are Mae Marsh, Norman Kerry, Walter Miller, J. Barney Sherry, Martha Mansfield, Julia Swayne Gordon, Tammany Young and others.

The production is well staged and the tale it unfolds is told against beautiful backgrounds, well photographed. It will hold interest and should prove satisfactory to the majority of theatregoers.

The story tells of Marion Bates, who, betrayed by her guardian, is thrown in an asylum under the pretext of insanity. She escapes and falls in with a band of crooks, the leader of which is Brennan, who protects her and becomes infatuated with her. After escaping from the crooks she returns to the Carter family, her only friends, where she meets Robert Carter, son of the family. Her guardian, she learns, is also the trusted advisor for the Carter family and has mulcted them of their money as he has done her.

Upon learning that she has escaped the guardian, she employs the same gang of thieves which she had formerly met to obtain a paper in which she had signed over her rights to certain property. Brennan is delegated to perform the robbery. Confronting Marion in her room he discovers that he is in the home of his former buddy and Captain who had saved his life in France. His manhood is roused and he determines to protect the girl. There is a terrific fight with the gang and Brennan is killed defending the girl and his friend.

SHOULD GO FAR TOWARD ATTRACTING PATRONS TO THE BOX OFFICE."

"An Exciting Picture with a Romantic Plot, Liberally Spiced with Thrills, Well Directed and Handsomely Photographed—"

Motion Picture News

There are a number of thrills in the picture and some comedy relief. The capture of Trooper Ramsey (Earl Fox) by the gang of bootleggers; his forced return to headquarters and his disgrace and the scenes attending his expulsion from the Mounted are well worked out, Ramsey's finding of himself, his conquering of fear under the power of Fenton (Frank Losee) and his capture of two criminals forms the other highlight of the production. The shooting of one of the hootch gang by the villain is staged in fine manner.

EXHIBITORS TRADE REVIEW

An exciting picture with a romantic plot, liberally spiced with thrills, well directed and handsomely photographed. "The Man She Brought Back" gives an entirely new twist to a Northwest Mounted story by making the hero a coward in the beginning of things, a very unusual angle and one that is cleverly developed; as under the influence of his fiancee's love and the burden of disgrace he bears, John Ramsey (Earl Fox) determines to conquer his fears, redeem himself or die in the attempt. The picture holds its interest from start to finish and should prove a likely box office asset.

Points of Appeal.—Apart from its adventuresome lure the film rivets one's attention by the psychological problem it presents in the unfolding of the hero's character and his manful struggle against the timidity with which nature has cursed him. He wins sympathy even in his weaker moods, for the impression is skillfully created that he is more to be pitied than blamed. And his final triumph makes all the bigger hit because he conquers fear, much more so than if he were of the usual type of leading man who over-rides all obstacles with careless ease from the first moment he appears on the screen. There is abundant suspense and a climax warranted to please everybody.

Cast.—Earl Fox gives a clean-cut, intensely dramatic performance as John Ramsey, Doris Miller is an attractive and thoroughly capable Margo, the support is excellent and the Canadian types are true to life.

Photography, Lighting, Direction.—There are many beautiful exteriors, including a number of fine winter scenes, with admirable long shots and good lighting prevails. The continuity is smooth and the action travels at a brisk clip.

EXHIBITORS HERALD

As a photoplay of its type, this is interesting entertainment with Earle Fox playing the principle role; that of a recruit in the Northwest Division, who, after getting a perilous assignment is overcome by fear and later, through faith in the girl that loves him, he goes out into the wilderness and redeems himself by capturing the leaders of a gang of outlaw smugglers. The production is finely staged, abounds in good photography of the outdoor country and boasts an excellent cast for the various roles.

CHARLES MILLER PRODUCTIONS....
PRESENTS

THE MAN SHE BROUGHT BACK

WITH

EARLE FOX DORIS MILLER

AND

FRANK LOSEE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

The girl who tried to fool others succeeded only in fooling herself.
For the victim of her wiles appeared at midnight and took by main strength the love which was rightfully his.
Edward A. Mac Manus Presents
"The Woman Who Fooled Herself"
BY CHARLES A. LOGUE
WITH MAY ALLISON AND ROBERT ELLIS
DIRECTED BY MR. LOGUE AND MR. ELLIS
One of the biggest, most lavish productions of the year now ready.
May Allison a revelation of beauty and artistry. Robert Ellis a picturesque, romantic hero.
Gripping story of passion and intrigue by Charles A. Logue tells of plot to wrest from owners rich lands of tropical island, through seductive aid of beautiful showgirl.
Cast supporting Miss Allison and Mr. Ellis includes Frank Currier, Robert Schable, Louis Dean, Rafael Arcos.
Marvellous photography, settings unmatched in exotic beauty, exteriors taken amid gorgeous tropical scenery. Produced in New York, on shipboard and in Porto Rico.
A wonderful audience feature in six parts, combining all the qualities which insure box office prosperity.
Associated Exhibitors
ARTHUR S. KANE, PRES.
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
PHYSICAL DISTRIBUTORS
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"Everybody Who Is Anybody Will Be There"

SELZNICK
REG U S PAT OFF
PICTURES

LEWIS J. SELZNICK
presents
The Greatest Team
in Motion Pictures

ELAINE HAMMERSTEIN and CONWAY TEARLE

CO-STARRING IN THE ROMANCE PICTURE OF THE YEAR

"ONE WEEK OF LOVE"

By Edward J. Montagne and George Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick

Lavishly staged perfectly directed and telling one of the most dramatic stories ever written, "ONE WEEK OF LOVE" will take its place at the top of the "Big Picture List" of 1923.

"Shadows" stands out like the Woolworth Building!

Now and then a picture is produced that stands out above the others, just as the Woolworth building stands out above all the buildings that surround it. It is such pictures as these that prove beyond any doubt that picture-making is an art. Such a one is "Shadows"—a picture that stands out above all others.

With a worth-while theme as its foundation, masterfully directed and artistically acted, with its settings and general atmosphere realistic, the story creates in the mind an impression that lasts many days and weeks after one has seen the picture.

Though tragedy, the sad fate of the principal characters does not leave an unpleasant feeling. On the contrary, their fate so arouses the compassion of the spectator, that he feels regret for not being able to help relieve their sufferings.

The acting of Mr. Chaney, who assumes the role of a Chinaman, is remarkable. Better acting he has never done in his life.

Every one of the other players, too, acts well.

HARRISON'S REPORTS

B.P.Schulberg presents

"SHADOWS"

A Tom Forman Production

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

It's a Preferred Picture

B. P. Schulberg presents

THORNS AND BLOS

Produced by

PREFERRED PICTURES-INC.

B.P Schulberg-*Pres* J.G.Bachmann-*Treas.*

ORANGE SOMS

A GASNIER PRODUCTION

BASED ON BERTHA M. CLAY'S IMMORTAL ROMANCE

ADAPTED BY HOPE LORING
EDITED BY EVE UNSELL
PHOTOGRAPHED BY KARL STRUSS

Portrayed by

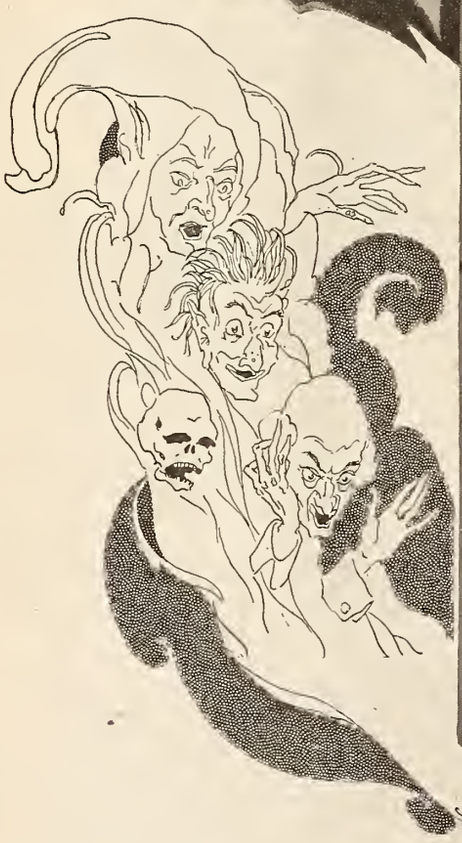
ESTELLE TAYLOR,
KENNETH HARLAN
EDITH ROBERTS,
ARTHUR HULL
CARL STOCKDALE
EVELYN SELBIE
JOHN COSSAR

Ready for exhibition now!

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

It's a Preferred Picture

"WILL ROGERS



always a favorite, scores heavily as Ichabod Crane"

NEW YORK REVIEW

NEW YORK REVIEW: "The Headless Horseman" does credit to the great story by Washington Irving.
It should be hailed with a good deal of delight by the lovers of the ever-fascinating tale of the "romantic Ichabod Crane."
Will Rogers, always a favorite, scores heavily as Ichabod Crane. His characterization is clever and his performance all one could ask for.

M. P. WORLD: Will Rogers has achieved the unusual in picturing the loveless Ichabod. The characterization is one that presents extreme difficulties, in understanding the type of man who is not likeable enough to win your entire sympathy, yet preserving something that keeps him from being at all times ludicrous. Mr. Rogers has avoided burlesque even though there seems to be plenty of temptation. He is funny in a natural consistent way, as one can imagine the author intended.
The ride of the Headless Horseman is the dramatic triumph of the picture. It is comic and weird by turns. These scenes have been vivified by skillfull lighting and shading, and some spectacular shots of the sky at night. The whole production shows great care, and unusual regard for detail and a faithfulness in the characters and settings that bespeaks fine directing.

THE MORNING TELEGRAPH: Bringing one of the outstanding American classics to the screen is in itself a worthy achievement. "The Legend of Sleepy Hollow," by Washington Irving, is one of the required pieces of literature in every school and should be seen in its screen version by all students, as it has been carried out with as much of the original charm of Irving as accurate settings on the actual location of the story can give it.
The picture remains a delightful record of the life of other days and will serve to stimulate interest in the reading of the Irving story.

EXHIBITORS HERALD: Will Rogers fits the role of Ichabod Crane about as perfectly as anyone could desire and he is given excellent support by Lois Meredith and others.
It is well staged, excellently photographed and on the strength of the author's name should attract attention and should win appreciation from varying types of audiences.

HARRISON'S REPORTS: It is well directed and for the most part well acted and artistically and realistically produced.
"The Headless Horseman" shows what can be accomplished when an intelligent and sympathetic director decides to undertake the picturization of one of the classics. Why can't we have more such directors as Mr. Venturini and such actors as Will Rogers?
"The Headless Horseman" brings to the moving picture world something new and something well worth keeping.

FILM DAILY: Rogers does fine work in vivid picturization of popular Irving story.
An amusing and convincing Ichabod Crane; will delight everybody with his work in this.
Exhibitors should have very little trouble to induce their patrons to see "The Headless Horseman." Everyone is familiar with Irving's story, "The Legend of Sleepy Hollow," and they have probably all read it whether they wanted to or not—in school. You can promise an interesting presentation of the story and a good wholesome entertainment in C. S. Clancy's production.

SCREEN OPINIONS: "The Headless Horseman"—Class A. This is a "sure-fire" feature, we believe. Will appeal to those who come to the theatre solely for entertainment purposes.
The pursuit of Ichabod, himself mounted on an old white horse, by his rival impersonating the headless horseman, is quite spectacular, and will afford the majority of audiences laughs as well as suspense.

EXHIBITORS TRADE REVIEW: "The Headless Horseman" adapted from Washington Irving's "The Legend of Sleepy Hollow," will be a rare bit of entertainment. It has been beautifully produced and Will Rogers gives a screamingly funny portrayal of Ichabod Crane.

The "HEADLESS HORSEMAN"

Presented by Carl Stearns Clancy

from the Great Classic by

WASHINGTON IRVING

The Legend of Sleepy Hollow

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HODKINSON PICTURES

Who Bosses The Theatre Owner?

The box office does, of course.

It has the biggest ears and the tenderest feelings.

If there was some way of calling together a convention of Box Offices wouldn't it be interesting to listen to their remarks about what this or that picture did for them?

Well every week they do hold a convention.

You can hear them talk in the Voice of the Box Office.

In the Voice of the Box Office they lay their cards on the table.

As M. H. Goodman, Manager, Feeley Theatre, Hazleton, Pa., writes:

> **"The Voice of the Box Office you publish makes your paper unique in its service to the exhibitor, and in my opinion you are furnishing the best service of its kind that we have at our command today."**

L. W. BOYNTON,
Editor and Publisher

"A Load of Brand New Laughs!"

Read What THE FILM DAILY Says:

Buster Keaton's latest,

"My Wife's Relations"

is on a par with all his other stuff. The hatchet-face comedian never had better opportunity than in this. The gags are for a greater part new, and the situations are unusual. Buster bumps into a large athletic Swedish woman who proceeds to take him before a police magistrate, and instead of being sentenced for assault, the oddly assorted couple are married, and from then on, the comedy consists of what happens to Buster with his wife's relations—four husky "rough-necks." There is a load of brand new material well worked in, and with Buster disappearing on the Reno Limited, you are left to imagine that he will be divorced. Particularly effective are the shots showing Buster preparing to go to bed, and what happens among the relatives and friends as Buster disappears in the 'home brew.'"

Joseph M. Schenck
presents

BUSTER KEATON

in 2-reel comedies
that top the feature

"My Wife's Relations" **"The Electric House"**
"The Frozen North" **"The Blacksmith"**
"The Playhouse" **"The Paleface"**
"The Boat" **"Cops"**

Written and directed by Buster Keaton and Eddie Cline.

Every Show is a Good Show When Keaton Heads the Bill

"Her Best Picture!"

Chicago Evening Post

HERE'S WHAT THE CHICAGO NEWSPAPER CRITICS HAVE TO SAY:

An Intriguing Vehicle

"Our most beautinful lady has an intriguing vehicle in 'White Shoulders.' She laso has a good supporting cast and a good director. The action is al good. The story has several splendid scenes, well photographed, with good sets and scenes."—Chicago Tribune.

Expresses Deep Feeling

"Quite as interesting as a picture as a story—and the story was very interesting. The direstion is clever. The story is quite unusual. Katherine MacDonald's impressive beauty would alone fit her for the part, but she also brings to it an expression of deep feeling. I've never seen her act a part better. And certainly she has never looked more beautiful. The rest of the cast is well chosen. One of the best pictures Miss Mac Donald has played in."—Chicago Eevning Post.

Exceedingly Good

"A good story and Miss Mac Donald is exceedingly good. One would almost think the author had her in mind so well does the character fit her. There are many dramatic scenes."—Chicago Herald Examiner.

Her mother placed her on the auction block of marriage—and her brother went to prison for avenging a slur on her name.

Directed by Tom Forman and adapted by Lois Zellner

A First National Attraction

B. P. SCHULBERG
presents
THE IDOL OF AMERICAN BEAUTY CRITICS

KATHERINE MacDONALD

in George Kibbe Turner's Sat. Eve. Post serial

"WHITE SHOULDERS"

Produced by Preferred Pictures, Inc.

FIRST NATIONAL PICTURES

LEAg'26

When Your Picture Fails to Please the Crowd the Music of Your Smith Unit Organ Will Satisfy and Hold Your Patronage

HOW often have you heard audiences remark: "I didn't care much for the picture, but the organ music was wonderful. That's one redeeming feature about this theatre—the music is always good."

Console of a Three Manual Smith Unit Organ

THE finest quality and highest standard of music is steadily maintained by the Smith Unit Organ.

SMITH Unit Organs are conceived and built by one of the country's foremost organ experts, whose sole object is to perfect a theatre organ that will meet the growing demand for better music in theatres.

THE Reproducing Record Device, by which the playing of the world's greatest organists is reproduced WITHOUT THE SERVICES OF AN ORGANIST, is an exclusive feature of the Smith Unit Organ and the only satisfactory means of *insuring your theatre against the absence of music.*

THE new and enlarged factory of the Smith Unit Organ Company, where every instrument is built under the personal supervision of Frederick W. Smith, one of the world's foremost organ builders, is working on a production basis which insures early deliveries and the closest attention.

THE Smith Unit Organ is made in various sizes and types and sold at prices to suit large and small theatres.

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HAL ROACH presents

"Our Gang" Comedies

Two reels

"Big laughs from little kids"

We promised it; the comedies are delivering it!

"Let Hal Roach maintain the same high quality of production in the remainder of the Our Gang series as in 'One Terrible Day,' and Pathe will have added another short subject worthy of the widest circulation." —*Exhibitors Herald.*

"Extremely funny."—*N. Y. World.*

" 'One Terrible Day' will excite the risibilities from the time the first scene is flashed upon the screen."—*M. P. World.*

"The best thing on the Rivoli program this week is the funniest comedy in some time, 'One Terrible Day.' "—*N. Y. Post.*

Pathécomedy

TRADE MARK

As new as 1923; as bright as the midday sun.

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